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LOCAL HISTORY

Kulturang Kalye 2003

Bahagharing Kalinangan

SIMING BAYAN SA

A Celebration of Diversity in
Philippine Arts and Culture
NATIONAL ARTS MONTH 2003



February
1, 8, 15, 22, 23
Visayas Avenue
Quezon City

www.kulturangkalye.com

Office of the President
of the Philippines
Malacañan Palace
Manila



MESSAGE

My warmest felicitations to the various agencies led by the National Commission for Culture and the Arts (NCCA) and the local government of Quezon City, cultural communities and practitioners on the holding of *Kulturang Kalye.*

This street festival featuring various shows and performances is a fitting celebration of the richness and diversity of Filipino culture and arts. Together with the rest of the events lined up for this year's celebration of National Arts Month, Kulturang Kalye recognizes, affirms and encourages appreciation of the multifaceted identity of the Filipino. It is an invaluable effort to preserve and promote our unique arts and practices at this time when the rest of the world is undergoing cultural homogeneity.

My Administration believes that celebrating our diversity and uniqueness is a vital factor towards achieving unity and solidarity. We view the celebration of Kulturang Kalye and the National Arts Month, therefore, as another step towards our goal of healing the divisions in our society and achieving a strong and progressive Republic.

I wish for the successful holding of Kulturang Kalye and the various activities in this year's National Arts Month. Mabuhay!

GLORIA MACAPAGAL ARROYO
President of the Republic of the Philippines

MESSAGE

Republic of the Philippines
Senate



Greetings!

I convey my warmest felicitations to the local officials and residents of Quezon City as they launch the Kulturang Kalye Festival on February 1, 2003 in cooperation with the National Commission for Culture and the Arts, to be hosted by Barangay Vasra, Visayas Avenue, Quezon City.

This momentous event will surely enhance Quezon City's image as a center of arts and culture aside from the fact that it has continuously showed much promise in terms of progress and development in recent years. With the wide array of activities lined up for this much-awaited occasion, I enjoin everybody to have fun and be one with the people in the celebrations.

I am glad that the leadership of Quezon City is leaving no stone unturned in making this event a resounding success. Indeed, this will go a long way in making the city a model for all cities and municipalities in the country.

Best wishes to all!

Mabuhay ang mga taga-Quezon City!

FRANKLIN M. DRILON
Senate President

MESSAGE

Republic of the Philippines
House of Representatives



My warmest greetings to the participants and organizers of "Kulturang Kalye" Festival on February I/ 2003, a celebration of art and street events.

It is appropriate to showcase the richness of our culture as a people. It will provide not only a glimpse of our cultural heritage but also give everyone a chance to revel in the harmonious fusion of old and new influences/foreign and local. Popular art will also show the brand of art creations that our young people have.

It is vital to promote and popularize our cultural heritage so as to develop artistic creations of the Filipino. I believe that Kulturang Kalye will enrich Filipino culture because art is an essential component of our cultural treasure.

I look forward to the success of this event. I am hoping that more Filipinos will show greate appreciation of our very own culture and art.

Mabuhay!

JOSE DE VENECIA, JR.
Speaker of the House

Pambansang Komisyon
para sa Kultura at mga Sining
(NCCA)



MESSAGE

This month of February, we at the National Commission for Culture and the Arts cordially invite you to savor the richly colored tapestry of our heritage that is Filipino culture at its best.

This year's National Arts Month carries the theme "Bahagharing Kalinangan" for good reason, because there is no better way to enjoy Filipino culture than to celebrate it in all its diversity. Indeed, this celebration brings together artists from all across the country in a united effort to bring different art forms to the countryside. Every field, from dance to literature to music, is represented.

In line with this year's theme, artists have also been encouraged to experiment and cooperate on new and exciting works. Their combined efforts have resulted in unique artworks which engage all of the senses in a way that is distinctly Filipino.

We truly hope that you will enjoy this month's offerings, which are a testament to the Filipino's boundless creativity. Mabuhay!

EVELYN B. PANTIG
Chairman

MESSAGE

The Filipino culture and arts represent our country's rich heritage, unique and special which distinguish us from the rest of the world.

Thereto, I extend my warmest greetings and most felicitous congratulations to the people making up the National Commission for Culture and the Arts who, in cooperation with us in the Quezon City Government, the Sining ng Komunikasyon, Adbertaysing at Pablising (SIKAP), Inc., and the concerned residents of Barangay Vasra, will hold the National Arts Month 2003.

The theme of the National Arts Month—"Bahagharing Kalinangan"—aptly describes our magnificent culture and arts that, like the rainbow, are colorful, breathtaking, and diversified. The Philippines, divided into Luzon, Visayas, and Mindanao has more than 7,000 islands, each has its own.

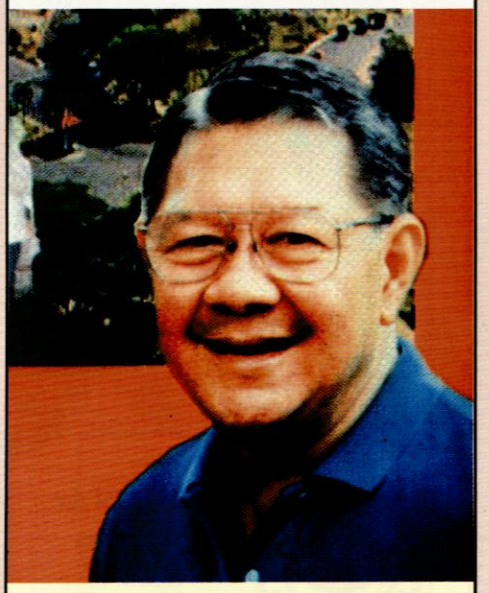
Quezon City is proud and honored to host such a momentous occasion that we have come up with our very own theme: "Sining Bayan in QC." We aim to encourage the city residents to be more involved in the country's rich culture and arts despite the grinds of daily living.

I am confident our involvement in our very own cultural and artistic talents—from way past to the present—shall make us more complete as human beings and as Filipinos.

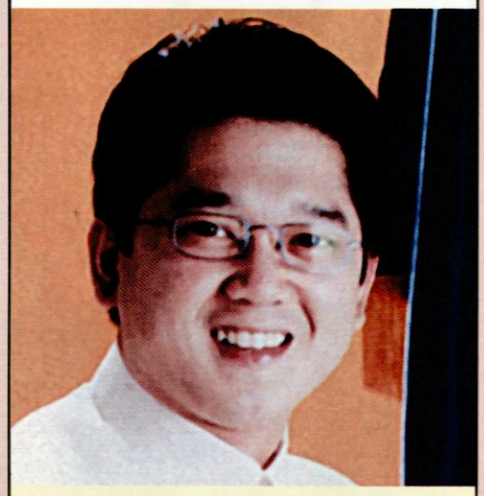
MABUHAY TAYONG LAHAT!

FELICIANO BELMONTE, JR.
City Mayor

Republika ng Pilipinas
Lungsod Quezon
Tanggapan ng Punong Lungsod



Tanggapan ng
Pangalawang
Punong Lungsod
Lungsod Quezon



MESSAGE

Mabuhay!

The enrichment and promotion of Philippine culture and heritage is a key ingredient in understanding the psyche, dreams and aspirations, even angst of the people yearning for release, a certain degree of understanding and calling out for a deeper sense of understanding. The wealth of a nation is not measured in pecuniary or economic terms. Rather, it is assessed at how much we are able to protect and our cultural wealth for succeeding generations and posterity.

As an avant garde artform, taking culture out into the streets affords the common *tao* an opportunity to get an inexpensive glimpse and appreciation of art in its simplest and unadulterated state. This is in keeping with the vision of our founding father, when he said that Quezon City shall be the epitome of the culture and spirit of the country...

Your efforts are indeed commendable and it is my hope that you shall sustain this worthy project as a complement to the vision and goal of building a Quality Community in Quezon City.

Congratulations!

HERBERT M BAUTISTA
City Vice Mayor

Republic of the
Philippines
House of
Representatives



MESSAGE

My sincerest congratulations to the people behind the holding of the Kulturang Kalye 2003, the City Government, the National Commission for Culture and the Arts, Sining sa Komunikasyon, Adbertaysing at Pablising (SIKAP), Inc. and Barangay Vasra for providing an alternative where people can better express their sentiments, dreams, frustrations and expectations on matters of national welfare and interests.

I join you, our participating artists and people joining this festival knowing that this represents a common ground—the attainment of a better future for all Filipinos—which this festival hopes to impart to those who were given the trust and reins of government that the dream and vision for a better Philipines will be realized.

I urge you then to continue with your work and achieve greater heights for our people through this alternative, which, likewise showcases the warmth, character, culture and identity of our nation.

My best wishes for a successful and meaningful festival!

NANETTE CASTELO DAZA
Congresswoman
Fourth District, Quezon City

PASASALAMAT

Bilang isang lingkod-bayan na nakikibahagi sa adhikain na maipamulat ang tunay na kayamanan ng Sining at Kultura ng ating bansa, ako ay taos-pusong nagpapasalamat sa lahat ng dumalo at nakibahagi sa KULTURANG KALYE 2003 – BAHAGHARING KALINANGAN: Sining Bayan sa QC.

Sa pamamagitan ng Kulturang Kalye na isang piyesta ng sining at kultura, ang ordinaryong tao ay nabigyan ng pagkakataon na magbaliktanaw sa kulturang kinagisnan. Ang ating mga mamamayan, lalo na ang ating mga bagong sibol na kabataan, ay nabigyan ng pagkakataon na maiangat ang kanilang damdamin sa pamamagitan ng sining at kultura.

Ang muling pagpili sa aming barangay upang pagdausan ng piyestang ito ay lubos na nagpaalab sa aming Konseho na itaguyod ang pagkakaroon ng ibayong kamulatan sa yaman ng kulturang Pilipino.

Kasama ang buong konseho at residente ng Barangay Vasra, kami ay bumabati at nagpapasalamat sa nagtaguyod ng Kulturang Kalye 2003, lalong lalo na sa Sining sa Komunikasyon, Adbertaysing at Pablising (SIKAP), Inc., sa Pambansang Komisyon para sa Kultura at mga Sining (NCCA), sa Pamahalaan ng Lungsod Quezon sa pangunguna ni Mayor Sonny Belmonte, at sa daan-daang artists at volunteers na lumahok sa kapistahan.

Mabuhay ang Sining at Kultura ng Pilipinas.

ROBERTO G. FORTUNO
Punong Barangay

Republika ng Pilipinas
Lungsod Quezon
Unang Distrito
Barangay Vasra



Republic of the Philippines
House of Representatives



MESSAGE

I commend the Quezon City Government, the National Commission for Culture and Arts (NCCA), Sining sa Komunikasyon, Adbertaysing at Pablishing (SIKAP), Inc. and Barangay Vasra for organizing 'Kulturang Kalye 2003: Sining Bayan sa QC,' a festival that is certainly an ingenious way of promoting Philippine arts and culture in our communities.

Art often takes on the form of being a collective expression of a people's sentiments and aspirations. In this sense, the Kulturang Kalye 2003 represents both a celebration and recognition of the uniqueness and richness of Filipino culture.

This event is important because it will not merely instill awareness of Philippine arts and culture but encourage, at the grassroots level, a deeper understanding of our national identity and the cultural ties that bind us as a community.

May the strong participation of the people in our communities make Kulturang Kalye 2003 a resounding success. It is also my hope that a festival such as this becomes a regular event in Quezon City.

I laud the organizers and the participating artists, government agencies and businesses for your commitment to highlight and popularize Philippine arts and culture.

MA. THERESA MAITE'T DEFENSOR
Congresswoman, Third District, Quezon City

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Mapagkawanggawa





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Philippine Charity Sweepstakes Office

Handog ng Pilipino sa kapwa Pilipino

KULTURANG KALYE 2003



TAKING IT TO THE STREETS

VISAYAS AVENUE IN QUEZON CITY became a veritable gallery of arts and culture on February 1, 2003 as hundreds of men, women and children from all walks of life went to the streets to launch Kulturang Kalye 2003, a month-long celebration and showcase of Filipino arts and culture.

The festivities began that afternoon at the Quezon City Hall Plaza where the opening program was held. In his keynote address Quezon City Mayor Feliciano "Sonny" Belmonte stressed the importance of "popular culture" and how our everyday lives can be enriched by closer and more harmonious interaction with one another. "Kulturang Kalye is taking arts and culture to the streets," said the Mayor in Filipino. "It is truly a showcase of the Filipino artistic talent and a celebration of the coming together of peoples from all classes to share and experience the many divergent forms of arts and culture," the Mayor added.



The formal program featured performances by Banyuhay ni Heber, The Quezon City Performing Arts, the Quezon City Chorale, Prof. Gamaliel Viray, the drum and bugle corps from various participating public schools in Quezon City, and National Artist Lucrecia Kasilag, who gamely performed "Basura Rap." The people then paraded to Visayas Avenue with all the revelry, color and music befitting a festival of this sort.

The marchers led by the mayor himself were greeted by the bright lights illuminating from the acacia trees that line Visayas Avenue and the warm welcoming smiles of its residents.

The music of Noel Cabangon, Pan, Brownman Revival, Neighbors, Seed and Bog then filled the cold February air, to the delight of the crowd that gathered along the festival area.

"This is just the opening day of Kulturang Kalye, we hope to conduct more activities like workshops, exhibits, film showings and concerts in the succeeding Saturdays of the month as we build up towards the culmination of the Festival on 23 February 2003," said Jess Santiago, festival coordinator. "Like the message written on the festival poster, I encourage everybody to go out to the streets, and experience Kulturang Kalye," Santiago added.




Pizzeria
Norma




Pioneer

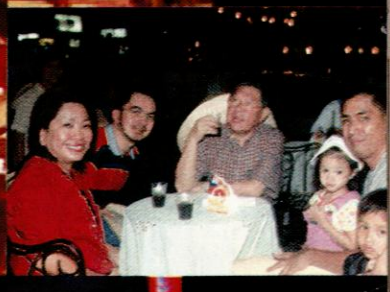










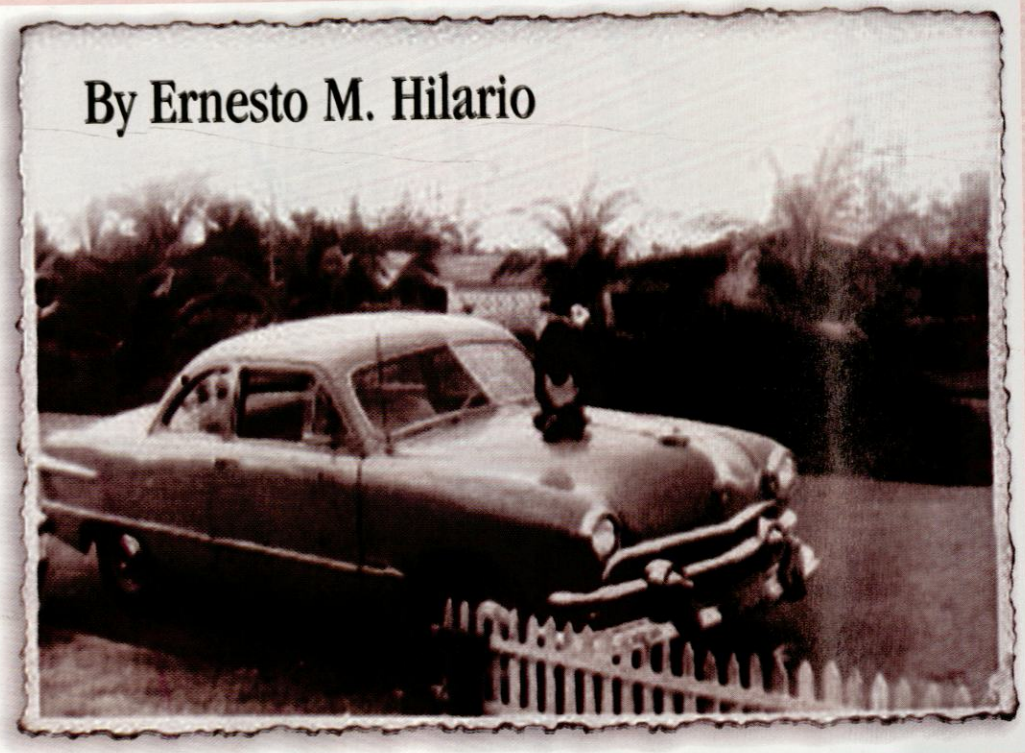






Visayas Avenue, Q.C.: Ground Zero of 'Kulturang Kalye' Arts and Culture Explosion

By Ernesto M. Hilario



Up till the late 80s, oldtime residents of Barangay Vasra in Quezon City say, you could still catch sight of turtles crawling along the curb of Forestry St. after a heavy downpour. They claim that exotic varieties of tortoise, snails and fish thrived in Culiat creek when they settled here in the early 60s, until the water turned murky and the marine life gradually disappeared. And they insist that once upon a time, owls, butterflies and big, white dragonflies inhabited the area until these, too, were driven away, perhaps by toxic fumes spewed by passing motor vehicles and the constant whirring noise made by tricycles careening down the streets at all hours of day and night.

Environmental degradation brought about by modernization and urban sprawl may have led to the disappearance of exotic life-forms in Barangay Vasra. But for one month at least, residents might get to re-live the halcyon days when the butterflies still roamed free and life was much less complicated as artists and cultural workers converge on Visayas Avenue to capture in song, dance, theater and other art forms how they see the world around them.

Visayas Avenue, the main street of Barangay Vasra, is Ground Zero of "Kulturang Kalye," the centerpiece of the 2003 celebration of National Arts Month by the National Commission on Culture and the Arts.

One of the six thoroughfares that jut like wire spokes from Elliptical Road straddling the Quezon Memorial Rotunda, Visayas Avenue was chosen as the site of Kulturang Kalye for several reasons.

First, it is one of the few remaining streets in Quezon City that somehow retains its old charm. It is lined with trees, on both sides as well as in the center island, that provide shade from the oppressive tropical sun.

Second, residents, owners of business establishment and heads of various government offices situated along the thoroughfare expressed willingness to take part in the artsfest, as it offered many possibilities. Business establishments, for instance, could cash in on the influx of people watching the exhibits and performances, while the residents relished the prospect of children getting exposed to various art forms.

And third, since the festival needed to close off a street wide enough to accommodate simultaneous art activities to justify its moniker, traffic flow had to be manageable, with alternate routes for motorists so as not to create monstrous traffic jams.

VISAYAS AVENUE

Approaching Visayas Avenue from Elliptical Road, the sight that greets the visitor is a row of government offices on both sides. To the left, there's the Bureau of Soils and Water Management; Nation Broadcasting Network, the former PTV 4; Philippine Information Agency; the Department of Environment and Natural Resources; and Bureau of Forest Management. To the right, there's the Bureau of Plant Industry, Bureau of Animal Industry, National Meat Inspection Commission, Fiber Industry Development Authority; and the National Food Authority. These offices bustle with activity on weekdays, but are conspicuously silent on weekends.

Past these government offices are various small business establishments, mostly food-to-go; outlets of big fastfood chains; restaurants and bars; banks; and laundry shops. There's also a water refilling station, a beauty salon, and a cellphone lab. And not to forget, if you're throwing a party, there's a well-stocked wine and spirits shop where you can get provisions for spreading good cheer around.

Should one venture into the sidestreets of Visayas Avenue, you'll find middle-class housing units, many dating back to the 60s, in various states of upkeep, with some homeowners trying to spruce up the surroundings by tending small gardens teeming with various tropical plants.

These days, especially during rush hours, traffic along Visayas Avenue slows to a crawl. But the motorist can navigate the entire stretch from Elliptical Road to Tandang Sora perhaps in 15 minutes or so, if there's no heavy traffic, and you overtake the ubiquitous tricycles that materialize seemingly out of nowhere.

BARANGAY VASRA

What is now called Barangay Vasra was originally a neighborhood association, the Visayas Avenue Subdivision Residents Association, which was established in the late 50s and whose first president was Mr. Rafael Fernandez. The association counted among its members the residents of Visayas Avenue and the different streets named after the government offices located in the area: Forestry, Fisheries, DANR, Plant Industry, Soil and Lands. The original residents here were mid-level officials from these offices.

Vasra was originally part of the Project 6 housing site. A Quezon City ordinance passed in 1960, however, created Vasra as a separate barrio.

In the 1950s, Vasra was mostly farmland and planted to fruit-bearing trees. Oldtime resident and former barangay kagawad Illuminada G. Tapiador recalls that when her family moved here in November 1959, nearby Quezon Memorial site was "*matalahib*", with tall cogon grass growing in abundance. She says that she used to walk from Visayas Avenue to what is now Mindanao Avenue, a distance of more than a kilometer, so she could take public transportation to Far Eastern University in Morayta. She also distinctly remembers that water supply was woefully inadequate at that time, and her family, along with other residents, drew drinking water from deep wells.

Gil Flordelis, another longtime resident, recalls that some 190 families bought lots in the late 50s at P5.85 per square meter, with lot sizes ranging from 400 to 600 sq. m. He confirms Tapiador's recollection of their initial difficulty with the water supply. A civil engineer by profession and the first barangay chairman, Flordelis made sure that the area would be connected to the main water supply. The old Nawasa, precursor of the MWSS, wanted to lay only 18-inch water pipes, he said, but he insisted on 45-inch ones. That's' the reason, he now says, that Vasra has more than adequate water supply these days.

THE PHYSICAL LANDSCAPE

Barangay Vasra has a total land area of 54.6 hectares. It is bounded on the north and east by Culiat Creek, on the west by the Veterans Memorial Hospital and portions of Project 6, and on the south by Don Mariano Marcos Avenue, the northern portion of Elliptical Road of the Quezon Memorial Site and North Avenue. It is part of the first district of Quezon City.

The barangay has a total of eight streets and two alleys; two schools, namely Mines Elementary School and Blessed Vernon Pre-School; a total of 235 business establishments; one gasoline station; a playground; public library; one talipapa and three churches: the Palanas B Catholic Chapel, Church of the Good Shepherd-Palanas B, and the Iglesia Filipina Independiente.

As of May 2000, the total population of the barangay stood at 6,256, with some 1,473 households. The barangay had 3,845 voters as of May 1997, with 20 voters' precincts.

The barangay population has increased by leaps and bounds especially in the past two decades mainly because of the influx of informal settlers.

Barangay Vasra has two big satellite informal settlers' areas. These are Sitio Palanas at North Avenue and Sitio BAI Compound. Other smaller satellite areas are the DENR-NCR Nursery Compound at North Avenue and the BPI Compound at Visayas Avenue.

THE BARANGAY GOVERNMENT

The seat of Barangay Vasra government is located at No. 40 Forestry St. Within the barangay hall compound is the Office of the Barangay Chairman and the Barangay Council, BSDO headquarters, Public Library, Vasra Gym and the Vasra Day Care Center.

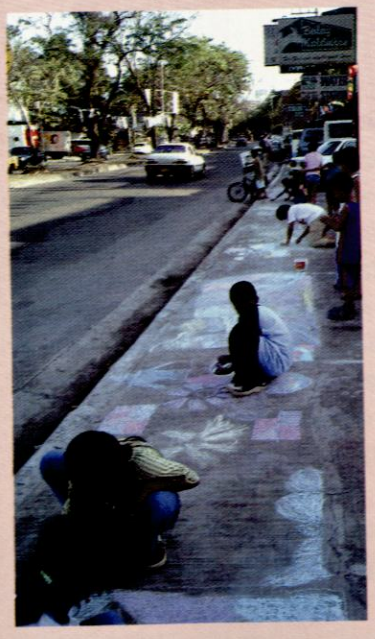
The current Barangay Chairman is Roberto G. Fortuno, who lives right along Visayas Avenue. He is 35 years old, and comes to the job well-prepared. He is a graduate of Community Development at the University of the Philippines in Diliman, where he is now taking up masteral studies in Land Use Planning at the School for Urban and Rural Planning.

Fortuno is assisted in the job of managing barangay affairs by seven Kagawads.

Obviously, the barangay government has its hands full attending to the needs of its constituents, judging from the volume of ongoing projects.

Barangay Secretary Estelita Rayala discloses that the ongoing projects of the Barangay Council include the Depressed Area Enhancement Program; electrification of Palanas; installation of three water pumps as part of their Tubig sa Barangay program; drainage improvement on Visayas Ave.; cementing of pathways in Palanas; rip-rapping of unfinished portions of Culiat Creek; improvement of barangay gym; renovation of barangay hall; and the establishment of a physical therapy clinic.

The most serious problem at present, according to a resident, is the flooding of Culiat Creek. While in the past there was already flooding, the problem has aggravated today because of the reckless throwing of garbage into the waterway. The barangay is seeking assistance from the MMDA to launch a clean-up project that would address this recurring problem.



Fortuno has lined up a number of projects which he hopes to finish during his term. These include a health center that would offer basic health services, especially to the poor; the construction of a multi-purpose covered court along Mines St. that would serve as venue for sports and socio-cultural activities; the asphalting of roads within his jurisdiction; and a waste segregation pilot project in coordination with DENR. He also wants police authorities to set up a sub-station in the barangay to deter crimes and to maintain peace and order.



ART STREET

Fortuno is fully supportive of the Kulturang Kalye project of NCCA because it jibes with his vision of a vibrant and progressive community.

Kulturang Kalye will offer workshops on percussion; papermaking; basic drawing and sculpture; bamboo art; pottery; mural painting and photography, among others. In addition, there will be workshops on skills and livelihood training, gender and development, and waste management.

There will be many sideshows: caricature; portraiture; performance art; painting exhibits; games; film showings; story telling; poetry reading; tattoo art; roving musicians; art lectures; and even a videoke contest.

Festival Director Jess Santiago has grand plans for his pet project. He says he envisions the yearly artsfest to eventually go international, with foreign artists and performers to be asked to come over to transform Visayas Avenue into a vibrant cultural mecca every February. Do not expect veteran rockers Rolling Stones or hot newcomer Avril Lavigne this year or the next, but hey, what's stopping lesser known foreign artists from joining local jazz band Radioactive Sago Project or local punk rock group Wuds on the musical stage of Kulturang Kalye?

The oldtimers here wax nostalgic for the good old days and want the colorful butterflies and exotic turtles that used to live here to come back. That's obviously wishful thinking. But this February, their wish could come true, in the form of butterflies, birds and tortoises painted by artists on the street pavement, on canvas, and on paper, and immortalized in poem, drama and film.

I have a keen interest in seeing Visayas Avenue transformed into Art Street sometime soon. That's because I just moved into the neighborhood late last year. And like the oldtime residents here, I wouldn't mind seeing a turtle crawling along the street curb after a hard downpour, even if it's just a painted one.

Reaping our bounty from the countryside



There's a reason to celebrate a season of abundance in our countryside. So, we packaged the products of the small provincial pasalubong producers (PPPs), who are mostly small and micro entrepreneurs while some are our farmers' cooperatives, from all the 15 regions nationwide. We made them into beautiful baskets of goodies --- that we gave away as tokens to our valued clients and countryside partners. These baskets of harvest, as we call them, are fitting symbols of the inexhaustible riches of our countryside and our unceasing effort to assist them improve their socio-economic status through timely technical and financial support.

This is our small way of giving thanks and honor to our development partners and priority clients who continue to be productive and generate employment in the countryside.

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Quezon City's Cultural Development

While Quezon City is a relatively young city, it could take pride in the fact that it was the birthplace of the Philippine Revolution of 1896, hence, the transformation of the Pugad Lawin Site in Bahay Toro into a major Freedom Trail project of the Philippine Centennial Commission, a historical landmark, where in 1896 stood Bonifacio and the Katipuneros defying the Spanish colonialists, Tandang Sora, me heroine of the Revolution, was born in Banlat, Quezon City, and it is the City' Governments plan as well to transform her birthplace into a hallowed shrine.

The young performing artists under the City's Performing Arts Group-selected from among the poor families of the city' and among whom are real street children once, have performed locally and abroad and it is now rated by the National Commission for Culture and the Arts as among the top ten dance troupes in the country.

In the field of sister-cities relations, Quezon City has forged with six local cities and ten foreign cities, five of which are very active in cultural and technical cooperation and exchanges.

The city's public schools and barangays have talented dance and choral groups which have won awards nationally and performed abroad as well, among which is the famous Pangkat Kawayan. The program's vision is to nurture talents amidst us and among the young and to encourage their development.

The establishment of a new Q.C. Museum is a major initiative of Mayor Feliciano Belmonte, Jr.

It will be an impetus to local artists as well as an opportunity for the City's population to enjoy national cultural arts and treasures.

Future plans include organizing a symphonic orchestra. Likewise envisioned is a Quezon City Cultural Development Foundation to promote cultural appreciation and artistic talents development while nurturing young artists from all branches of arts and providing a venue for display, exhibition and performance.

Vision

The Quezon City government envisions itself to be: A model of effective governance and responsible leadership, working in partnership with the citizenry in building a quality community

Mission

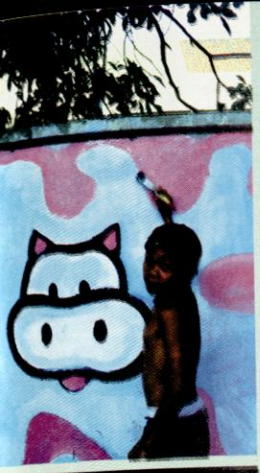
It is our mission to provide quality service which will make Quezon City and ideal community where people live, work and do business in a hospitable, progressive, and peaceful environment.

KULTURANG KALYE 2003

Coordinating Agencies

1. **Dr. MANUEL S. ALBA**
   Senior Adviser to the Mayor and Chairman
   KULTURANGKALYE 2003 COMMITTEE
2. **Col. NAPOLEON C. CASTRO**
   Superintendent, Central Police District Office
3. **Dr. VICTORIA FUENTES**
   Superintendent, Division of City Schools
4. **Atty. VICTORIA V. LOANZON**
   Asst. Secretary to the Mayor
5. **Engr. ZALDY A. DELA ROSA**
   Head, Parks Dev't. Administration Dept.
6. **Engr. JOSELITO CABUNGCAL**
   City Engineer
7. **Dr. MA. PAZ D. UGALDE**
   City Health
8. **Mr. MANUEL N. SABALZA**
   Head, Department of Public Order and Safety
9. **Mr. ROLANDO P. MONTIEL**
   Head, General Services Office
10. **Hon. XYRUS L. LANOT**
    President, Liga ng mga Barangay
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13. **Mr. GREGORIO T. BAÑACIA**
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14. **Mr. ROGELIO REYES**
    Chief, Scholarsllip Youth Dev't. Program
15. **Ms. FLORDELIZA R. AGDIGOS**
    Officer-In-Charge, Task Force Sagip Buhay

KULTURANG KALYE 2003









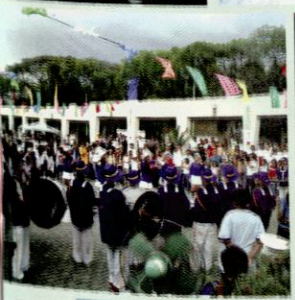
























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Kulturang Kalye 2000

Pista ng Sining at Kulturang Bayan

Kulturang Kalye 2000 hoped to transform the street into a legitimate venue for cultural activities where people of all economic and age levels could participate not only as spectators but also as producers and performers of art

INTRODUCTION

The National Commission for Culture and the Arts has been at the forefront of the celebration of National Arts Month since its declaration in1991. In year 2000, the celebration culminated in a street festival that featured the seven arts. The 18-hour festival, dubbed **Kulturang Kalye,** was held on February 27, a Sunday, at the Visayas Avenue in Quezon City. Kulturang Kalye saw the participation of more than 300 artists from the different disciplines and drew thousands of people from all walks of life. Co-sponsored by the Unyon ng mga Manunulat sa Pilipinas (UMPIL), Barangay Vasra, and the Quezon City Council, Kulturang Kalye was a fitting climax to the month-long celebration of Philippine arts and culture.

The project involved a series of street events featuring the seven arts. It involved the participation of various artists from the metropolis as well as from nearby towns. The events were in the form of informal workshops, photo and art exhibits, street painting, dance and martial arts movements, games, on-the-spot-painting competition, art installations, poetry reading, musical concerts, body painting, crafts exhibit and sale, portraiture, tattoo art, children's theater, mask and puppet making, performance art, clay modelling and terracotta making, puppet theater, and film showing.

The festival was held along a section of tree-lined Visayas Avenue in Quezon City. The stretch from Lands Street to Road 1 was closed to vehicular traffic. Festival streamers, banners and buntings adorned the place. Most establishment owners spruced up their places in preparation for the festival, some even renovated their shops.

BACKGROUND

Culture in the Philippines has always found expression in myriad forms and venues. Mainstream cultural venues such as the Cultural Center of the Philippines, the Metropolitan Museum, and various private concert halls, theaters and galleries scattered in mostly urban areas regularly feature local and foreign performances in dance and theater, art exhibits, poetry reading, etc.

But in most regions of the country, cultural events are presented, performed or exhibited in less intimidating venues such as town squares, streets, school auditoriums, amphitheaters, pubs, restaurants, etc. and mainly through the initiatives of schools, local governments, and cultural groups. Couched in the more traditional forms of native festivities such as the Sinulog, Dinagyang, the Pahiyas, Turumba, etc., these events normally rely on the participation of local artists, artisans, and cultural practitioners in presenting the best in the locale's folk tradition in terms of performances and handcrafted products. Generally accessible in terms of artistic expression and mass participation, such festivals have through the years gained enough public awareness and interest that greater public and private support has been coming to ensure their continuous success, and have in fact been replicated/adapted in other parts of the country wishing to have their own "folk festivals."





The street as venue for cultural exposure and interaction is a common spot in the cultural landscape of a lot of Western and Asian countries. Even in the busiest urban centers, certain squares and districts are regularly reserved for cultural events where an atmosphere of total artistic freedom is allowed for practitioners and audiences alike. In some Asian countries, whole villages are designated as centers for such cultural interaction.

OBJECTIVES

Kulturang Kalye's general objective was to initiate the holding in a popular venue, the street, that is, of a cultural festival that would feature the seven arts. It hoped to transform the street into a legitimate venue for cultural activities where people of all economic and age levels could participate not only as spectators but also as producers and performers of art.

The project aimed to bring together the biggest number of artists for a series of interactive cultural activities. It also sought to provide an encounter between the general public and the artistic community for a better appreciation and understanding of cultural work through actual participation in artistic production. It aimed to bring art and the artist closer to the people. It was meant to help artists appreciate each other's art, to realize that no art discipline was better than the other, that in the Philippine setting art and literature could progress only when artists and writers worked together and in unison with the larger community.

CULMINATION

The day began at six in the morning with artists and Vasra oficials and residents massing up at the Greenfield Area of the Quezon City Hall compound to the sound of drums, faglong, and bamboo flutes, courtesy of Ato Mariano and company. Participants of the pre-festival workshop showed up with their masks, puppets, and their entries to the higantes-making competition. A delegation from the UP College of Fine Arts, led by Dean Neil Doloricon, came with three 7-footers—Talakitok, Rosing, and Kenkoy—on board a pick-up van. Sangguniang Kabataan volunteers came in uniform while Barangay Tanods arrived in their service trikes. Soon the air was filled with festive music provided by the Quezon City Brass Band. A little later, the Drum and Lyre Band of Rondon High School and the Drum & Lyre band of Road 7, led by baton-wielding and shapely young majorettes, took turns in psyching up the crowd as prelude to the parade.

Officer Dexter Cardenas of the Quezon City Department of Public Order and Safety came back-riding on a patrol bike. Clad in khaki shorts and running shoes, Cardenas began issuing orders to his team of traffic enforcers. Shortly after formation, the crowd began marching towards East Avenue, onward to Visayas Avenue via the inner lane of Elliptical Road. Early morning habitues of Quezon Memorial Circle—cyclists, joggers, aerobics and taichi enthusiasts, mineral water venders—watched in delight as the parade passed by.

Upon reaching Lands Street, the marchers were met by the sight of social-realist painters daubing paint on a huge canvas settled against a tree on the island, performance artists in frozen stance as television cameras zoomed in and out, panned and focused, SK volunteers manning the registration booth busy issuing identification cards to earlycomers, the food committee preparing the morning victuals, tiangge hawkers setting up their booths, puppeteers from the Philippine Information Agency propping up their tent. The parade moved toward the main stage where Councilor Elizabeth "Tita Beth" Delarmente and company were waiting to welcome the marchers.

The brass band went to their assigned place to await their turn to play the national anthem. The drum and lyre band kept playing in front of the stage. People milled around the Kenkoy characters that were dismounted from the van and placed beside either wing of the stage. The rest of the higantes were planted on the street aisle.

Then everyone stood on attention, eyes fixed on the national flag unfurled to the left of the backstage, right hand pressed on the left chest, as the strains of the Lupang Hinirang began to float on the air. It was time for a prayer after that. Pastor Edilberto Bernardino, a barangay councilor, led the supplication for a blessed day. Barangay Captain Roberto "Bob" Fortuno welcomed the participants and guests, Councilor Delarmente delivered the opening remarks, the festival coordinator signalled the start of the festival, and performance artists Rolando Ruiz and Jun Macam blasted through the street, from Lands to Road 1, pulling at a length of anchor rope, Ruiz's cape of tin cans producing sounds most appropriate for a ritual to kick off a street festival.

Kulturang Kalye was off to a good start.



MORNING ACTIVITIES

Right after the opening ritual, artists, young and old, went to work. A group of percussionists took over the main stage, setting the mood and tempo of the gathering. Some 60 young people, ages ranging from 4-18 years old, began working on their entries for the on-the-spot painting competition. The contest was divided into two age levels: 4-12 yrs. and 13-18 yrs. Students and out of school youth participated in the activity.

Meanwhile, professional and student artists laid out their pastels and charcoal for the sketching sessions while artist Federico "Boy" Dominguez's outline of Manobo images was taking shape on the street. Other artists soon joined Dominguez.

On the other side of the street, Edru Abraham and his Kontemporanyong Gamelang Pilipino (Kontragapi) were busy spreading out what must be more than a dozen buri mats on the pavement. Children and adults alike watched in awe as Edru and his wards laid down their kulintangs, gabangs, and an assortment of bamboo zithers and clappers. A few meters away, the Kapasan Children's Theater Group were rehearsing their play while about 60-80 students from the University of the East College of Fine Arts were defining the spaces for their installation art and streetworks.

A lady artist spinned a web of multicolored nylon strings as part of her installation that would later be transformed into a children's game of untangling knots. Sculptor Lito Mondejar, surrounded by curious children and teenagers, conducted a step-by-step demo-workshop on clay modelling. Nearby, a group of young artists from Bulacan painted images of a coastal town while a team of UST artists worked on their own idea of street art. Elsewhere, a couple of ladies demonstrated the art of terracotta and scented candle-making while brewing Benguet coffee. Student artists painted each other's, as well as onlookers', faces and bodies. Employees of the Department of Environment and Natural Resources prepared 300 seedlings for distribution.

By noontime, the works of the art competitors were ready for viewing—and judging, the waiting list of sitters for the portraiture had doubled, the voices of children chanting with Kontragapi had gone hoarse, Mondejar's lump of clay had turned into a maiden, the street aisle had become a tiangge, lucky festival guests had received their free seedlings, and Visayas Avenue had been transformed into a huge gallery and theater.

AFTERNOON ACTIVITIES

After lunch, contest participants found release to their anxiety by joining the street painters. Ugat Lahi artists were all over the place, wielding their paint brushes, giving pointers to curious kids. The more adventurous and art-inclined guests helped themselves to the boxes of brushes and gallons of paints that littered the street and joined the fun. Others watched the street plays. Children and their parents gathered around the makeshift stage of the Philippine Information Agency's puppet theater group.

Meanwhile, film enthusiasts trooped to either of two venues, A Venetto and Tumbang Preso, to savor Cinema as Art Movement's sumptuous fare of some 20 short films, animations, and experimental videos by CCP winners Raymund Red, Fruto Corre, and J Lucas Reyes, among others.

Performance artists, led by Ronaldo Ruiz, had a grand time showcasing their performance art. They took turns shocking, mesmerizing, and delighting the crowd with their series of spectacular and thought-provoking performances. Dulaang Topo Barega mounted a street play and conducted an instant theater workshop. A group of arnis enthusiasts wielded their canes under the tutelage of Ricky Velasco. Over at A Venetto's, a pizza-eating contest drew the attention of a sizable crowd. Also at A Venetto's, Sid Balatan exhibited his photographs.

Campus-based musicians took over a ledge and dished out their garage-born music, to the delight of sidewalk beer-drinkers. Bobby Balingit of the Krishnacore group, the Wuds, came all the way from Laguna to share his string-breaking style of guitar-playing and his angst-ridden and at times irreverent brand of songs. Meanwhile, Ronron Papag opened his photo exhibit at Tumbang Preso.

Before sundown, the poets were now ready—not all of them anyway, for the late starting poetry reading. Focus shifted to the main stage where actor Joonee Gamboa and directors Joel Lamangan and Gil Portes waited for their cue from newsman/poet/performer/actor/and-now-emcee Joel Saracho. (Earlier, radioman and NGO freelancer Jessie Dimaisip took on the emceeing job.) UP literature instructor and Oragon co-founder Joey Baquiran served as director-cum-stage manager of the literary soiree. One by one, wordsmiths, mainly from UP, La Salle, PUP, and Ateneo read or recited their poetry interspersed with music from similarly campus-based guitar players and singers.

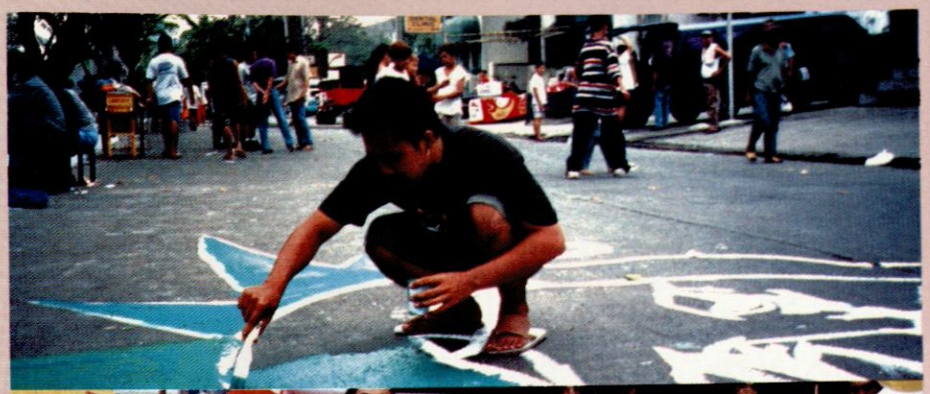
Early evening saw Councilor Dingdong Avanzado, with two lovely young ladies in tow, going onstage to greet the crowd and share a song acapella. The two ladies turned out to be the newly crowned Miss Quezon City and her first runner-up. Winners of the higantes-making contest were announced and given their awards.

People queued up as soon as tattoo artist Alfred Guevarra set up shop in front of the Blind Tiger Bar & Gallery. Soon, the place was full of



people with sleeves rolled-up to show Alfred's trademark henna art on their deltoids. A couple of tables away from Guevarra's, Doloricon's pastels produced portraits of by then rosy cheeked literary icons Rio Alma, Fidel Rillo, Teo Antonio, et al.

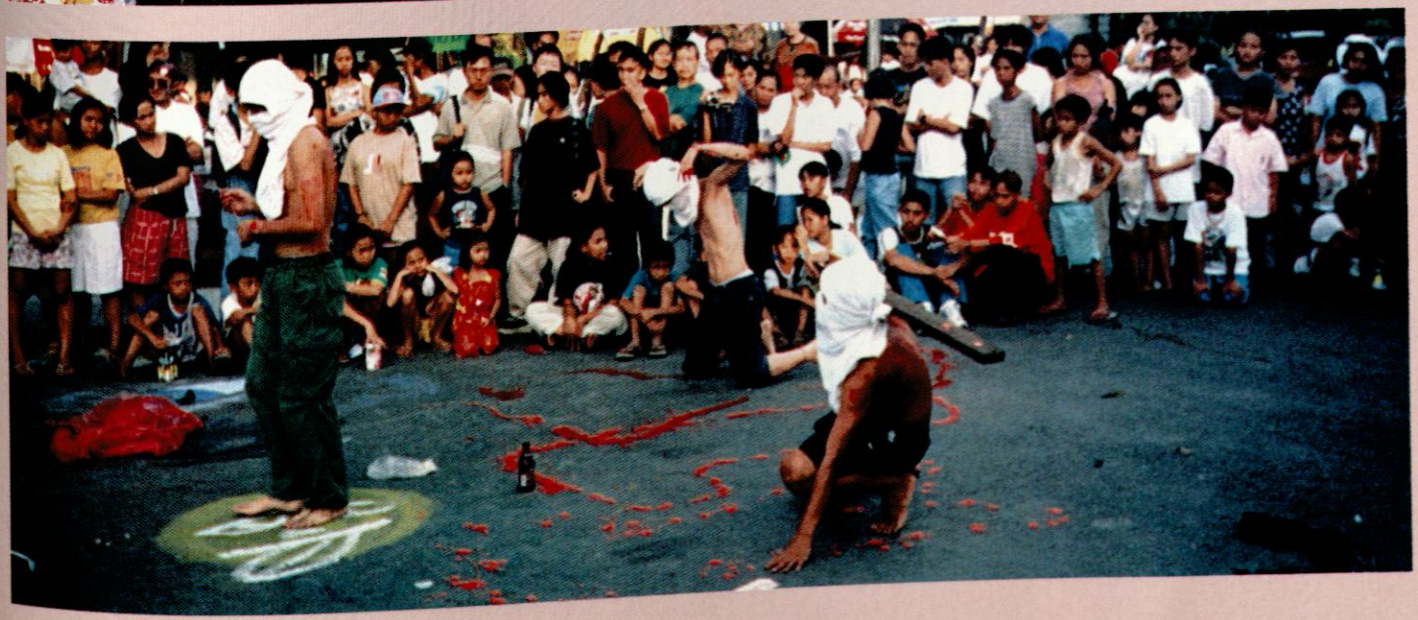
The poetry reading segued seamlessly to the musical concert. A dozen bands and three solo artists turned the crowd into feet-stomping, hand-clapping and hip-swaying mass of people. High school and college rock bands shared center stage with alternative music giants Heber Bartolome, Joey Ayala, Gary Granada, Lolita Carbon, and Grupong Pendong. Towards midnight, reggae and ska sent people dancing in wild abandon. The audience asked Brown Man Revival and Put3ka for more Bob Marleyesque strains but it was already a little way beyond agreed closing time. It was already Monday. And Visayas Avenue had better open its lanes to the soon-to-be-rushing-for-work motorists. Niteowls sidled up to the sidewalks for the legendary one-and-more-for-the-road. The street was cleared, the stage dismantled. Kulturang Kalye had just begun.











MENSAHE

Isang taos-pusong pagbati sa pamunuan ng Lungsod Quezon at ng National Commission for Culture and the Arts (NCCA) sa pagdiriwang ng isang ***"Kulturang Kalye 2003: Sining Bayan sa Q.C."*** sa ika-27 ng Pebrero 2003 sa pakikipagtulungan sa Sining sa Komunikasyon, Adbertaysing at Publishing, Inc. (SIKAP) at Barangay Vasra, Visayas Avenue, Lungsod Quezon.

Mabuhay po kayong lahat!

JULIAN M.L. COSETENG
Konsehal, Ika-3 Distrito - Lungsod Quezon

MESSAGE



I wish to extend my warm felicitation to the National Commission for Culture and the Arts (NCAA) and to the Sining sa Komunikasyon, Adber-taysing at Pablishing (SIKAP) in the celebration of Kulturang Kalye Festival and take this opportunity to congratulate team behind the Souvenir Program. I do believe that the said affair will strengthen Filipino culture.

May the value of Filipino Culture and august cause continue to inspire your organization towards a greater Quezon City and for a better country, and competitive w ith other country as well through informative and develOpmental news in oui- drive for socio-economic progress.

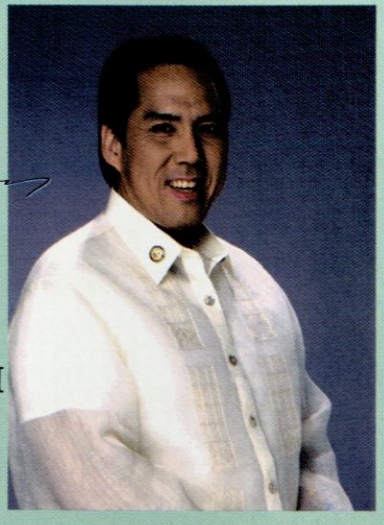
Mabuhay and Godspeed!

ATTY. ANTONIO ENRILE-INTON, JR.
Councilor, 4th District Quezon City

CONGRATULATIONS!

Kulturang Kalye 2003: Sining Bayan sa Q.C.

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CONG. ISMAEL "CHUCK" MATHAY III
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to the National Commission for Culture and the Arts, sining sa Komunikasyon, Adbertaysing at Pablising (SIKAP), Inc., Barangay Vasra and the Office of the Mayor Feliciano R. Belmonte, Jr. for hosting a notable project, dubbed as "Kultura sa Kalye 2003: Sining sa Bayan sa Q.C."



ATTY. JESUS "BONG" C. SUNTAY
Majority
Floor Leader
Quezon City
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Dean Lucresia Kasilag, National Artist
Banyuhay ni Heber
Quezon City Performing Arts Foundation
Gamaliel Viray
Boots Anson Roa
Tommy Abuel
Popong Landero
QC Symphonic Band
Willy Cruz
Sinagbayan
TUPADA
St. Camilus Choir
Kairos Teen & Street Theater
Mga Batang Kyusi
Project 6 Drum & Lyre Band
Mines Drum & Lyre Band
Batang Palanas
Rescue One
Hardy Dawgs
Pao Hao Wushu Society
Pag-asa Elem. School
Sto. Cristo Elem School
Proj. 6 Elem. School
Mines Elem. School
Ernesto Rondon High School
Rondon Drum & Bugle Band
Vasra Day Care
Lingap Kapwa
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UP Archeological Society
UP Archeologocal Studies Program (ASP)
Gil Nartea
Sonny Yabao
Sid Balatan
Jimmy Domingo
Edwin Tuyay
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Philippine Center for Photojournalism (PCP)
Dean Neil Doloricon
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Bogie Ruiz
Boy Dominguez
Adi Baens Santos
Biboy Delotavo
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Lorena Pacampara
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Arztan
Ronald Ruiz
Mitch Garcia
Arnel Ramiscal
Jef Carnay
Kleng De Loyola
Boyet de Mesa
Lukeworm
Norli Lalo
R G Concepcion
Emil Mercado
Niño Tagaro
Vic Balanon
Surrounded by Water



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Jetro Jocson
Ricky
Pasig Art Council
Pampanga Arts Guild
Baguio Arts Guild
Anting-anting
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Alfredo Esquillo
Aris Bagtas
Supling
Benjo Elayda
Alma Quinto
Elmer
Alex Orlino-Ganduyan
Gene de Loyola
Marcus
Ilustrador ng Kabataan (INK)
Erwin and henna tattoo art group
Dondon Balboa
Leslie Po
Palawan Dance Troupe
Mitu's Tribe
Brownman Revival
Pan
Noel Cabangon
Neighbors
Seed
Inky
Radioactive Sago Project
Agaw Agimat
Matilda
Cynthia Alexander
Joey Ayala
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UP Guitar Ensemble
Pandora
Nancy Drool
Narda
Village Idiots
Susan Fernandez
Bayang Barrios
Andres Bonifacio Choir
Andres Bonifacio Rondalla
Tambisan sa Sining
Pula
Wuds
Gary Granada
Cookie Chua
UP Guitar Ensemble
Asin
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Joey "Pepe" Smith
Nitoy Adriano
Wally Gonzalez
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Bersus
Coffee Break Island
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J Lucas Reyes
Rox Lee
Southern Exposure
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Concerned Artists of the Philippines (CAP)
Sining-Bugkos
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Bureau of Forest Management (BFM)
Bureau of Plant Industry (BPI)
Bureau of Animal Industry (BAI)
National Meat Inspection Commission (NMIC)
Fiber Industry Development Board
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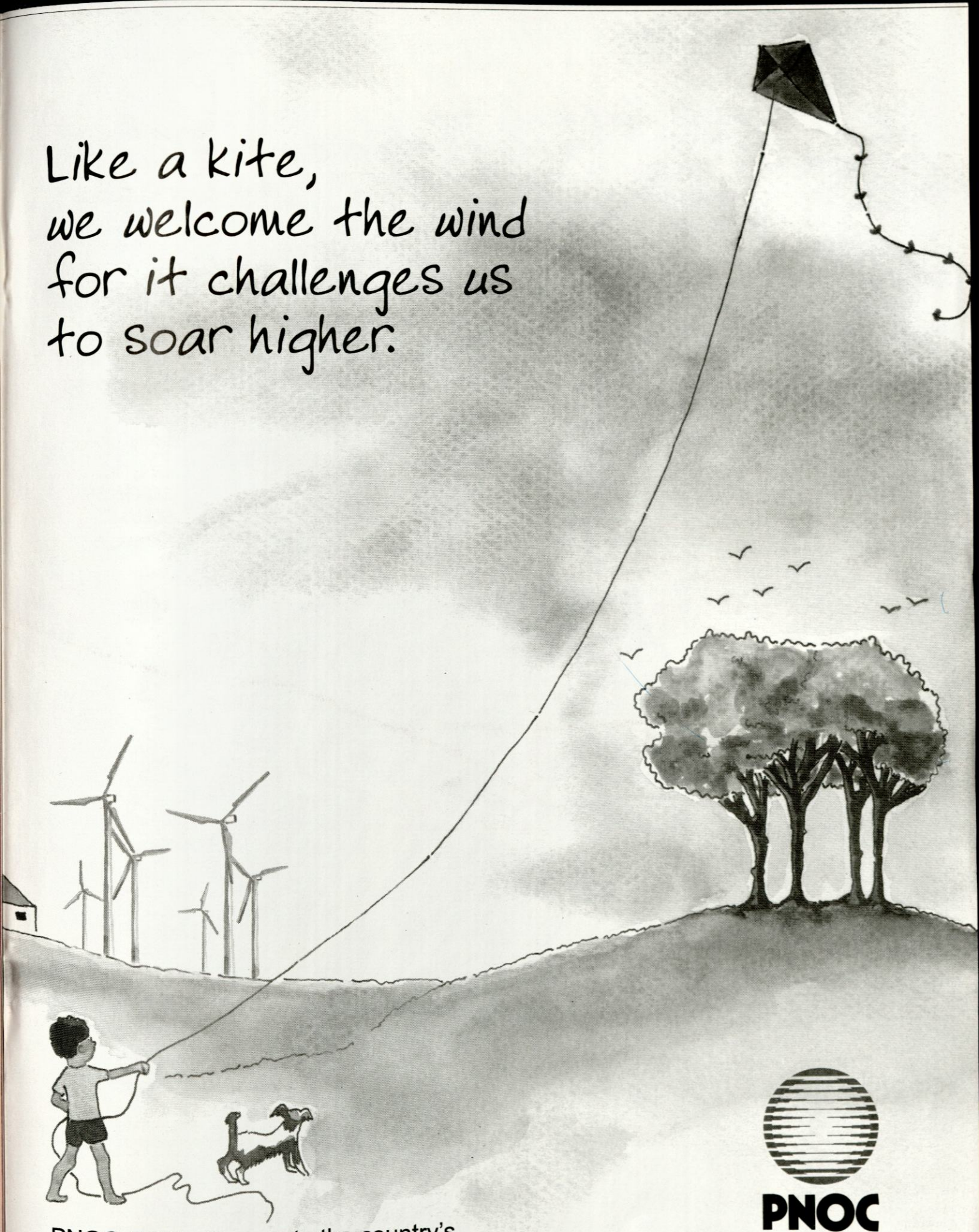
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Philippine Center for Photojournalism (PCP)
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Tommy at Caloy ng a Veneto
Evelyn ng kambingan natin
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Boy Macapaz



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PNOC
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ILUSTRASYON NI BOY DOMINGUEZ