



## NATIONAL COMMISSION FOR CULTURE AND THE ARTS

Highlights of the Minutes of the Regular Commission Meeting

06 May 2021 (Thursday) / 1:08 P.M.-5:10 P.M. and

12 May 2021 (Wednesday)/2:06-4:06 P.M.

via *Zoom*

### 06 and 12 May 2021 Attendance

#### Commissioners Present:

Hon. Arsenio J. Lizaso,	Chairman, National Commission for Culture and the Arts and President, Cultural Center of the Philippines
Hon. Annalyn M. Sevilla	Undersecretary for Finance-Budget and Performance Monitoring, Department of Education (DepED)
Hon. Rene R. Escalante,	Chairman, National Historical Commission of the Philippines
Hon. Jeremy R. Barns,	Director-General, National Museum of the Philippines (NM)
Hon. Cesar Gilbert Q. Adriano,	Director, National Library of the Philippines (NLP),
Hon. Victorino Mapa Manalo,	Executive Director, National Archives of the Philippines (NAP)
Hon. Arthur P. Casanova	Chairman, Komisyon sa Wikang Filipino
Hon. Al Ryan S. Alejandre	Executive Director, NCCA
Hon. Abubacar Datumanong,	Head, Subcommittee on Cultural Communities and Traditional Arts (SCCTA)
Hon. Michael F. Manalo,	Head, Subcommittee on Cultural Heritage (SCH)
Hon. Roland B. Tolentino,	Head, Subcommittee on the Arts (SCA)
Hon. Vicente C. Handa,	Head, Subcommittee on Cultural Dissemination (SCD)

#### Commissioner/s Represented:

Hon. Sherwin Gatchalian	Chairperson, Senate Committee on Basic Education, Arts and Culture Represented by Sen. Maria Lourdes Nancy S. Binay, 18 <sup>th</sup> Congress Senator and Alternate Representative of Sen. Gatchalian
Hon. Edwin R. Enrile	Undersecretary for Legal and Special Concerns, represented by Usec. Roberto P. Alabado III

#### Commissioner/s Not Present:

Hon. Roman T. Romulo	Chairperson, Committee on Basic Education and Culture, House of Representatives
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#### Secretariat Members Present:

Ms. Marichu G. Tellano	Deputy Executive Director
Ms. Adelina M. Suemith	Chief, Program Monitoring and Evaluation Division
Mr. Herencio Y. Llapitan,	Chief, Finance-NEFCA Division
Mr. Ferdinand P. Isleta	OIC, Plan/Policy Formulation and Programming Division (P/PFPD)
Mr. Lawrence Charles E. Salazar	Head, PFPD – Cultural Heritage Section
Ms. Carol Mizal	Head, Planning and Policy Section
Ms. Alya Monina B. Rodriguez	Culture and Arts Office, International Affairs Section-Sentro Rizal
Ms. Myla T. Buan,	Board Secretary, OC
Ms. April P. Benosa,	Administrative Services Officer, OC

**Other/s Present:**

Atty. Gabriel A. Villanueva, State Solicitor, Office of the Solicitor General (OSG)

**Present only in the 12 May 2021 Meeting****Commissioner/s Represented:**

Hon. Annalyn M. Sevilla      Undersecretary for Finance-Budget and Performance Monitoring,  
Department of Education (DepED) represented by Director  
Bettina L. Daytec-Aquino, Director III

**Secretariat Members Present:**

Mr. Bernan Joseph R. Corpuz      Supervising Officer for Administration/Head,  
Board Secretariat, Office of the Chairman (OC)  
Ms. Susan C. Dayao      Chief, Administrative and Finance Division

**PART I- 06 MAY 2021****1. CALL TO ORDER**

The meeting was called to order by the Presiding Officer at 1:08 PM upon determination of a quorum.

**2. ADOPTION OF THE PROPOSED AGENDA**

The board adopted the proposed agenda as amended.

**3. REPORT OF THE EXECUTIVE DIRECTOR*****3.1 Minutes of the March 3, 2021 Commission Meeting***

The minutes of the March 3, 2021 meeting was approved by the board. Updates on matters discussed in the 03 March 2021 board meeting were presented.

#### **4. BUSINESS ARISING FROM THE MINUTES OF THE MARCH 3, 2021 REGULAR COMMISSION MEETING**

##### ***Regular Updates and Matters for Approval from the Metropolitan Theater Project Management Team***

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

##### **Resolution No. 2021-297 Approving Various Matters for the Implementation of the Rehabilitation and Conservation of the Metropolitan Theater**

**WHEREAS**, the Metropolitan Theatre (MET), a National Cultural Treasure declared by the National Museum (NM), and a National Historical Landmark declared by the National Historical Commission of the Philippines (NHCP), is a property of the National Commission for Culture and the Arts (NCCA), purchased in 2015;

**WHEREAS**, the NCCA is implementing the project “Conservation and Rehabilitation of the Metropolitan Theater (MET);

**WHEREAS**, the Board of Commissioners approved the deletion of the cinematheque and black box theater during its 21 November 2017 meeting;

**WHEREAS**, the authority to certain matters on the implementation of the Rehabilitation and Conservation of the Metropolitan Theater, including Variation Orders beyond PhP 5 million, is reserved to the Board of Commissioners;

**WHEREAS**, the Technical Working Group, the Project Management Team and the Chairman recommended the approval of these matters as absolutely necessary for the execution of the project;

**NOW, THEREFORE**, be it **RESOLVED**, as it is hereby **RESOLVED**, That the Commission hereby **APPROVES** the following:

1. Additional/Revised Construction Drawings and Plans:
  - 1.1 Audio-Visual Room (AVR) Wall Treatment
  - 1.2 Exterior Hardscapes Layout; (3) Orchestra Pit cover; and
  - 1.3 Corridor Ramp and Finish Layout.

**RESOLVED FURTHER**, That the Commission, in line with the delegation of authority for matters regarding the Metropolitan Theater, **NOTES**:

1. The Contract Time Extension (CTE) no. 2 for the MET Cinema System Contractor, All Visual and Lights Systems (AVLS), awarding them with an additional fifteen (15) calendar days;
2. The suspension period for the Landscaping Contractor, Ayzariz Corporation, on 14 April 2021, as to conform with the announcement from the Inter-Agency Task Force (IATF) declaring the whole National Capital Region (NCR) and the nearby provinces under Modified Enhanced Community Quarantine (MECQ). This period of suspension was lifted last 05 May 2021.
3. The suspension of contract time of the main contractor, 401 Development and Construction Corporation in joint venture with R. R. Encabo Constructors, on 11 April 2021, due to confirmed positive COVID-19 cases on site. This suspension, together with the suspension (for Phase I) issued last March 2020, were lifted effective 21 April 2021.

4. The Department of Budget and Management (DBM)'s issuance of a Special Allotment Release Order (SARO) for the supplemental budget to cover continuing works for the Phase III of the project to be implemented this year, and the completion of the procurement processes for the major components of this phase (particularly the Civil Works Phase III, the West Courtyard Landscape, and the installation of the CCTV system, and interior fit-out for the Main Theater Block).

**RESOLVED FINALLY**, that the Executive Director is authorized to sign any and all documents proceeding from these approvals and notations.

## **5.COMMISSION MATTERS FOR DISCUSSION/CONSIDERATION/APPROVAL/ INFORMATION**

### ***5.1 Request for the approval of Cultural Response and Resiliency Plan***

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

#### **Resolution No. 2021-298**

#### **Approving the Cultural Response and Resiliency Plan (2021-2028) as a Framework**

**WHEREAS**, the declaration of state of calamity throughout the country, imposition of community quarantine and enforcement of stringent social distancing measures and health protocols due to the COVID-19 pandemic brought about challenges to the culture and arts sector, and raised the need to revisit the Commission's plans and programs to adapt to the new normal era and beyond;

**WHEREAS**, pursuant to Board Resolution no. 2020-323 dated 08 July 2020, the Board of Commissioners approved support for the development of the Cultural Recovery and Resiliency Plan (CRRP), an initiative of the National Commission for Culture and the Arts (NCCA) to lay out a plan to provide response and enable recovery from COVID 19 pandemic at the same time prepare the culture and arts sector for future disaster;

**WHEREAS**, the CRRP results from a rapid assessment which employed both quantitative and qualitative methodology with results validated through four island cluster multi-stakeholder consultations followed by a national multi stakeholder planning workshop. A CRRP workshop was conducted with the NCCA Secretariat to consolidate output of the multi stakeholder planning activity;

**WHEREAS**, the CRRP document presents the highlights of the results of the rapid assessment, the multi stakeholder consultations outputs, the CRRP logic model, Response and Recovery from COVID 19, Preparedness for all disaster and summary of KRAs, objectives, outcomes and indicators;

**WHEREAS**, the CRRP lifespan of 2021 to 2028 will go past the change in the national administration with the 2022 elections and also cover the six-year term of the next administration until 2028;

**WHEREAS**, the 2028 termination year also makes the CRRP in synch with the National Disaster Risk Reduction and Management Plan and the National Disaster Preparedness Plan, the current iterations of which both end in 2028;

**WHEREAS**, the draft CRRP has been presented to the NCCA National Advisory Board, NCCA Management Committee and to the National Economic Development Authority (NEDA) Sub-Committee on Culture prior to elevation to the Board of Commissioners for approval and adoption;

**WHEREAS**, the approval of the CRRP by the Board of Commissioners will signal its utilization, especially for the 2022 NCCA planning and budgeting, including that of the different national committees. Potentially, it will be endorsed by NEDA to the Office of the President for issuance of either an Executive Order or Administrative Order for its adoption nationwide and solicit support from the different sectors of the society;

**NOW, THEREFORE, BE IT RESOLVED, AS IT IS HEREBY RESOLVED,** To Approve the **Cultural Response and Resiliency Plan (CRRP) [2021-2028]** as a **FRAMEWORK**, for the purpose of officially transmitting the same to the National Economic Development Authority (NEDA) which will take the necessary steps to process and endorse to the Office of the President the issuance of an Executive Order or Administrative Order;

**RESOLVED FURTHER,** That the NEDA can make revisions to the CRRP, but major changes to the plan shall be brought back to the Commission for appropriate action;

**RESOLVED FINALLY,** That the Commission agrees to the CRRP which has been presented, discussed and consulted with various stakeholders, but a sub-product should be a contextualized or specific CRRP that is implementable, doable, timebound and reflective of the functions of the Commission.

## ***5.2 Request for an NCCA Board Resolution on the International Year of Creative Economy for Sustainable Development***

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

### **Resolution No. 2021-299 Supporting the NCCA's active participation in the International Year of Creative Economy for Sustainable Development**

**WHEREAS,** the National Commission for Culture and the Arts, in its capacity as the overall policymaking body, coordinating, and grants-giving agency for the preservation, development and promotion of Philippine arts and culture; an executing agency for the policies it formulates; and administers the National Endowment Fund for Culture and the Arts (NEFCA), serves as the de facto Ministry of Culture of the Philippines;

**WHEREAS,** the updated Philippine Development Plan recognizes the vital role of culture in development particularly in *Chapter 7: Promoting Philippine Culture and Values Towards Bayanihan*, with the advancement of culture in enabling a whole-of-government and whole-of-society response and recovery during times of crisis and emergencies;

**WHEREAS,** the 74<sup>th</sup> Session of the UN General Assembly declared the year 2021 as the *International Year of Creative Economy for Sustainable Development*. This Year highlights “the power of creativity for resilience in a time of pandemic”, while encouraging UNESCO member states to “share best practices and experiences, enhance human resource capacity, promote an enabling environment at all levels as well as tackle the challenges of creative economy”;

**WHEREAS,** part of the NCCA and its affiliated agencies' mandate is to support the Creative Industries of the Philippines;

**NOW THEREFORE, BE IT RESOLVED AS IT IS HEREBY RESOLVED,** that the NCCA shall support and actively participate in the implementation of the International Year of Creative Economy for Sustainable Development;

**RESOLVED FURTHER,** that the NCCA shall advance the goals of the International Year of Creative Economy for Sustainable Development and align them with the NCCA's relevant programs and projects of the FY 2021.

**RESOLVED FINALLY,** for the NCCA to take the following steps:

- a. To lobby for the Philippines' ratification of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
- b. To urge the House of Representatives in the consolidation and passage of pending legislations on developing and strengthening the creative industries in the Philippines;

- c. To work closely with the Cultural Center of the Philippines and the Intellectual Property Office of the Philippines in creating an information campaign on the Philippines' Accession to the Beijing Treaty on Audiovisual Performances (BTAP), approved and signed by President Rodrigo R. Duterte in January 2021;
- d. To ensure the inclusion of the UN Sustainable Development Goals and support for the Philippines' creative economy in the NCCA Cultural Response and Resiliency Plan (CRRP);
- e. Through its 2022 Competitive Grants Program, to give priority to project proposals in support of strengthening the Philippines' creative economy;
- f. For the NCCA Management Committee to report to the Board of Commissioners the activities under the NCCA Program to Support the Creative Industries per Board Resolution 2021-264;
- g. Through its International Affairs Section, to coordinate with the UNESCO National Commission of the Philippines (DFA - UNACOM) to ensure the Philippines' participation in and support for relevant undertakings as well as facilitate reporting of our country's initiatives to UNESCO.

### ***5.3 Approval of the Proposed Revisions in the Specific Guidelines of the Research Grants Program***

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

#### **Resolution Nos. 2021-300 Approving and Adopting the Specific Guidelines for NCCA Support for Research in Culture and Arts as Amended**

**WHEREAS**, Sec. 12 Par. (a), Subpar. (6) of RA 7356 provides that the NCCA shall encourage and support research into Philippine artistic traditions which may aid in the creation of contemporary forms. Likewise, Par. (b), Subpar. (6) of the same section provides that the Commission shall encourage and support scholarly research into and documentation of Philippine cultural traditions, arts and crafts, as well as significant cultural movements, achievements, and personalities especially in the literary, visual and performing arts, and in mass media as well as the various aspects of Filipino culture;

**WHEREAS**, pursuant to Board Resolution Nos. 2016-412 and 413, the Commission approved and adopted the Specific Guidelines for NCCA Support for Research in Culture and Arts prescribing the mechanics of implementation of the research grants program, as well as the Research Agenda;

**WHEREAS**, the Research Technical Working Group (TWG), upon careful review of the Specific Guidelines for NCCA Support for Research in Culture and Arts in its meeting on 10 February 2021, unanimously agreed that the said guidelines were not clear on the final role of the TWG as the final judges of the endorsed proposals that passed the initial evaluation and the blind vetting process by a panel of judges;

**WHEREAS**, for purposes of clarity and for an explicit statement on the Research TWG's role in the guidelines, the Research TWG recommends to add the clause "and final endorsement of the Research TWG to the NCCA Board" to Step 4: Review by Panel of Experts [limited to projects endorsed at Step 3] under "A. Approval Process/2. Impact of Research/B. Process" of the existing guidelines;

**NOW, THEREFORE, RESOLVED**, as it is hereby **RESOLVED**, Upon the recommendation of the Research Technical Working Group, To **ADOPT** and **APPROVE** the "**Specific Guidelines for NCCA Support for Research in Culture and Arts as Amended**", herewith attached as Annex A;

**RESOLVED FURTHER**, That **Resolution No. 2016-412** dated 24 November 2016, “Adopting the Specific Guidelines for NCCA Support for Research in Culture and Arts” is hereby rescinded.

## **6. COMMISSION MATTERS FOR CONFIRMATION/RATIFICATION**

### ***Report on the Result of the Ad Referendum on the Approval of Board Resolution Nos. 2021-284 to 296***

The board confirmed and ratified the following resolutions approved by the board through ad referendum on April 13 and 15, 2021:

2021-284 “Approving the Collaboration between the NCCA and UNESCO for the Training Workshop on Intangible Cultural Heritage (ICH) in Emergencies”

2021-285 to 295 “Approving various Grants under the 2021 NCCA Competitive Research Grants Program”

2021-296 “Approving and Adopting the Guidelines on the Registration of Endangered Immovable Cultural Properties to the Philippine Registry of Cultural Property”

[U]pon motion made and duly seconded, the Commission confirmed and ratified these **Resolutions**:

#### **Resolution No. 2021-284 Approving the Collaboration between the NCCA and UNESCO for the Training Workshop on Intangible Cultural Heritage (ICH) in Emergencies**

**WHEREAS**, during its fourteenth session in 2019, the UNESCO Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage (ICH) endorsed a set of operational principles and modalities for safeguarding intangible cultural heritage in emergencies (Decision 14.COM 13);

**WHEREAS**, to support this, the UNESCO has developed a project to build the capacities of its States Parties by providing modules and trainings on ICH in emergencies.

**WHEREAS**, due to its geographical condition prone to natural disasters, and the interest of the latter to continuously safeguard its intangible cultural heritage amidst adversaries, the Philippines has been selected by the UNESCO to pilot this project through the NCCA;

**WHEREAS**, the NCCA has recognized the significance of this project especially for the communities vulnerable to disasters, hence, organized this capacity building activity with UNESCO Jakarta;

**WHEREAS**, the proposed project aims to train resource persons at the national level with the competencies required to plan and implement ICH safeguarding activities in the context of natural disasters, and shall be in line with the 2003 Convention’s operational principles and modalities for safeguarding ICH in emergencies;

**WHEREAS**, this activity of "Organizing a UNESCO Training Workshop on ICH in Emergencies" is a [virtual] workshop in three phases: (i) Two-day online lecture (approximately 2.5 – 3 hours per day) led by an international trainer and supported by resource persons from the Philippines to deliver the two training modules; (ii) Field exercise (to be conducted over 4 - 6 weeks) consisting of community consultations for the preparation of ICH inventories on DRR under the guidance of the international trainer; and, (iii) A half-day online meeting to share the participants’ experience of the field exercise. Finally, a audiovisual documentation of the workshop process, including feedback from the workshop participants, and local community members taking part in the field exercise, with their free prior informed consent, for the use of the images as part of UNESCO- Government of Philippines visibility material;

**WHEREAS**, the UNESCO shall finance the activity in the estimated amount of US\$32,112.00 in accordance with UNESCO's Financial Regulations and the terms and conditions laid down in the Agreement to be effected by bank transfer. Likewise, the NCCA shall liquidate the said amount to UNESCO in line with the Philippine government accounting and auditing rules and regulations.

**NOW, THEREFORE, RESOLVED**, as it is hereby **RESOLVED**, to approve the collaboration of the NCCA and UNESCO for the Training Workshop on ICH in Emergencies, the budget for which shall be sourced from the funding granted by the UNESCO Headquarters through their Jakarta Office for US\$38,112.00; further, authorizing the Chairman and/or the Executive Director to sign the said agreement and implement the program activity starting this May or upon receipt of funds and following the necessary health protocols / conditions.

**Resolution Nos. 2021-285 to 295**  
**Approving various Grants under the**  
**2021 NCCA Competitive Research Grants Program**

**WHEREAS**, Sec. 12 Par. (a), Subpar. (6) of RA 7356 provides that the NCCA shall encourage and support research into Philippine artistic traditions which may aid in the creation of contemporary forms. Likewise, Par. (b), Subpar. (6) of the same section provides that the Commission shall encourage and support scholarly research into and documentation of Philippine cultural traditions, arts and crafts, as well as significant cultural movements, achievements, and personalities especially in the literary, visual and performing arts, and in mass media as well as the various aspects of Filipino culture;

**WHEREAS**, pursuant to Board Resolution Nos. 2016-412 and 413, the Commission approved and adopted the specific guidelines for NCCA Support for Research in Culture and Arts prescribing the mechanics of implementation of the research grants program, as well as the Research Agenda;

**WHEREAS**, the Commission appropriated funding in the amount of PhP5,600,000.00 for the 2021 NCCA Competitive Research Grants Program pursuant to Board Resolution No. 2021-214 dated 16 December 2020;

**WHEREAS**, the Commission received a total of 34 research grant applications on September 30, 2020 that were subsequently subjected to primary evaluation by the Research Technical Working Group (TWG);

**WHEREAS**, out of 34 research grant applications, the Research TWG endorsed 18 applications to the Panel of Experts for a double blind review;

**WHEREAS**, after due deliberation and careful review of the endorsement of the Panel of Experts of the result of the blind vetting, the Research TWG endorses 11 research grant applications for final approval by the Board of Commissioners;

**NOW, THEREFORE, RESOLVED**, as it is hereby **RESOLVED**, Upon the recommendation of the Research Technical Working Group, To **APPROVE** the following grants under the **2021 NCCA Competitive Research Grants Program**, chargeable to **Board Resolution No. 2021- 214, Approving Support and Budget for the implementation of the “Grants Program on Research”**, subject to availability of funds and issuance of Notice of Cash Allocation (NCA) from the Department of Budget and Management (DBM) and to applicable government accounting and auditing rules and regulations:



<b>Resolution No.</b>	<b>Grantee</b>	<b>Project/ Research Title</b>	<b>Approved Amount (PhP) / (Category)</b>
<b>2021-285</b>	Ara Jenika C. Vinzon	Abo-Kaykay (One-Act Plays): Unearthing The Mythical Feminine Of Abucay	<b>75,000.00</b> (Thesis)
<b>2021-286</b>	Adeva Jane H. Esparrago	Ayum-Ayum”: The Motorela As A Reflection Of Kagay-Anon Ingenuity	<b>75,000.00</b> (Thesis)
<b>2021-287</b>	Maria Asuncion Miralles Hije	The Tamales Of Guagua And Sasmuan: Enduring Existence Of A Kapampangan Culinary Heritage	<b>75,000.00</b> (Thesis)
<b>2021-288</b>	Andrew Jaye Q. Ocampo	A Digital Ethnography Of Pedagogical Content Knowledge In Three Selected Community Rondallas In The Philippines	<b>75,000.00</b> (Thesis)
<b>2021-289</b>	Earvin Christian T. Pelagio	The Mabatang Dialect Of Kapampangan Ang Diyalekto Ng Kapampangan Sa Mabatang	<b>75,000.00</b> (Thesis)
<b>2021-290</b>	Adrian Perez Del Monte	Balai: Perception of Acculturation And Vernacular Design On Residential Buildings In The Philippines	<b>150,000.00</b> (Dissertation)
<b>2021-291</b>	Dr. Emmanuel D. Dayalo	Pangalóp: Identification And Documentation of Ati’s Oral Traditions In Capiz	<b>150,000.00</b> (Individual)
<b>2021-292</b>	Jose Mari Cuartero	Los Vulgos Antes Europa: Folklore Archive Of Isabelo De Los Reyes	<b>150,000.00</b> (Individual)
<b>2021-293</b>	Dr. Hope S. Yu	The Art Of Subversive Humor In The Comic Plays Of Piux Kabahar	<b>300,000.00</b> (Individual)
<b>2021-294</b>	Allan Paul R. Tang	Ako Ay Babae, Ako Ang Kultura!: Exploring The Narrative Spaces Of Filipino Women Artisans In Laguna On Safeguarding Intangible Cultural Heritage And Its Touristic Value	<b>300,000.00</b> (Individual)
<b>2021-295</b>	Rommel V. Espejo	Banuar A Mannalon Festival: Kaakuhan / Identidad Ng Kabayanihan ng Llanerano	<b>300,000.00</b> (Dissertation)

**Resolution No. 2021-296**  
**Approving and Adopting the Guidelines on the Registration of**  
**Endangered Immovable Cultural Properties to the Philippine Registry of Cultural Property**

**WHEREAS**, Sections 14 of Republic Act No. 10066 mandates the establishment of the Philippine Registry of Cultural Property (PRECUP);

**WHEREAS**, the NCCA adopted through Board Resolution No. 2017-330 the Guidelines Governing the PRECUP, stipulating policies and procedures pertaining to the registration of cultural properties to the Registry;

**WHEREAS**, cultural properties remain largely unaccounted for due to limited efforts to comprehensively document such resources and the advent of natural and man-made disasters;

**WHEREAS**, it is a shared commitment by various stakeholders such as the national government agencies and local government units to work appropriately and effectively on the protection of cultural properties;

**WHEREAS**, there is a need to promulgate a policy in order for the NCCA to move proactively and urgently on the protection and identification of cultural resources, particularly immovable cultural properties, especially during emergency situations;

**WHEREAS**, the Commission proactively facilitates the act of registration as a foremost form of recognition of cultural properties, especially those of local significance, through the PRECUP, and with the mission of regularly updating entries of cultural properties at an efficient rate, with respect to mandates of existing heritage laws;

**NOW, THEREFORE**, be it **RESOLVED**, as it is hereby **RESOLVED** to **Approve and Adopt the Guidelines on the Registration of Endangered Immovable Cultural Properties to the Philippine Registry of Cultural Property**, herewith attached as **Annex A**.

**PART II—12 MAY 2021, 2:06 PM to 4:06PM**

**1. CALL TO ORDER**

The Presiding Officer called the meeting to order at 2:06 PM upon determination of a quorum.

**2. SUPPLEMENTAL BUDGET FOR CONTINUING WORKS IN THE METROPOLITAN THEATER**

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

**Resolution No. 2021-301**  
**Approving Support and Budget for the**  
**“Rehabilitation and Conservation of the Metropolitan Theater: Phase III”**  
**[Conservation and Restoration Works]**

**RESOLVED**, as it is hereby **RESOLVED**, To approve Support and Budget for the “*Rehabilitation and Conservation of the Metropolitan Theater: Phase III [Conservation and Restoration Works]*” as NEFCA Supplemental Budget in the amount of *One Hundred Thirty Five Million Pesos (Php 135,000,000.00)*, chargeable to the funds under the Program on “On-going Rehabilitation of the Metropolitan Theater”, with Special Allotment Release Order (SARO-BMB-B-21-0001909) issued by the Department of Budget and Management (DBM) last 28 April 2021, and subject to applicable government accounting and auditing rules and regulations.

### **3.COMMISSION MATTERS FOR DISCUSSION/CONSIDERATION/APPROVAL/ INFORMATION**

#### **3.1 NCCA Guidelines on the implementation of Harmonized Gender and Development Guidelines (HGDG) for Project Development, Implementation, Monitoring and Evaluation**

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

##### **Resolution Nos. 2021-302 Approving and Adopting the NCCA Harmonized Gender and Development Guidelines for Project Development, Implementation, Monitoring and Evaluation**

**WHEREAS**, Republic Act (RA) 9710 or the Magna Carta of Women of 2009 affirms the role of women in nation building and ensures the substantive quality of women and men. It shall promote empowerment of women and pursue equal opportunities for women and men and ensure equal access to resources and to development results and outcome;

**WHEREAS**, the State shall endeavor to develop plans, policies, programs, measures, and mechanisms to address discrimination and inequality in the economic, political, social, and cultural life of women and men;

**WHEREAS**, Section 36 (a) of RA 9710 provides that at least five percent (5%) of the total agency or LGU budget appropriations shall correspond to activities supporting Gender Awareness Development (GAD) Plans and Programs;

**WHEREAS**, RA 7192 “Women in Development and Nation Building Act” promotes the integration of women as full and equal partners of men in development and nation building;

**WHEREAS**, to provide a common instrument in integrating gender perspectives in development programs and projects among government agencies, the National Economic and Development Authority (NEDA) in collaboration with the Philippine Commission on Women (PCW) formulated in 2004 the Harmonized Gender and Development Guidelines (HGDG) for Project Development, Implementation, Monitoring and Evaluation;

**WHEREAS**, following the PCW and in compliance with RA 7192, the NCCA GAD Committee crafted guidelines to ensure that the GAD programs and projects of the Commission are in line with the elements of the HGDG;

**WHEREAS**, the NCCA GAD Committee recommends to the Commission the approval and adoption of the NCCA HGDG;

**NOW, THEREFORE, RESOLVED**, as it is hereby **RESOLVED**, To **ADOPT** and **APPROVE** the “*NCCA Harmonized Gender and Development Guidelines for Project Development, Implementation, Monitoring and Evaluation*”, herewith attached as **Annex A**.

### **3.2 Request to Approve the NCCA Guidelines Governing the Licensing of Dealers of Cultural Property in the Philippines**

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

#### **Resolution No. 2021-303 Approving and Adopting the NCCA Guidelines Governing the Licensing of Dealers of Cultural Property in the Philippines**

**WHEREAS**, Section 16 of Republic Act 4846, otherwise known as the “Cultural Properties Preservation and Protection Act,” as amended by Presidential Decree 374, s. 1974, provides that all dealers of cultural properties shall secure a license as a dealer in cultural properties from the Director of the National Museum;

**WHEREAS**, Section 10 of Republic Act No. 10066, otherwise known as "The National Cultural Heritage Act of 2009," provides that all dealers of cultural property shall secure a license to operate as such from the appropriate cultural agency concerned. They shall submit a quarterly inventory of items carried which shall include a history of each item. Failure to submit two (2) consecutive inventories shall be a ground for cancellation of the license. All dealers of cultural property shall be subject to inspection by the concerned cultural agencies;

**WHEREAS**, Section 30 of Republic Act No. 11333, otherwise known as the “National Museum of the Philippines Act”, provides for the transfer of regulatory functions from the National Museum of the Philippines (NMP) to the National Commission for Culture and the Arts (NCCA), specifically all regulatory functions as provided by Republic Act No. 4846, Presidential Decree No. 260, Presidential Decree No. 374, Presidential Decree No. 1109, Republic Act No. 8492, Republic Act No. 9105, Republic Act No. 10066, and all other laws and issuances amending or citing as legal basis the same;

**WHEREAS**, the NCCA Cultural Heritage Section prepared a set of guidelines governing the licensing of dealers of cultural properties in the Philippines using the existing guidelines of the NMP Cultural Properties Regulation Division and taking into consideration the organizational structure and processes of the Commission;

**WHEREAS**, the said guidelines was reviewed by the Office of the Solicitor-General and was presented to the Subcommittee on Cultural Heritage during its 28 April 2021 Regular Meeting and has endorsed the same for approval of the Board of Commissioners;

**NOW, THEREFORE**, be it **RESOLVED**, as it is hereby **RESOLVED**, after due deliberation and careful review, and upon the recommendation of the Subcommittee on Cultural Heritage, to **APPROVE** and **ADOPT** the **NCCA Guidelines Governing the Licensing of Dealers of Cultural Property in the Philippines** for implementation of the NCCA, herewith attached as Annex A.

### ***3.3 Request to Approve the NCCA Guidelines on the Registration of Movable Cultural Properties***

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

#### **Resolution No. 2021- 304**

#### **Approving and Adopting the Guidelines on the Registration of Movable Cultural Properties**

**WHEREAS**, Section 5 of Republic Act 4846, otherwise known as the “Cultural Properties Preservation and Protection Act,” as amended by Presidential Decree 374, s. 1974, provides that private collectors and owners of important cultural properties and public and private schools in possession of these items, shall be required to register their collections with the National Museum when required by the Director and to report to the same office when required by the Director any new acquisitions, sales, or transfer thereof;

**WHEREAS**, Section 14 of Republic Act No. 10066, otherwise known as "The National Cultural Heritage Act of 2009," provides that all cultural properties of the country deemed important to cultural heritage shall be registered in the Philippine Registry of Cultural Property and requires private collectors and owners of cultural property to register cultural properties within three (3) years from the effectivity of the Act;

**WHEREAS**, Section 30 of Republic Act No. 11333, otherwise known as the “National Museum of the Philippines Act”, provides for the transfer of regulatory functions from the National Museum of the Philippines (NMP) to the National Commission for Culture and the Arts (NCCA), specifically all regulatory functions as provided by Republic Act No. 4846, Presidential Decree No. 260, Presidential Decree No. 374, Presidential Decree No. 1109, Republic Act No. 8492, Republic Act No. 9105, Republic Act No. 10066, and all other laws and issuances amending or citing as legal basis the same;

**WHEREAS**, the NCCA Cultural Heritage Section prepared a set of guidelines on the registration of movable cultural properties using the existing guidelines of the NMP Cultural Properties Regulation Division and taking into consideration the organizational structure and processes of the Commission;

**WHEREAS**, the said guidelines was presented to the Subcommittee on Cultural Heritage during its 28 April 2021 Regular Meeting and has endorsed the same for approval of the Board of Commissioners;

**NOW, THEREFORE**, be it **RESOLVED**, as it is hereby **RESOLVED**, after due deliberation and careful review, and upon the recommendation of the Subcommittee on Cultural Heritage, **to APPROVE and ADOPT the NCCA Guidelines on the Registration of Movable Cultural Properties for implementation of the NCCA**, herewith attached as Annex A.

### ***3.4 Request for Approval of the Revised Membership Guidelines and Election Rules (2023-2025) of the National Committee on Archives (NCA)***

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

**Resolution No. 2021– 305**  
**Approving and Adopting the “Specific Membership Guidelines of the**  
**National Committee on Archives as Revised”**  
**Thereby rescinding Resolution No. 2019-294**

**WHEREAS**, pursuant to Section 62 (62.1) of the Implementing Rules and Regulations of Republic Act 7356, the National Committee Executive Councils have the function to formulate rules and regulation affecting the policy on formation, composition, operations and dissolution of National Committees, subject to approval of the Commission;

**WHEREAS**, the National Committee on Archives (NCA) upon review of its specific membership guidelines, has recommended the following revisions: (1) Allocation of one (1) slot for the officially designated representatives from the Legislative Archives alternating between Senate of the Philippines and House of Representatives Archives per term. This slot was taken from the four (4) slots previously allocated to the Specialized Archives, and (2) Reduction of slots for the Specialized Archives into three (3), and provision of additional specifications such as: LGU archives, family archives, archives education and digital preservation;

**WHEREAS**, the said guidelines was presented to the Subcommission on Cultural Heritage during its 28 April 2021 Regular Meeting and has endorsed the same for approval of the Board of Commissioners;

**NOW, THEREFORE**, be it **RESOLVED**, as it is hereby **RESOLVED**, Upon the recommendation of the Subcommission on Cultural Heritage and the National Committee on Archives, To **APPROVE** and **ADOPT** the **Specific Membership Guidelines and Election Rules of the National Committee on Archives as Revised**, herewith attached as Annex A;

**RESOLVED FURTHER**, That Resolution No. 2019-294 is hereby rescinded;

**RESOLVED FINALLY**, That the revised Specific Membership Guidelines and Election Rules of the National Committee on Archives shall take effect on January 1, 2023 and shall continue to be in force until rescinded in the future.

## **4. COMMISSION MATTERS FOR INFORMATION**

### ***Status Report of CY 2021 NEFCA Statistical Report / Project Fund as of March 31, 2021***

The board noted the CY 2021 NEFCA statistical report/project fund as of March 31, 2021.

## **5. SUGGESTIONS OF THE NATIONAL ARCHIVES OF THE PHILIPPINES ON THE CULTURAL RESPONSE AND RESILIENCY PLAN**

Suggestions of the NAP on the CRRP:

1. There may be a follow up session that will tackle the complex question regarding what societal perspectives and practices may have contributed to present pandemic and to similar crisis in the future. What can cultural workers do to address the issues which may be identified?
2. The role of Prevention and Preparedness cannot be overemphasized. What needs to be underscored more is the role of documentation and archiving in creating strategically situated sample collections and/or back-up resources which may be utilized in the event that originals are damaged. Cataloguing and other systems for information retrieval will also be important.
3. It can be noted that the effective use of Electronic Records Systems will play a key role in the setting up of efficient documentation and archiving programs.

## **6. OTHER MATTERS**

### ***Order of National Artist***

The secretariat gave an update on the timeline of the search and selection process of the Order of National Artist.

## **7. SCHEDULE OF NEXT MEETING**

The next meeting of the board was scheduled on 08 July 2021.

## **8. ADJOURNMENT**

Having no other matters to discuss, the chairman adjourned the meeting was adjourned at 5:00PM.

**APPROVED**

(Minutes of the Regular Commission Meeting Held on May 6 and 12, 2021, NCCA)

**ARSENIO J. LIZASO**

Chairman

**SHERWIN GATCHALIAN/  
MA. LOURDES NANCY S. BINAY**  
Senate of the Philippines

**ROMAN T. ROMULO/**  
(not present)  
House of Representatives

**EDWIN R. ENRILE/  
ROBERTO P. ALABADO III**  
Department of Tourism

**ANNALYN M. SEVILLA/  
BETTINA L. DAYTEC-AQUINO**  
Department of Education

**JEREMY R. BARNS**  
National Museum of the Philippines

**ARTHUR P. CASANOVA**  
Komisyon sa Wikang Filipino

**RENE R. ESCALANTE**  
National Historical Commission of the Philippines

**VICTORINO MAPA MANALO**  
National Archives of the Philippines

**CESAR GILBERT Q. ADRIANO**  
National Library of the Philippines

**MICHAEL F. MANALO**  
NCCA-Subcommission on Cultural Heritage

**VICENTE C. HANDA**  
NCCA-Subcommission on Cultural  
Dissemination

**ROLAND B. TOLENTINO**  
NCCA-Subcommission on the Arts

**ABUBACAR M. DATUMANONG**  
NCCA-Subcommission on Cultural  
Communities and Traditional Arts

**AL RYAN S. ALEJANDRE**  
Executive Director, NCCA



## **ANNEX A**

### **Annex A Resolution Nos. 2021-300 Approving and Adopting the Specific Guidelines for NCCA Support for Research in Culture and Arts as Amended**

#### **Specific Guidelines for NCCA Support for Research in Culture and Arts**

##### **I. Research at the NCCA**

As the overall policy making, coordinating, and funding agency for the preservation, development, and promotion of Philippine arts and culture, the National Commission for Culture and the Arts encourages and supports the conduct of research and the utilization and dissemination of research outputs on culture and the arts.

Research at the NCCA is undertaken guided by its vision of ‘Philippine culture as the wellspring of national and global well-being’ and by its mission and mandate as promulgated in RA No. 7356. Specifically, Sec. 12 Par. (a), Subpar. (9) of RA 7356 provides that the NCCA shall encourage and support research into Philippine artistic traditions which may aid in the creation of the contemporary forms. Likewise, Par. (b), Subpar (6) of the same section provides that the Commission shall encourage and support scholarly research into and documentation of Philippine cultural traditions, arts, and crafts, as well as significant cultural movements, achievements, and personalities especially in the literary, visual and performing arts, and in mass media as well as the various aspects of Filipino culture.

Research at the NCCA is also meant to accomplish the goals of the Commission relating to the Philippine commitment to the United Nations’ Sustainable Development Goals (SDG) especially those specifically relating to culture and the arts.

The variety of research supported by the agency speaks of the recognition of the multiple character of Philippine culture and the richness of its people’s artistic expressions in the archipelago.

The NCCA commitment to pursue excellence in all its programs and activities, its mandate to conserve, promote, and protect the nation’s historical and cultural heritage and to enable the integration of traditional culture as a dynamic party of the national cultural mainstream, its responsibility to foster artistic creation within a climate of artistic freedom –all these require a careful attention to the ways that culture and the arts produce knowledge about ourselves as a people and about our world and our place in it. Research forms a critical part of this process, serving as a way of knowing and as a site of encounter and dialogue between and among multiple perspectives, multiple experiences and articulations, multiple aspirations.

##### **II. Types of Research Supported**

All types of research on Philippine cultural practices and artistic expressions are supported by the NCCA – basic or applied or action research, using quantitative, qualitative or mixed methods approaches. The research may be simple, such as documentation of a specific ritual or dance, or it may entail complex processes of engagement with communities, sites or materials. It may also be one that feeds into the production of new artistic works. The subjects and approaches may be cultural, aesthetic, organizational, philosophical, literary, socio-anthropological, political, or economic. Specific calls are disseminated that indicate priority areas on a year-to-year basis.

### **III. Research Awards and Grants**

#### *A. Forms of Research Funding*

NCCA support for research comes in the form of awards for individuals and grants for organizations. Both are competitive and shall undergo a rigorous review and approval process. **Research awards to individual** shall be no more than maximum amount to be set by the Commission, i.e., no more than 300,000. A sub-category of the research award is the Thesis/Dissertation Award for graduate student, the amount of which shall be set by the Commission, i.e., 75,000 for thesis and 150,000 for dissertation project. **Research grants to organizations** follow the same policies and procedures that govern all the other grants (for production of new works, support for networking and capacity-building activities, etc.) which are given to accredited/eligible organizations (see eligibility requirements and processes).

#### *B. Qualifications of Proponents*

To be considered for a research award or grant, proponents must meet the criteria described below, in addition to the usual eligibility requirements for individuals and groups.

Educational qualification is not required and must not deter interested applicants from applying for assistance. This means that research may be conducted by non-specialist, for instance, in an indigenous community; the NCCA will provide technical support if necessary.

#### **INDIVIDUAL:**

1. He must have a track record of successful completion at least one research project on the Arts and Culture prior to application.
  - a. Evidence required is a Copy of the Research Report accompanied by a Certification of its authenticity and successful completion by an external reviewer or adviser.
  - b. This certification may be issued by a school/college/university, the parish priest/pastor with a verifiable identification and address/contact details, or by a barangay chairman, mayor, governor, or IP community leader.
2. He/she must have presented the results of the completed research conducted at a public lecture/performance, in a regional conference (at least) or in a reputable, refereed publication
  - a. Evidence required is a certification from the organizers and a copy of the program showing the presentation, or a copy of the publication.
  - b. The presentation must have been made within the last 5-10 years.

#### **ORGANIZATION:**

1. The organization must be non-stock, non-profit, and may be a PO or CSO. It should have proof of eligibility to receive and handle public funds.
2. The organization must have a track record of successful completion at least one research project on the Arts and Culture prior to the application – or the Lead Researcher must have this qualification/
  - a. Evidence required is a Copy of the Research Report accompanied by a Certification of its authenticity and successful completion by an external reviewer or adviser.
  - b. This certification may be issued by a school/college/university, the parish priest/pastor with a verifiable identification and address/contact details, or by a barangay chairman, mayor, governor, or IP community leader.

3. The organization must have disseminated the results of the completed research at a public lecture/performance, in at least a regional conference, or in a reputable, refereed publication.
  - a. Evidence required is a certification from the organizers and a copy of the program showing the presentation, or a copy of the publication.
  - b. The presentation must have been made within the last 5-10 years.

## COMMUNITY RESEARCH:

1. The award may be to an individual or an organization, who must be recognized by the specific community as representing that community or working with them as a partner or consultant. There should be a document signed by the community elder/leader that contains a brief description of the individual's or organization's part involvement with the community (1-3 years).
2. Existing guidelines for research awards to individuals apply to community research by an individual; guidelines for grants to organizations apply to community research by an organization.
3. The TWG may decide to reassign slots to meritorious/qualified proposals in case there are no takers from a region but there are more qualified applicants than the number of slots for another region.
4. The NCCA through the TWG may assign a mentor to provide technical assistance to a community research project when deemed necessary. The cost of the mentoring/technical assistance will be charged to funds from unused award/grant slots when available.

### C. Thesis/ Dissertation Awards

A limited number of awards for thesis/dissertation on Philippine culture and arts shall be offered each year following specific call for the period.

1. Thesis award shall be a minimum of 75, 000 each while dissertation awards shall be a minimum of 150,000 each.
2. Applicants must be endorsed by their respective advisers/research supervisors and the College Dean.
3. The proposal must have passed the proposal defense and the approved proposal submitted with the application.
4. Applicants must meet the usual eligibility requirements of the NCCA.

*These awards shall be open to **new researchers** who have not had any previous track record of research and publication but whose proposed projects will be potential contributions to knowledge about Philippine arts, culture, and society. Proponents with a research track record other than an MA thesis, whose proposed project is a PhD dissertation addressing specific research calls, may apply for higher award of up to a maximum of 300,000.*

## IV. Proposal Documents

All proposals must be submitted in a Research Proposal Packet containing:

- A) the Project Proposal Form;
- B) the eligibility documents or the evidences of qualification for the research award or grant including documents of Lead Researchers and Co-researchers (recent, complete CV);
- C) the Research Proposal.

Proposals may be written in any languages of the Philippines. The NCCA will arrange for translation of the proposal into Filipino or English, as deemed necessary.

The Research Proposal should contain the following:

- working title;
- abstract of the proposed project;
- research questions and research gaps addressed;
- review of related literature/studies;
- a description of methodology and methods;
- intended outputs;

- intended outcomes and significance of the study or its contribution to human knowledge and to Philippine culture and the arts;
- timetable;
- line-item budget;
- declaration of ethical conduct of research and supporting documents, as needed;
- name/s of Lead Researcher and co-researchers, short bio describing their qualifications and current institutional affiliations (if any) and contact details;
- research management team (if proponent is an organization).

Referencing format to be used for in text citations and list of references is MLA Seventh Edition (Modern Languages Association) or APA Fifth Edition (American Psychological Association)

*An easy to understand, one-page guide for writing the research proposal, in the form of questions on the above items, shall be drafted. This may be translated into regional/local languages if necessary.*

## V. Approval Process

All research applications shall be subject to **double blind review** by a Panel of Experts (compose of at least 3) to be chaired a respected professional in the subject area of the proposed research.

The objective of the approval process is to ensure the rigor and integrity of the research, the merit and coherence of the proposal, the feasibility of completion, and, most important of all, to undertake a process of Ethic Review (see below for details).

### A. Criteria

Intellectual merit of a project impact shall be used as criteria in the approval process:

#### (1) Intellectual Merit

- Whether or not the research can directly and actually advance conceptual understanding of the proposed area/s of concern. *This primarily based on, but not limited to the prescribed background and research proposal.*

The Project Background shall specifically state the importance of the theoretical contribution of the research to the body of knowledge on the subject and its impact on the culture and arts and the society.

- Whether or not the specific activities described in the research process merit and have likely potential to attain the desired objectives efficiently and effectively. *This primarily based on, but not limited to the project description and research proposal.*

The Project Description shall contain a summary of the research design. It shall indicate the research question or hypothesis, objective/s and methodology. The Research Proposal shall be as indicated in the section on the required Proposal Documents.

Project Proposals shall deal with a specific subject and shall be apolitical in nature that is, not for the purpose of supporting o acquiring data for use in any agenda of a political nature. It shall not be compounded by the inclusion of numerous activities or whole region shall not split subjects into different proposals thereby creating an umbrella proposal.

The proposal shall include a timetable or matrix, specifically stating the different activities and the time required to accomplish each. The maximum period allowed for the completion of a research project is one (1) year.

- (c) Whether or not the proponent/researcher/research team is competent and qualified to conduct the research. *This is primarily base on, but not limited to the qualification of the project proponent as specified in the previous section of qualifications of proponents.*

The Project Proponent shall have a minimum reliance on consultants. In cases, where it is imperative to hire consultants, the proponent shall be allowed to commission two (2) at the most. In case of non-specialist or community-based researchers, the consultant can be a technical adviser conversant with current thinking practices in the field or subject area of the proposed project.

## **(2) Impact of the Research**

This refers to the potential of the research to benefit not only the culture and arts sector but also the whole society as a whole. This is primarily base on but not limited to:

- (d) Enhancing the scientific understanding through broad dissemination; or
- (e) Broadening the participation of under-presented groups; or
- (f) Intensifying the infrastructure for the research and education through networks and partnerships.

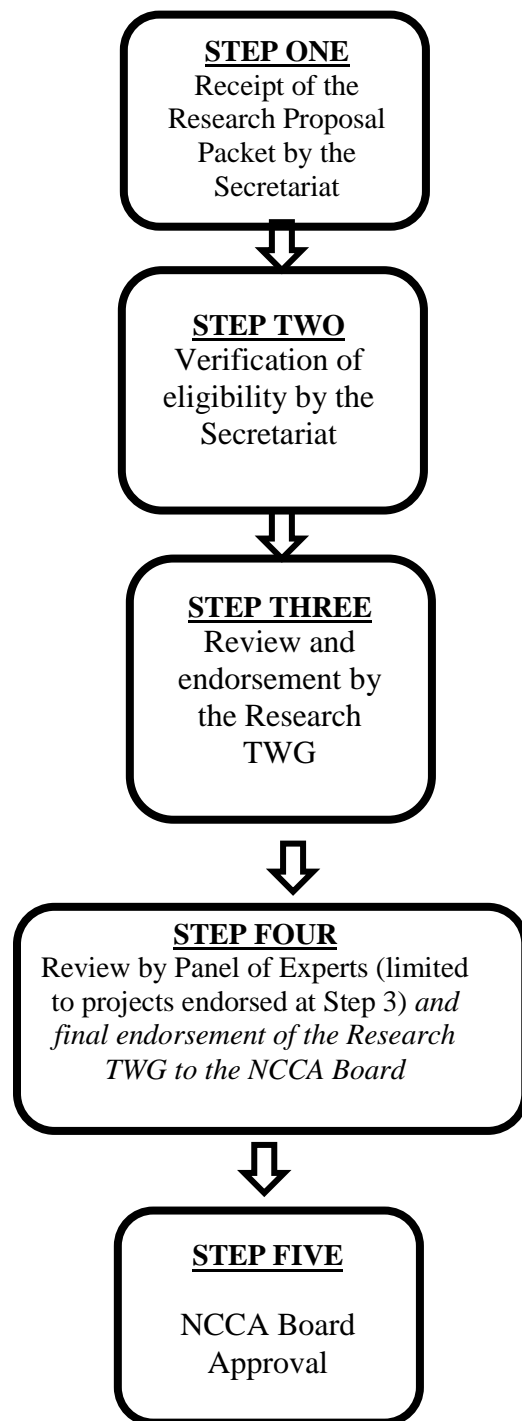
### ***B. Process***

Except if the proponent are in Metro Manila, or if NCCA technical assistance in the regions will be able to accommodate the expenses for the panel review to be conducted in the locality of the proponent, AND if there are serious issues that can be addressed only by a face-to-face meeting, the proponents will not be required to meet with the panel.

The whole application and approval process shall follow the sequence below:

- Step One. Receipt of the Research Proposal Packet by the Secretariat.
- Step Two. Verification of eligibility by the Secretariat.
- Step Three. Review and endorsement by the Research TWG.
- Step Four. Review by Panel of Experts (limited to projects endorsed at Step 3) and final endorsement of the Research TWG to the NCCA Board.
- Step Five. NCCA Board approval.

### Process Flow for Research Grants Approval



The Panel Review shall be considered a major requirement for approval of the proposed research. Proponents may be asked to resubmit proposals with corresponding revisions or provide additional documents (e.g., provisions for getting informed consent) as may be required by the panel.

### **VI. Project Cost and Fund Release**

The project proponent shall specify the amount of financial assistance requested from the NCCA in the line-item budget.

Research Awards shall be no more than 300,000 each, Thesis Awards at 75,000 each, and Dissertation Awards at 150,000 each. Grants for organizations shall be a maximum of 500,000.

For grants to organizations, fifty percent (50%) of the project cost may cover Contracted Services (of researchers and consultants), while the remaining fifty percent (50%) shall be allotted to supplies and materials and travel expenses.

The proponent may solicit and generate counterpart funding amounting to at least thirty percent (30%) of the project proposed cost.

Funds shall be released in three tranches:

First Tranche – 30% upon approval and release of results and signing of MOA

Second Tranche – 60% upon submission of a midterm progress report and 40% output

Third Tranche – 10% upon submission of a terminal report and research presentation.

## **VII. Research Ethics**

To ensure responsible conduct of research, an Ethics Review will be undertaken by the Research TWG (composed of one representative each from the four NCCA Subcommissions) for all proposed research project that pass the first step of screening.

### *A. Required Documents*

As part of standard procedure, the following should be submitted with the research proposal:

- A signed declaration or commitment statement on the ethical conduct of the researcher
- A copy of informed consent form to be used in the study - this does not refer only to the consent of individuals but may require permissions to be issued by recognized authorities/representatives of ‘client’ groups or ‘subject’ communities (e.g., the decision or the agreement of the community elders), whichever is appropriate
- If applicable, a copy of the letter seeking permission to collect data from participants who are under the supervision of an agency, institution, department, or office (e.g., NCIP)
- If applicable, a copy of the parental consent forms for participants below 18 years old.

### *B. Objectives and Process of the Ethics Review*

The ethics review will ascertain if the research –

1. will involve human subjects, or delve into indigenous knowledge systems or traditional practices, or involve sites, structures, or practices declared as ‘at risk’
2. will entail the discussion of, or the questions, on sensitive topics (e.g., sexual activity, substance abuse, or mental health)
3. will involve participants below 18 years old or those who are unable to give informed consents
4. poses risk or harm for individuals, groups, or communities in the conduct of the research and dissemination of the research findings
5. will use methods that would deliberately falsely misinform or deceive participants or withhold information about the research and its purposes
6. will offer financial inducements (other than reasonable expenses, like transportation or meal allowances) to the participants
7. raises any other potential ethical issues,

If the research is deemed to be any of the above, the panel may require the proponent to explain or justify or revise the research design, if such is not already included in the proposal submitted or if there is further need identified in the course of the ethics review.

The results of the ethics review will be any of the following:

- ‘No ethical issues that need to be addressed: proceed’;
- ‘Ethical issues addressed: proceed’;
- ‘Ethical issues inadequately addressed: revise’;
- ‘Serious ethical problems with research: desist’;

### *C. Exemptions*

A proposal may be exempt from the NCCA Research Ethics Review if proof is submitted that it has been evaluated and has passed a similar ethics review by an authorized research ethics panel at a recognized university or research institution. This proof may be a certification containing all the details of the ethics review, panel comments and suggestions, actions taken, and the names and signatures of the panel members. An existing form at the proponent’s institution that contains these details will suffice.

## **VIII. Monitoring and Completion**

### *A. Research Advisers/Consultants*

Only if strictly necessary, proponents may be asked to work with advisers to be designated by the NCCA. The Research TWG may also recommend for the proponent to do this if monitoring of the project implementation reveals such a need. However, this should in no way involve conflicts of interest – i.e., the panel of experts cannot designate themselves as advisers.

### *B. Terminal Report*

A full research report shall be submitted at the end of the project, together with an action plan for utilization and dissemination of the research ‘findings’.

### *C. NCCA Research Colloquium*

A research colloquium shall be organized by the NCCA and any of its partner institutions will showcase the completed research projects of each year. This event will also be a good avenue for discussing issues and concerns about arts and culture research – relating to directions and trajectories, agendas, methodologies, ‘technologies’ and discourses, methods of ‘data gathering’, pedagogy, ethics, and new knowledge generated.

In any case, the research project must include provisions for ‘reporting back’ the research results to partner communities.

A certification of successful completion will be issued to the researcher/s within 30 days after the submission of the final report.

## **IX. Administration**

The Subcommittee shall recommend the ‘experts’ to be invited to compose the review panel.

A set timetable shall be followed for issuing the call for participants, the evaluation and approval process, and release of funds.

The Secretariat shall designate a staff for research funding related tasks to assist the research Technical Working Group. A research coordinator may be designated or contracted on a year-to-year basis.



## **X. Reservation Clause**

Copyright shall be with the researcher/ author and/or the organization grant recipient in the case of a grant, who shall have the full rights to commercialization of the works/outputs from the research, subject to ethical commitments and considerations (e.g., in case of works deriving from the research on/in/with indigenous communities).

However, NCCA reserves the right to the first publication of the results, for non-commercial distribution, although the research award or grant does not bind the Commission to publish the research output.

Prohibitions arising from the possible conflicts of interest apply, as in the case of NCCA committee members, officers, and staff and those related to them by consanguinity or affinity up to the fourth degree.

### **Annex A Resolution 2021- 302, May 12, 2021**

#### **"Approving and Adopting the NCCA Harmonized Gender and Development Guidelines for Project Development, Implementation, Monitoring and Evaluation"**

### **NCCA HARMONIZED GENDER AND DEVELOPMENT GUIDELINES FOR PROJECT DEVELOPMENT, IMPLEMENTATION, MONITORING, AND EVALUATION**

#### **I. PURPOSE**

This policy aims to achieve, promote, and sustain gender equality, women empowerment, and improvement on the quality of lives of all persons through the integration of gender concerns into the programs and projects of the Commission.

#### **II. OBJECTIVES**

1. To ensure that Gender and Development programs/activities/projects of the Commission are in accordance with the Harmonized Gender and Development Guidelines for Project Development, Implementation, Monitoring, and Evaluation (Harmonized GAD Guidelines for PDIME);
2. To develop technical GAD specialists in the Commission on the application of the Harmonized GAD Guidelines for PDIME

#### **3. GENERAL RULES**

1. All GAD programs/activities/projects of the Commission from identification, design and formulation, management and implementation, and monitoring and evaluation shall be in accordance with the GAD Checklists under the Harmonized GAD Guidelines for PDIME;
2. All programs/activities/projects of the Commission shall have components of Gender and Development based on the GAD Checklists for Project Implementation and Management, and Monitoring and Evaluation, and the Combined Generic Checklists for Project Identification and Design Stages.

#### **4. SPECIFIC RULES**

(As sourced from the Harmonized GAD Guidelines for PDIME)

All NCCA project proponents and project/program officers shall be responsible in determining the gender-responsiveness of the Commission's programs/activities/projects based on the specific GAD checklists as identified in the Harmonized GAD Guidelines for PDIME and presented as follows:

## 1. Project Identification Stage

The project proponents and program/project officers shall look into and comply with the following GAD requirements:

- 1.1. Participation of women and men in the identification of the development problem;
- 1.2. Collection and use of sex-disaggregated data in the analysis of the development problem;
- 1.3. Conduct of gender analysis to identify the gender issues that the proposed project should address;

Guide Questions for (Box 3) Participation, (Box 4) Gender Analysis, and (Box 5) GAD Checklist for Project Identification. Total GAD Score for Project Identification Stage must be reflected in this Box.

## 2. Project Design and Formulation Stage

This stage shall look into and comply with the following GAD requirements:

- 2.1 Goals, objectives, outcomes, and outputs that include GAD statements that will address the gender issues in 1.3 under Project Identification;
- 2.2 Activities that respond to the identified gender issues, including constraints to women's participation;
- 2.3 Conduct of gender analysis of the planned project to anticipate gender-related issues arising from the implementation of the designed project;
- 2.4 Monitoring indicators and targets which include the reduction of gender gaps or improvement of women's participation;
- 2.5 Project monitoring and evaluation system that includes a sex-disaggregated database;
- 2.6 Resources and budgets for the activities in 2.5; and
- 2.7 Planned coordination with the NCCA GAD Committee/Philippine Commission on Women (PCW) or the agency's GAD plans.

(Box 5a) Logical Framework and (Box 6) GAD Checklist for Designing Project must be accomplished and the Total GAD Score for Project Design Stage must be reflected in this Box.  
Interpretation of the GAD Scores

The total GAD Score shall be interpreted as follows:

Score	Explanation
0-3.9	GAD is invisible in the project (proposal to be returned).
4.0-7.9	Proposed project has promising GAD prospects (proposal earning a "conditional pass," pending identification of gender issue/s, and the strategies and activities to address these, and inclusion of the collection of sex-disaggregated data in the monitoring and evaluation plan).
8.0-14.9	Proposed project is gender-sensitive (proposal passing the GAD test).
15.0-20.0	Proposed project is gender-responsive (proponent to be commended).

### 3. Project Management and Implementation Stage

The project proponents and program/project officers must look into and comply with the following GAD requirements:

- 3.1. Support of project leadership, which confers high priority on gender equality goals and facilitates the commitment and release of project resources for gender equality activities;
- 3.2. Commitment and technical competence of the project management staff to undertake or implement the project's gender equality strategy;
- 3.3. Willingness of the project to tap external GAD expertise to develop internal GAD capacity; and
- 3.4. Enforcement of procedures and processes that promote gender equality and women's participation in project activities and benefits.

Box 16 (GAD Checklist for Project Management and Implementation) shall be accomplished and the Total GAD Score for Project Management shall be reflected under this Box.

### 4. Project Monitoring and Evaluation Stage

This stage focuses on compliance to the following GAD requirements:

- 4.1. Involvement of regular agency personnel in the implementation of gender equality;
- 4.2. Development of the capacity of agency officials and personnel for undertaking GAD initiatives;
- 4.3. Institutionalization of the project GAD strategies through their incorporation into the agency's GAD action plans.

Box 17 (GAD Checklist for Project Monitoring and Evaluation) shall be accomplished and the Total GAD Score for Monitoring and Evaluation and Project Management shall be totaled to arrive at the Total GAD Score for Project Implementation and must be interpreted as follows:

Score	Explanation
0-3.9	GAD is invisible in the project (proposal to be returned).
4.0-7.9	Proposed project has promising GAD prospects (proposal earning a "conditional pass," pending identification of gender issue/s, and the strategies and activities to address these, and inclusion of the collection of sex-disaggregated data in the monitoring and evaluation plan).
8.0-14.9	Proposed project is gender-sensitive (proposal passing the GAD test).
15.0-20.0	Proposed project is gender-responsive (proponent to be commended).

### 5. GUIDE IN ACCOMPLISHING THE GAD CHECKLIST BOXES

Project proponents and program/project officers shall review the Guide for Accomplishing the GAD Checklist before its Application to a specific stage.

## **6. MONITORING/FEEDBACK/IMPLEMENTING MECHANISMS**

6.1 To regularly monitor the application of the Harmonized GAD Guidelines, all NCCA project proponents and project/program officers shall:

- a) Ensure that all projects include GAD elements in their proposal.
- b) Implement the GAD activities according the HGDG guidelines and submit the results in terms of GAD Scores by specific stage of project development.
- c) Results shall be part of the project implementation report or Terminal Report to be submitted to the NCCA.
- d) The GAD Focal Point shall be provided a copy of all proposed and approved GAD programs/activities/projects and the results in terms of GAD Scores by specific stage of project development.
- e) The GAD Focal Point shall consolidate the results of the projects and submit an Annual Report to the Executive Director.

6.2 NCCA programs/projects initiated by the GAD Focal Point shall follow the HGD guidelines accordingly.

## **7. GUIDES AND GAD CHECKLISTS**

The following Guides and GAD Checklists, containing important core elements, shall assist the project proponents/officers in the implementation of every stage of the project including the interpretation of the total GAD score:

1. Box 3. Guide questions for participation in project identification;
2. Box 4. Gender analysis guide questions at the project identification stage;
3. Guide for accomplishing Box 5 and Box 5. GAD checklist for project identification;
4. Box 5a. Suggested key questions for engendering the logical framework analysis;
5. Guide for Project Designers and Evaluators and Box 6. GAD checklist for designing projects
6. Box 7a. Combined generic checklists for the project identification and design stages
7. Guide for accomplishing box 16 and Box 16. GAD checklist for project management and implementation; and
8. Guide for accomplishing box 17 and Box 17. GAD checklist for project monitoring and evaluation

Attached are copies of the above guides and checklists for reference.

## **8. REPORTORIAL REQUIREMENT**

As the Head of the NCCA Focal Point System, the Executive Director shall submit an annual report to the Board of Commissioners on the implementation of this policy on or before March 15 of every year.

## **9. POLICY REVIEW PROCESS**

This policy will be reviewed every five years and at other times if any significant new information, policy, or organizational change warrants a review. The effectiveness of this policy will be assessed as required and the policy will be amended if necessary, to reflect the needs of the Commission. The NCCA Focal Point is authorized to promulgate rules and regulations to implement the provisions of this policy subject to the approval of the Chairman. Any amendment to this policy requires the approval of the Board of Commissioners.

## **10. TRANSITORY PROVISION**

Proponents shall be given a period of three years to comply with the provisions of this policy. Within the three-year period, the NCCA GAD Focal Point shall undertake activities and formulate rules, regulations, and tools to increase capacity and ensure compliance with this policy.

## **11. EFFECTIVITY**

This policy shall take effect immediately upon approval by the Board of Commissioners.

**ANNEX A**  
**Resolution No. 2021-303, May 12, 2021**  
**Approving and Adopting the**  
**NCCA Guidelines Governing the Licensing of Dealers of**  
**Cultural Property in the Philippines**

**GUIDELINES GOVERNING THE LICENSING**  
**OF DEALERS OF MOVABLE CULTURAL PROPERTIES**  
**IN THE PHILIPPINES**

**I. PURPOSE**

This guidelines aims to establish the procedures for the processing and issuance of licenses in the acquisition, sale, disposition and other transactions of movable cultural properties within the country, requiring that such sale or transactions are properly registered with the Commission, and that the Government be given the right of first refusal in the sale and transactions of such movable cultural property.

This is to further ensure full protection and safeguard against illegal trafficking and transactions of movable cultural properties, and to facilitate compliance with Sections 16 and 17 of Republic Act 4846 or the Cultural Properties Preservation and Protection Act, as amended by Presidential Decree 374, and Section 10 of Article III of Republic Act No. 10066, otherwise known as "*The National Cultural Heritage Act of 2009*."

**II. SCOPE AND COVERAGE**

This guidelines covers all acquisitions and dispositions of dealers, whether natural or juridical, of movable cultural property, whether publicly or privately owned, pursuant to R.A. No. 4846, as amended, and Sections 4 and 5 of R.A. No. 10066.

**III. OBJECTIVES**

The objectives of these Guidelines are:

1. To protect the interest of the Government and to preserve the cultural heritage of the Filipino people.
2. To regulate, control, and monitor the sale, auction, or other transactions of movable cultural properties within the Philippines.
3. To establish a list of certified or licensed, and blacklisted dealers of movable cultural properties, as well ensuring compliance with the promulgated laws governing the disposition of cultural properties.

**IV. DEFINITION OF TERMS**

As used in and for purposes of this Guidelines, the following terms shall mean:

- 4.1 Acquisition** shall refer to the act of a natural or juridical person or entity, in procuring a movable cultural property not only for the purpose of acquiring ownership, but shall also include acquiring the actual or constructive possession thereof, on a temporary or permanent basis, either for a valuable consideration or without consideration, and for the purposes of sale, auction, or any transaction whether done in the regular course of business or in an isolated transaction involving a movable cultural property.
- 4.2 Archaeological materials** are fossils, artifacts, relics, antiques, and other cultural, geological, botanical, zoological materials collected from any place, whether above or underground, underwater or at sea level, which depict and document culturally relevant paleontological, prehistoric and/or historic events.

- 4.3** **Antique** refers to a cultural property found locally which is one hundred (100) years in age, more or less, the production of which has ceased.
- 4.4** **Artifacts** refers to articles that are products of human skills or workmanship, especially in the simple product of primitive arts or industry representing past eras or periods.
- 4.5** **Cultural Property** refers to all products of human creativity by which a people and a nation reveal their identity, including churches, mosques and other places of religious worship, schools and natural history specimens and sites, whether public or privately-owned, movable or immovable, and tangible or intangible.
- 4.6** **Dealers** shall refer to natural or juridical persons who acquire movable cultural property for the purpose of engaging in the acquisition and disposition of the same, which shall include auction houses, art galleries or exhibitions, or other intermediaries or *middlemen*, who engages in the sale of movable cultural property either in the regular course of their business or isolated transactions.
- 4.7** **Dealing in Movable Cultural Property** shall refer to an act, series of acts, or any isolated transaction which involves the acquisition and disposition of movable cultural property, whether for sale, resale, auction, display in art galleries or exhibitions for purposes of sale, and other similar activities which involves the movement and transfer of ownership over a movable cultural property.
- 4.8** **Disposition** shall refer to the act by which a person or entity disposes of a movable cultural property by transferring the care or possession or ownership thereof through sale, auction, display in art galleries or exhibits for purpose of sale, and other similar means involving the transfer of ownership or possession over a cultural property.
- 4.9** **Ecofacts** are organic materials from archaeological sites, such as bones, shells and plant remains with cultural significance but not modified by man.
- 4.10** **Ethnographic Items** refer to traditional tangible cultural materials made and used by members of ethno-linguistic groups of the Philippines that are at least 50 years old from the date of collection.
- 4.11** **Holotypes** are plants and animals that were used as bases in the classification and identification of the species and shall be treated as cultural property.
- 4.12** **Movable cultural properties** are objects which may be classified as antiques, relics, or artifacts, and specimens of natural history such as physical, anthropological, archeological and ethnographic materials, meteorites and tektites; household and agricultural implements; decorative articles or personal adornment; works of art such as paintings, sculptures, carvings, jewelry, music, architecture, sketches, drawings, or illustrations in part or in whole; works of industrial and commercial art such as furniture, pottery, ceramics, wrought iron, gold, bronze, silver, wood or other heraldic items, metals, coins, medals, badges, insignias, coat of arms, crests, flags, arms, and armor; vehicles or ships or boats in part or in whole.
- 4.13** **Relics** refer to objects possessing cultural properties which, either as a whole or in fragments, are left behind after the destruction or decay of the rest or it's parts, and which are intimately associated with important beliefs, practices, customs and traditions, persons and personages.
- 4.14** **Special Panel** shall refer to the special panel created by the NCCA Board to specifically handle the resolution of appeals of blacklisted dealers.
- 4.15** **Tangible Cultural Property** refers to a cultural property with historical, archival, anthropological, archaeological, artistic and architectural value, and with exceptional or traditional production, whether of Philippine origin or not, including antiques and natural history specimens with significant value.

## **V. PROCEDURES**

The procedures and requirements for the issuance of a license for dealers and their agents to deal with movable cultural property are as follows:

- 5.1** All applications for the issuance of appropriate license filed by dealers, whether natural or juridical, including their agents, intending to engage in the business of antiquity or sale of movable cultural property must be accompanied by the following documents:
  - 5.1.1** Mayor's Permit or Business Permit;
  - 5.1.2** Certificate of Registration with the Department of Trade and Industry, and the Securities and Exchange Commission; and
  - 5.1.3** Application form duly accomplished by the dealer (Annex A).

Only applications of applicants with movable cultural property registered in the Philippine Registry of Cultural Property (PRECUP) and having the corresponding registry number for each object shall be accepted.
- 5.2** Dealers and/or their agents may file an application for renewal of their license one month before the expiration thereof, subject to the complete submission of the same requirements for new licenses. For surcharges on late renewal, the computation under Section 5.6 herein shall apply.
- 5.3** Applications with incomplete requirements shall automatically be denied;
- 5.4** An Order of Payment stating the amount to be paid shall be issued to the applicant. The following rates shall apply:
  - 5.4.1** Licensing or renewal fee for dealers and their agents: Application fee of Four Hundred Pesos (PHP 400.00), Four Thousand Pesos (PHP 4,000.00) for the license of the dealer, and Two Thousand Pesos (PHP 2,000.00) for the license of the agent.
  - 5.4.2** For the separate application or additional license for agents: Application fee of Four Hundred Pesos (PHP 400.00) and Two Thousand Pesos (PHP 2,000.00) for the license of the agent.
- 5.5** The Order of Payment and the Official Receipt issued must be presented before release of the license;
- 5.6** All licenses shall be signed by the Executive Director or by his duly authorized officer.

## **VI. TERMS AND CONDITIONS**

- 6.1** All licenses issued pursuant to this Guidelines shall be subject to strict compliance with relevant laws governing the protection and preservation of the Philippines' national cultural heritage, and the corresponding Implementing Rules and Regulations duly issued by the NCCA.
- 6.2** Any license issued under these guidelines shall be valid for three (3) years from the date of issuance.
- 6.3** A quarterly inventory of cultural properties with corresponding narratives of its history must be duly submitted. Failure to submit two (2) consecutive inventories shall be a ground for cancellation of the license, pursuant to Section 10 of R.A. No. 10066, and for the initiation of the blacklisting procedure against the concerned dealer or agent.
- 6.4** The licensed dealer shall still be required to submit his inventory even in the event that he does not currently hold any movable cultural property. Such facts shall be stated in the quarterly inventory.
- 6.5** A licensed dealer who acquires movable cultural property not yet part of his current inventory shall report the acquisition and register the same with the PRECUP within seven (7) days from the date of acquisition.

- 6.6** Before any sale or auction of cultural properties or antiquities may commence, the Government must first be given the right of first refusal to purchase the subject property/ies based on its declared or assessed value, whichever is lower. *Provided that* the assessment be made by an external professional assessor, at the expense of the dealer. *Provided, further,* that should the declared and assessed value be unreasonably inconsistent, the NCCA shall demand for a reassessment of the property by a different professional, at the expense of the dealer.
- 6.7** The principal office, branches, and sales outlets of dealers of movable cultural property shall be subject to inspection, pursuant to Section 27 of R.A. No. 10066.

## **VII. REGISTRY OF DEALERS AND THE BLACKLISTING OF DEALERS AND/OR THEIR AGENTS**

- 7.1** The NCCA shall establish and maintain a list of all duly licensed dealers and agents and their respective inventory.
- 7.2** The NCCA shall periodically update its records on the inventory of the dealers or galleries upon the latter's quarterly submission of their updated inventory.
- 7.3** The NCCA shall likewise establish and maintain a list of blacklisted dealers or agents. The determination of a blacklisted entities or individuals shall be subject to the following grounds for blacklisting:
- 7.3.1** Acquisition or disposition of any movable cultural property without the required permit or license issued by the NCCA;
- 7.3.2** Violation of the terms and conditions of the license issued;
- 7.3.3** Violation of any law, rules, or issuances of the NCCA regarding the acquisition and disposition of cultural properties; and
- 7.3.4** Any act intended to circumvent the blacklisting order, such as the creation of a new entity having the same owners, officers, or persons having controlling interest despite having been previously blacklisted or having their license previously revoked.
- 7.2** Upon discovery of an act or omission which is a ground for blacklisting, the NCCA shall, within 90 days from the discovery, initiate an investigation on the said act or omission.
- 7.3** The NCCA shall give written notice to the dealer and his agent of the pending investigation regarding the existence of a ground for blacklisting.
- 7.4** The dealer and his agent shall be given an opportunity to submit a position paper and other necessary evidence to prove compliance with the terms and conditions of the issued license without the need for a trial-type hearing.
- 7.5** When any violation of the terms and conditions of the license is duly found, the NCCA shall issue the Blacklisting Order duly signed by the Executive Director or the duly authorized Officer, against the concerned dealer and/or his agent.
- 7.6** The Blacklisting Order shall be immediately executory, the aggrieved party may file an appeal with the NCCA Board of Directors within fifteen (15) days from receipt of the Blacklisting Order. The filing of said appeal shall not stay the execution of the Blacklisting Order. The appeal must be resolved by the NCCA Board through a special panel created specifically for the purpose of reviewing appeals of blacklisted dealers. The aggrieved dealer or agent may file a position paper and other supporting documents.
- 7.7** Pending the creation of the special panel, an Ad hoc committee is hereby created for the purpose of resolving appeals by blacklisted dealers. The Ad hoc Committee on Appeals of Blacklisted Dealers shall be composed of the Commissioner on Cultural Heritage, the heads of the National Committee on Museums (NCOM), National Committee on Art Galleries (NCAG), National Committee on Visual Arts (NCVA), and the Head of the Cultural Heritage Section or Division tasked with the issuance of the license to deal in movable cultural property.



- 7.8** If the appeal is denied, the name of the concerned dealer and/or his agent shall be duly recorded in the blacklisted portal of the NCCA. For blacklisted entities dealing in movable cultural property, the owners, board members, officers, or those having controlling interest therein, shall have their names included in the blacklist. Any entity having such a person as an owner, board member, officer, or a person having controlling interest, shall be barred from further applying for a license to deal in movable cultural property
- 7.9** Upon denial of the appeal, the aggrieved party may file the necessary appeal with the regular courts, within the reglementary period provided by the Rules of Court.
- 7.10** If necessary, the NCCA may deputize the Philippine National Police, the National Bureau of Investigation, the Armed Forces of the Philippines, the Philippine Coast Guard, and other local or national law enforcement agencies to enforce the provisions of this guidelines.
- 7.11** All blacklisted dealers or agents shall be disqualified to apply for another license to deal in movable cultural property for a period of one year. The blacklisting carries with it the instant revocation of the license of the dealer and/or his agent.

## **VIII. PENALTIES**

- 8.1** Pursuant to Section 48 of R.A. 10066, it shall be prohibited to deal in movable cultural property without proper registration and license issued by the cultural agency concerned. In addition, penalties provided in Section 49 of the same Act shall apply in the commission of the prohibited acts and violation of the terms and conditions of the license.
- 8.2** To cause the sale of a movable cultural property without first registering the same, or without granting the national government the right of first refusal to purchase the property, shall be a ground for the cancellation of the license and for the inclusion of the dealer and/or his agent in the blacklist.

## **IX. GUIDELINES REVIEW PROCESS**

This guidelines will be reviewed every five years and at other times if any significant new information or organizational change warrants a review. The effectiveness of this guidelines will be assessed as required and the guidelines will be amended if necessary to reflect the needs of the Commission. The Executive Director is authorized to promulgate rules and regulations to implement the provisions of this guidelines subject to the approval of the Chairman. Any amendment to this guidelines requires the approval of the NCCA Board.

## **X. SEPARABILITY CLAUSE**

If any provision or part hereof is held invalid or unconstitutional, the remainder of these rules or the provision not otherwise affected shall remain valid and subsisting.

## **XI. REPEALING CLAUSE**

All rules, board resolutions, instructions and rules and regulations or parts thereof which are inconsistent with this guidelines are hereby deemed repealed or modified accordingly.

## **XII. EFFECTIVITY**

This guidelines shall take effect after fifteen (15) calendar days following its full publication in the Official Gazette and in two (2) daily major newspapers of general circulation in the Philippines, whichever takes place sooner. A copy of this guidelines shall be deposited in the National Administrative Register and the UP Law Center.

**Annex A**  
**Resolution No. 2021- 304, May 12, 2021**  
**Approving and Adopting the Guidelines on the Registration of**  
**Movable Cultural Properties**

**Guidelines on Registration of Movable Cultural Properties**

**I. PURPOSE**

This guidelines aims to establish the procedures for the registration of movable cultural properties. This is to facilitate compliance with Section 5 of the "Cultural Properties Preservation and Protection Act" (R. A. No. 4846 as amended by P.D. No. 374) and Section 14 of Article V of the Republic Act No. 10066, otherwise known as "The National Cultural Heritage Act of 2009".

**II. SCOPE AND COVERAGE**

This guidelines shall govern the registration of all movable cultural properties including works of National Artists and Gawad sa Manlilikha ng Bayan, whether public or privately owned, except for the following:

- 2.1 Works of national heroes which are under the National Historical Commission of the Philippines;
- 2.2 Archival materials and documents which are under the National Archives of the Philippines; and
- 2.3 Rare books, special collections, and incunabula such as, but not limited to, presidential papers, periodicals, newspapers, singly or in collection, and libraries and electronic records which are under the National Library of the Philippines.

**III. DEFINITION OF TERMS**

As used in and for purposes of this Guidelines, the following terms shall mean:

- 3.1 **Archaeological materials** are fossils, artifacts, relics, antiques, and other cultural, geological, botanical, zoological materials collected from any place, whether above or underground, underwater or at sea level, which depict and document culturally relevant paleontological, prehistoric and/or historic events.
- 3.2 **Antique** refers to a cultural property found locally which is one hundred (100) years in age, more or less, the production of which has ceased.
- 3.3 **Artifacts** refers to articles that are products of human skills or workmanship, especially in the simple product of primitive arts or industry representing past eras or periods.
- 3.4 **Cultural Property** refers to all products of human creativity by which a people and a nation reveal their identity, including churches, mosques and other places of religious worship, schools and natural history specimens and sites, whether public or privately-owned, movable or immovable, and tangible or intangible.
- 3.5 **Ecofacts** are organic materials from archaeological sites, such as bones, shells and plant remains with cultural significance but not modified by man.
- 3.6 **Ethnographic Items** refer to traditional tangible cultural materials made and used by members of ethno-linguistic groups of the Philippines that are at least 50 years old from the date of collection.
- 3.7 **Holotypes** are plants and animals that were used as bases in the classification and identification of the species and shall be treated as cultural property.
- 3.8 **Movable cultural properties** are objects which may be classified as antiques, relics, or artifacts, and specimens of natural history such as physical, anthropological, archeological and ethnographic materials, meteorites and tektites; household and agricultural implements; decorative articles or personal adornment; works of art such as paintings, sculptures, carvings, jewelry, music, architecture, sketches, drawings, or illustrations in part or in whole; works of industrial and commercial art such as furniture, pottery, ceramics, wrought iron, gold, bronze, silver, wood or other heraldic items, metals, coins, medals, badges, insignias, coat of arms, crests, flags, arms, and armor; vehicles or ships or boats in part or in whole.

- 3.9 **PRECUP Officer**- any personnel from the PRECUP Office engaging in the inspection of privately owned movable cultural property.
- 3.10 **Registry Number**- identifiable number assigned to successfully registered cultural properties.
- 3.11 **Relics** refer to objects possessing cultural properties which, either as a whole or in fragments, are left behind after the destruction or decay of the rest or its parts, and which are intimately associated with important beliefs, practices, customs and traditions, persons and personages.
- 3.12 **Tangible Cultural Property** refers to a cultural property with historical, archival, anthropological, archaeological, artistic and architectural value, and with exceptional or traditional production, whether of Philippine origin or not, including antiques and natural history specimens with significant value.

#### IV. Requirements for Registration of Movable Cultural Properties

All documentary requirements listed below shall be submitted to the NCCA either electronically or personally.

- 4.1 Documentation Data:
  - 4.1.1 Required data fields as indicated in PRECUP Form 2;
  - 4.1.2 Colored photographs of each object showing diagnostic features measuring 3" x 5" respectively.
- 4.2 Cover Letter with the following format:
  - 4.2.1 Subject: Request for Registration of Privately Owned Movable Cultural Property;
  - 4.2.2 Addressed to: The Chairman or the Executive Director of the Commission;
  - 4.2.3 Attention to/Copy furnished to: The Philippine Registry of Cultural Property Office
- 4.3 Any of the following Proof of Ownership:
  - 4.3.1 Deed of Sale or photocopy of the Certificate Registration from the National Museum of the Philippines or from this Commission issued to the previous owner (if acquired from a private person);
  - 4.3.2 Bureau of Internal Revenue approved sales invoice (if bought from licensed dealers)
  - 4.3.3 Affidavit of Ownership (in the absence of a deed of sale)

#### V. PROCEDURES

The process of registration shall be as follows:

##### 5.1. Submission of Documentary Requirements

- 5.1.1 The private person applying for cultural property registration shall prepare all documentary requirements enumerated in Section 4 of this Guidelines.
- 5.1.2 Each item shall be documented in a separate PRECUP Form 2.
- 5.1.3 The documentary requirements may be submitted to the NCCA Office or through the following email addresses: <precup.pilipinas@gmail.com> and/or <[precup@ncca.gov.ph](mailto:precup@ncca.gov.ph)>
- 5.1.4 All documentary requirements shall be strictly submitted electronically when public safety requires it.

##### 5.2. Inspection of Items

- 5.2.1 The PRECUP Office shall review all documentary requirements submitted by the applicant and endorse such to the Section Head.
- 5.2.2 The PRECUP Officer in charge shall schedule the inspection and coordinate the same to the applicant.
- 5.2.3 If a PRECUP Officer believes a potential conflict of interest might occur, s/he should notify the Section Head who shall undertake appropriate actions to avoid the conflict.

- 5.2.4 Items not exceeding 10 pieces which can be transported without any difficulty by reason of size, volume, or weight, shall be brought by the applicant to the NCCA for inspection.
- 5.2.5 Items that are more than 10 pieces shall be inspected at the office, residence or other establishment where items are stored. Provided, however, that the transportation, accommodation, and food of the inspection team shall be covered by the applicant. No other solicitations, donations, gifts, or personal favors shall be offered to and received by the inspection team.
- 5.2.6 The PRECUP Officer shall affix the stamp on the cultural property or as per the client's request, on the document, after inspection.
- 5.2.7 Each item shall be issued with a unique registration number.

### 5.3 Preparation of Order of Payment

- 5.3.1 The Order of Payment shall be prepared and signed by the PRECUP Officer and the Section Head.
- 5.3.2 The applicant shall pay the registration fee of Two Hundred Pesos (PhP 200) per item through the NCCA Cashier and the official receipt shall be presented to the PRECUP Officer.

### 5.4 Issuance of Certificate of Registration

- 5.4.1 The Certificate of Registration shall be prepared and signed by the PRECUP Officer and the Section Head.
- 5.4.2 The original copy of the signed Certificate of Registration bearing the unique registration number of newly registered movable cultural properties shall be released to the applicant. The second copy shall be kept by the PRECUP Office, and the third copy shall go to the NCCA Records Management Section.

## VI. CONDITIONS OF REGISTRATION

- a. The private collectors and owners of movable cultural property shall not be divested of their possession and ownership thereof even after registration of said property.
- b. Information on registered cultural properties owned by private individuals shall remain confidential and may be given only upon prior consent of the private owner.
- c. The export of registered cultural property shall adhere to the Guidelines Governing the Export of Cultural Properties from the Philippines (Board Resolution No. 2021-281).
- d. Should a registered cultural property be illicitly exported from the country, Section 24 of RA 10066 shall apply.

## VII. OFFENSES AND PENALTIES

- 7.1 Pursuant to Sections 48 and 49 of R.A. 10066, it shall be prohibited to:
  - 7.1.1 Import, sell, distribute, procure, acquire, or export cultural property stolen, or otherwise lost against the will of the lawful owner;
  - 7.1.2 Illicitly export registered cultural property or those that may be categorized as such upon visitation or incorrectly declares the same during transit; and
  - 7.1.3 Refuse to register a cultural property upon or after proper notification by the Commission.
- 7.2 The penalties for such offenses as provided by Section 49 of RA 10066 shall apply.

## **VIII. GUIDELINES REVIEW PROCESS**

This guidelines will be reviewed every five years and at other times if any significant new information, guidelines, or organizational change warrants a review. The effectiveness of this guidelines will be assessed as required and the guidelines will be amended if necessary, to reflect the needs of the Commission. The Executive Director is authorized to promulgate rules and regulations to implement the provisions of this guidelines subject to the approval of the Chairman. Any amendment to this guidelines requires the approval of the NCCA Board.

## **IX. SEPARABILITY CLAUSE**

If any provision or part hereof is held invalid or unconstitutional, the remainder of these rules or the provision not otherwise affected shall remain valid and subsisting.

## **X. REPEALING CLAUSE**

All rules, board resolutions, instructions and rules and regulations or parts thereof which are inconsistent with this guidelines are hereby deemed repealed or modified accordingly.

## **XI. EFFECTIVITY**

This guidelines shall take effect after fifteen (15) calendar days following its full publication in the Official Gazette and in two (2) daily major newspapers of general circulation in the Philippines, whichever takes place sooner. A copy of this guidelines shall be deposited in the National Administrative Register and the University of the Philippines Law Center.

### **ANNEX A-APPLICATION FORM**

#### **A. APPLICANT DETAILS**

Title (agent or dealer):	
First name:	
Surname:	
Organization:	
Address:	
Province:	
Postal code:	
Country: (see note below)	Philippines
Telephone:	
Mobile:	
Email: (see note below)	
Please check what is applicable to you:	<input type="checkbox"/> Dealer <input type="checkbox"/> Dealer's Representative <input type="checkbox"/> Agent

---

**Supplemental Required Information for Dealers**

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Please list all other officers (if corporation), co-owners, partners, members with controlling interest over the entity or dealership. (Attach another sheet if applicable)

Name: \_\_\_\_\_  
Last First Middle

Title/Position: \_\_\_\_\_ Email: \_\_\_\_\_

Home/Business Address: \_\_\_\_\_

Date of Birth: \_\_\_\_/\_\_\_\_/\_\_\_\_ Contact No/s...: \_\_\_\_\_  
Day Month Year

---

Name: \_\_\_\_\_  
Last First Middle

Title/Position: \_\_\_\_\_ Email: \_\_\_\_\_

Home/Business Address: \_\_\_\_\_

Date of Birth: \_\_\_\_/\_\_\_\_/\_\_\_\_ Contact No/s...: \_\_\_\_\_  
Day Month Year

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*Note: Provision of an address in the Philippines for the service of notices or communications. You may update this address at any time by giving notice in writing in the same manner as you submitted this application.*

*Note: NCCA will correspond with you in relation to your application, including providing the outcome of your application and any reasons for decision, via the email address included in your application form, unless you indicate another preference.*

*Note: For agents, please include the Special Power of Attorney (SPA) or Secretary's Certificate issued by the Dealer, and in addition to your personal email, the email address of your principal.*

**B. Inventory of Cultural Property**

*Prepare a list of registered cultural properties in your current inventory with the following details:*

Name of Object	Photo	PRECUP Registry No.

**Photographic requirements**

- You must provide clear color photographs of the object. The object should be clearly visible and identifiable.
- Where the object has a serial number, photos of this identification must be included.
- A clear scan of a photograph of the object published in a book or catalogue is acceptable.
- For natural history specimens, a photo of the actual specimen, or in the case of a collection, a representative sample must be included.
- For very large collections, a photo of the most significant object as well as a photo of a representative example of the collection must be included. Large collections may be inspected.
- NCCA may request further information, including additional photographs, or access to view the object/s, to accurately assess the significance thereof.

### ***History of License Applicant (for dealers and agents)***

---

Have you ever previously applied for a License to deal in cultural property under the RA 4846 or 10066 for this object?

- ☐ Yes  
☐ Yes (I want to renew my license)  
☐ Yes but rejected.

Reason/s: \_\_\_\_\_

\_\_\_\_\_  
☐ No

---

Have you been previously blacklisted or your license previously revoked?

- ☐ Yes  
☐ No  
☐ Unknown

---

If you answered 'Yes' to the immediately above question, please indicate the reason and the NCCA Board Resolution reversing the order of blacklisting.

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Please sign and date this form on the last page at Part C.

### **C. STATEMENT**

#### ***Your statement***

I, \_\_\_\_\_, hereby certify that I personally accomplished this application and that to the best of my knowledge, the contents of this form are true, correct, and complete statements pursuant to provisions of pertinent laws, rules and regulations of the Republic of the Philippines.

I understand and agree that if this application is granted, the issuance of the license to deal in cultural property is a privilege which may be revoked by the granting authority should there be any violation of the terms and conditions or existence of a ground for revocation or blacklisting, as provided for in the *Guidelines on the Licensing of Dealers*. Moreover, the granting of the same does not provide authority to export the object(s) or collection, which shall require the issuance of a separate permit under a different application. In case of denial of this application.

I authorize NCCA or its authorized representative/s to verify/validate the contents stated herein and to obtain and secure from all appropriate government agencies such documents provided. I agree that any misrepresentation made in this document and its attachments shall subject myself to possible civil, criminal, and/or administrative liabilities and shall automatically warrant the denial of my application.

\_\_\_\_\_  
Signature over printed name

---

Date:

---

Government  
Issued ID:

---

ID/License/P  
assportNo:

---

Date/Place  
of Issuance:

---

**SUBSCRIBED AND SWORN** to before me this \_\_\_\_\_ day of \_\_\_\_\_, affiant exhibiting to me the above-stated government issued identification card.

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*(Person Administering Oath)*

<b>Checklist of Requirements for the Application for the Issuance of a License to Deal in Cultural Property</b>
<ul style="list-style-type: none"><li><input type="checkbox"/> Mayor's Permit or Business Permit;</li><li><input type="checkbox"/> Certificate of Registration with the Department of Trade and Industry and the Securities and Exchange Commission;</li><li><input type="checkbox"/> Duly accomplished Application Form (Annex A)</li></ul>
Other documents may be required or waived by the NCCA depending on the circumstances surrounding the application.



**Annex A Resolution No. 2021-305, May 12, 2021**  
**Approving and Adopting the “Specific Membership Guidelines of the**  
**National Committee on Archives as Revised”**  
**Thereby rescinding Resolution No. 2019-294**

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## **MEMBERSHIP**

Membership to the National Committee on Archives (NCA) is *institutional* and *individual* in nature. The Executive Council (ExeCon) consists of thirteen (13) members who are the officially designated representatives of the following institutions / organizations and regions:

- One (1) from the Government Cultural Agency (Ex-Officio), i.e., National Archives of the Philippines per RA No. 9470, 21 May 2007 [formerly the Records Management and Archives Office (RMAO)];
- Five (5) from the,
  1. Society of Filipino Archivists (SFA)
  2. Philippine Records Management Association (PRMA)
  3. Society of Ecclesiastical Archivists of the Philippines (SEAP)
  4. Society of Filipino Archivists for Film (SOFIA)\*
  5. Government Records Officers Association of the Philippines (GROAP);

\* Following the provisions in the NCCA Implementing Rules and Regulations, particularly Rule X, that no person may be a member of more than one National Committee, therefore, SOFIA should have separate officially designated institutional representatives in both the *NCCA National Committees on Archives under the Subcommission on Cultural Heritage*, and *Cinema under the Subcommission on the Arts*.
- One (1) from the Legislative Archives. The Senate of the Philippines or the House of Representatives shall be invited alternately to designate a representative to NCA and serve one term of three years, with Senate of the Philippines invited beginning in 2023-2025.
- Three (3) may be elected at a meeting called for such a purpose or in a General Assembly from individuals involved in the following archives/sectors/practices such as but not limited to: 1. Judiciary Archives, 2. Medical Archives, 3. Military Archives, 4. Academic Archives, 5. AudioVisual/Sound Archives, 6. Corporate Archives, 7. LGU Archives, 8. Family Archives, 9. Archives Education, 10. Digital Preservation;
- Three (3) regional representatives from Luzon, Visayas and Mindanao.

However, in the event that there will be no representatives coming from any of the three (3) island clusters, the additional slot will be elected from the specialized archives. Likewise, should there be no representatives coming from specialized archives, the additional slot will be elected from Mindanao, Visayas, and Luzon.

All the ExeCon members shall hold office for a term of three years, and are eligible for election to a 2<sup>nd</sup> term, but shall not serve for more than two consecutive terms. Any ExeCon member who had served the committee for two consecutive terms may vote but will no longer be eligible to be nominated as member of the Executive Council.

In case of a vacancy for individual member during the term, the incumbent NCA shall constitute itself to Nominations Committee to identify nominees for the specific vacancy. All incumbent ExeCon members shall vote to fill the vacancy.

All ExeCon members must be officially confirmed in writing by the NCCA.