



NATIONAL COMMISSION FOR CULTURE AND THE ARTS
Excerpts from the Minutes of the Regular Commission Meeting held on
November 24, 2016, NCCA, Manila
and
Confirmed at the Regular Commission Meeting held on
December 14, 2016, NCCA, Manila

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Special Resolution

[U]pon motion made and duly seconded, the majority of the Commission approved and confirmed this *Special Resolution*:

Resolution No. 2016 – 413
Adopting the NCCA Research Agenda and
Approving the Call for Proposals for Research on Culture and the Arts 2017

RESOLVED, as it is hereby **RESOLVED**, To Adopt the *NCCA Research Agenda* and Approve the *Call for Proposals for Research on Culture and the Arts 2017*, herewith attached as Annex A;

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Prepared By:


MYLA T. BUAN
Board Secretary

For the Board:


FELIPE M. DE LEON, JR.
Chairman

The NCCA Research Agenda

Ø Philippine Creative Industries – Baseline Information

The growth of the Philippine Creative Industries has consistently shown promise for more than a decade now, specifically due to its contributions to economic development. As defined in the UNESCO cultural statistics framework, the creative industries span a wide range of activities which include cultural industries and all cultural or artistic production; and all products and services that significantly involve artistic and creative endeavor. Researches on the status of any of these activities in the regions will be accepted, to aid in the understanding of the sub-industries, and their impact on the economy and society. The domains include cultural and natural heritage; performance and celebration; visual arts and artisan products; books and press; audio, visual, broadcast and interactive media; and creative services; with related domains on tourism, and sports and recreation.

Ø Innovation and New Technologies in the Arts

Technology and innovation in the twenty first century continue to influence and shape art and culture in the country. This is evident in the way the performing arts are now greatly enhanced by new technology in the use of lights, sounds and other audio-visual components. Innovation in visual art can be seen in the proliferation of digital art and the use of aural components. The accessibility of artistic products is improved through virtual galleries, e-books, social media and other applications. These are some examples of new artistic and cultural experiences that call for new studies on the artistic process, the new and emerging artistic products brought about by interdisciplinary engagements between arts and culture and science and technology, technology's adverse or favorable impact on artistic and cultural production in particular and society in general; technology and innovation as modes of doing and making art, performance, and culture.

Ø Audience Reception Studies and Audience Analyses

An area that needs special attention is audience reception of/in cultural and artistic experiences such as performances, exhibits, festivals and rituals, or reception of a literary text or film and other media. What audiences are watching what shows or visiting which museums and galleries? Meanings and the aesthetic experience of audiences vary depending on cultural background and life experiences. Research on audience reception can range from simple demographics to complex investigations into spectatorship. Likewise, audience analyses are also accepted, such as studies of audience responses to a given popular culture artifact or phenomenon through the examination of the audiences' understanding and usage of popular culture texts. The audience analyses studies supported shall go beyond the broad surveys and opinion polls or focus group discussions, but have more of the in-depth, immersive, ethnographic participant observation of a given audience.



Ø Local Histories

Researches on history in the local contexts of specific locations/locales/sites in the country, which may incorporate ethnography, geography, natural history, oral history, etc. shall be accepted. These studies are intended to: 1) promote pride of place and appreciation of a certain region or community; 2) give greater importance to the limited resources and intangible treasures of the area, such as the culture of the community, the historical events that may have taken place in the area, the land and familiar structures; and 3) encourage the need for conservation and preservation of the locality's links to the past. The research output may be in the form of written documentation and video documentation and their translation into creative outputs (play, film, fiction, poetry or essay anthology, etc.) or a book.

Ø Transmission Practices

How are the arts and cultural practices passed on from one generation to the next? Research on transmission practices will closely investigate methodologies and methods of teaching and learning the arts, crafts, and cultural performance traditions of the Philippines at the places where they happen, in both rural and urban contexts. The research is intended to reveal processes which are often informal, organic in the everyday life of communities, and outside of the formal education centers such as schools and universities. Research outputs can contribute to a better understanding of indigenous ways and processes of teaching and learning and may become invaluable inputs even for the formal systems already in place.

Ø Indigenous Knowledge Systems and Practices (IKSP)

Research in this area includes everything that pertains to the knowledge systems and practices of indigenous communities about life, the natural world, society, processes and practices of cognition, ideation, and imaginative representation, governance, cultivation, technology, creativity, and so on. Ideally, research shall be conducted by members of the communities whose IKSP shall be the 'object of study'. This is a priority subject area because the research outputs that will tap into local wisdom and will potentially alter or enrich understanding of many things 'Filipino' or 'Philippine'.

Ø Philippine Concepts and Practices of Aesthetics

Investigations on the concepts and theories animating, grounding, informing, prompting, provoking, critiquing, or interrogating the making and doing of art, culture, and performance and their place, function, role, use, signification, classification, value, etc., in the Philippines and among Filipinos living abroad, fall under this category of research topics. Projects may range from documentation of creative processes to criticism and philosophical inquiry. Support for research in this area aims to promote artists' and cultural workers' reflection on their own works/processes and the articulation of local, translocal, or so-called glocal aesthetics, as well as to encourage writing of criticism and exchanges among artists, critics, intellectuals, and cultural leaders.

Ø Traditional and Contemporary Forms of Artistic Expression

'Traditional' and 'contemporary' forms of artistic expression are understood as fluid terms whose meanings are fully expressed or revealed only in the course of the research. For practical purposes, however, 'traditional' shall mean those practices or artifacts already identified or 'commonly known'—a 'cultural icon' identified by or with a local group of people, e.g., the tibag of Nueva Ecija or the hegalong of the T'boli, and has been known to have existed for at least the last fifty years. Traditional forms are also associated with certain key characteristics such as physical appearance, rhythms and structures, modes of speech or dress, and so on. 'Contemporary' forms are cultural and artistic productions which are being made or done now, in the present time. These two terms may overlap and the inquiry may include an examination precisely of the very designation of an artistic object, site, action, or form as traditional or contemporary, but the research should focus on any or all of the following: what it is, what it does, what it is for, where it is found or where it happens, how it happens/how it is made, who are the people involved in its making, what are the issues being raised, and what is at stake.

Ø Digital Cultural Resources

Researches which explore and analyze on how the digital cultural resources impact learning research and community engagement within the cultural organizations and the wider cultural landscape will be funded.

Ø Materials, Methods and Models of Cultural Heritage Conservation

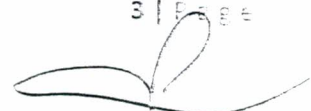
Cultural heritage preservation in the Philippines is a young field. There is a need to create a body of knowledge and models for conservation of various heritage sites. These include cultural landscapes and sacred sites of indigenous peoples.

Ø Analysis of Government Policies and Programs for Culture and the Arts (National Government Agencies and LGUs)

Philippine national government agencies and local government units issue policies and have various programs for culture and the arts. Such policies and programs have not been systematically documented and analyzed. The need to do so is urgent in order to show where culture and arts factor into the bigger development paradigm of the country.

Ø Culture and Arts and Disaster Risk Reduction and Management (DRRM) for Sustainable Development

DRRM is an important aspect of the SDG. The Philippines is especially vulnerable by virtue



of its being in the Pacific Ring of Fire and the typhoon belt. How culture and arts can be used for DRRM activities and the ways by which heritage can be protected against various hazards are among the subjects that can be tackled here.

Call for Research Proposals for 2017

A total of 2M in research awards and grants shall be given to outstanding projects in 2017.

- Research Award for an Individual (regular) – 300,000 (1 slot)
- Research Grant for an Organization (regular) – 500,000 (1 slot)
- PhD Dissertation Award – 150,000 (4 slots)
- MA Thesis Award – 75,000 (8 slots)

Projects must be implemented from January 30 to December 30, 2017.
Proposals are due on January 15, 2017.

Access the *Specific Guidelines for NCCA Support for Research in Culture and the Arts* for details on eligibility, requirements, and other details.

Proposals may be submitted in any of the Philippine languages.

Submit the complete Research Proposal Packet to:

The Secretariat, National Commission for Culture and the Arts
NCCA Building, 633 General Luna St.
Intramuros, Manila
Email: info@ncca.gov.ph

