



Republic of the Philippines  
Province of Cavite  
City of Bacoor



5<sup>th</sup> SANGGUNIANG PANLUNGSOD

COMMITTEE/S		TOPIC	CONTROL NUMBER	
<i>Tourism, Culture and External Linkages</i>		POCR-032-2022 – REQUEST FOR A CITY RESOLUTION AUTHORIZING THE CITY MAYOR TO SIGN THE MEMORANDUM OF UNDERSTANDING WITH THE NATIONAL COMMISSION FOR CULTURE AND ARTS (NCCA) WITH REGARD THE NATIONAL CULTURAL HERITAGE ACT OF 2009.	CR 002-2022	
VENUE	Sangguniang Panlungsod, 2 <sup>nd</sup> Floor, New City Hall, BGC Complex		DATE/TIME	03 August 2022 10:30 AM

COMMITTEE REPORT No. 002  
Series of 2022

The mission of the National Commission for Culture and Arts (NCCA) is to conserve, promote and protect the nation's historical and cultural heritage. It encourages every local government to ensure and support the preservation and enrichment of culture, among others. The NCCA prioritized "Local Cultural Mapping"- a research project to collect information and data on significant natural heritage and cultural properties in the different localities in the country.

Pursuant thereto, a draft Memorandum of Understanding with the NCCA was submitted to the Committee for review that will allow the implementation of the local cultural mapping project.

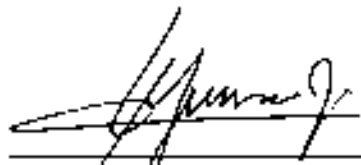
The Committee resolved to authorize the City Mayor to sign the Memorandum of Understanding with NCCA with regard the National Cultural Heritage Act of 2009 and for the Sangguniang Panlungsod to pass a City Resolution regarding the above subject matter.

**RECOMMENDATION:**

In view of the foregoing, the Committee respectfully recommends that the above subject matter be **APPROVED**.

**WE HEREBY CERTIFY** that the contents of the foregoing report are true and correct.

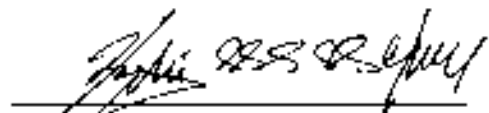
Signed this 3<sup>rd</sup> day of August 2022 at the City of Bacoor, Cavite.



HON. VICTORIO L. GUERRERO, JR.

Chairman

Tourism, Culture and External Linkages



HON. ROGELIO NOLASCO

Vice Chairman

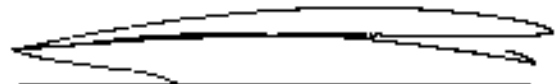
Tourism, Culture and External Linkages



HON. CATHERINE EVARISTO

Member

Tourism, Culture and External Linkages



HON. ALDE JOSELITO PAGULAYAN

Member

Tourism, Culture and External Linkages



Republic of the Philippines  
Province of Cavite  
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5<sup>th</sup> SANGGUNIANG PANLUNGSOD

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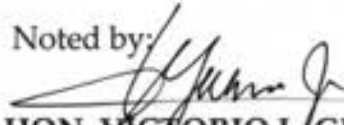
MINUTES OF THE COMMITTEE HEARING  
Series of 2022

During the 5<sup>th</sup> regular Online Session of the Sangguniang Panlungsod, Hon. Victorio Guerrero, Jr. moved for the **APPROVAL** authorizing the City Mayor to sign the Memorandum of Understanding with the National Commission for Culture and Arts with regard the National Cultural Heritage Act of 2009. The NCCA prioritized “Local Cultural Mapping”- a research project to collect information and data on significant natural heritage and cultural properties in the different localities in the country. The mission of the NCCA is to conserve, promote and protect the nation’s historical and cultural heritage. The local government will support the preservation and enrichment of culture, among others.

Prepared by:

  
Jennifer R. Legaspi  
Local Legislative Staff-Asst. 1

Noted by:

  
HON. VICTORIO L. GUERRERO, JR.  
Chairman, Committee on Tourism,  
Culture and External Linkages

COMMITTEE ON TOURISM

**G.15 For Committee Hearing: POCR-032-2022 - REQUEST FOR A CITY RESOLUTION AUTHORIZING THE CITY MAYOR TO SIGN THE MEMORANDUM OF UNDERSTANDING WITH NATIONAL COMMISSION FOR CULTURE AND ARTS (NCCA) WITH REGARD THE NATIONAL CULTURAL HERITAGE ACT OF 2009.**



Republic of the Philippines  
Province of Cavite  
**CITY OF BACOOR**  
*Office of the Mayor*

July 14, 2022

**IGN, ROWENA BAUTISTA-MENDIOLA**  
City Vice Mayor of Bacoor  
Bacoor Government Center  
Bacoor, Cavite

**THRU:** Atty. Khalid Atayn  
Sangguniang Panglungsod Secretary

**SUBJECT:** Request for Authority to Sign the Memorandum of Understanding with NCCA

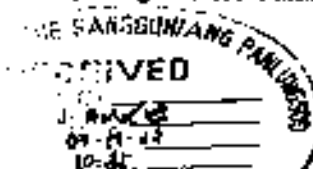
Ladies and Gentlemen:

Per Republic Act No. 10066, otherwise known as the National Cultural Heritage Act of 2009, mandates the National Commission for Culture and Arts (NCCA) to protect and conserve the national cultural heritage. In addition to this, Section 16 of Republic Act No. 7160 (Local Government Code of 1991), encourages every local government unit to ensure and support the preservation and enrichment of culture, among others. In pursuance thereof, the NCCA has prioritized the conduct of "Local Cultural Mapping" wherein they can research and collect information and data in significant national heritage and cultural properties in different localities in the country.

Attached herewith is a draft Memorandum of Understanding with the NCCA that will allow the implementation of the local cultural mapping in the City of Bacoor, for your perusal. Simultaneously, to demonstrate the City Government of Bacoor's commitment to the mandate of the law, I respectfully request the esteemed members of the Sangguniang Panglungsod to perform the appropriate actions that will grant me the authority to sign the above-mentioned Memorandum of Understanding.

Respectfully yours,

  
**STRIKE B. REVILLA**  
City Mayor



**NOTE**  
Office of the Mayor  
Strike B. Revilla



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Title  
Parties **CULTURAL MAPPING PROJECT**  
National Commission for Culture and the Arts  
City Government of Bacoor

RENÉ ESCALANTE, PhD  
Chairman  
National Commission for Culture and the Arts  
  
HON. STROKE B. REVILLA  
Mayor  
City Government of Bacoor  
  
JEFFREY REYNOLDO BARRERA  
Chief Executive Officer  
National Commission for Culture and the Arts  
  
GEORGE D. CALAYANAN  
Executive Director  
NCCA  
  
EDGAR B. QUERERO  
Assistant Mayor  
City Government of Bacoor

**LETTER OF UNDERSTANDING**

**KNOW ALL MEN BY THESE PRESENTS:**

This Memorandum of Understanding (the "MOU") is made and entered into the \_\_\_\_\_ day of \_\_\_\_\_, 2022, in \_\_\_\_\_, Philippines by and between

The NATIONAL COMMISSION FOR CULTURE AND THE ARTS, a government agency created by and pursuant to Republic Act No. 7356 dated 03 April 1992, with office address at NCCA Building, 633 General Luna Street, Intramuros, Manila, represented by its Chairman, Dr. RENE ESCALANTE, hereinafter referred to as "NCCA"

and

The CITY GOVERNMENT OF BACOOR, a local government unit existing under the laws of the Republic of the Philippines, with principal office address at Bacoor Government Center, Molino Boulevard, Brgy. Bayanan, Bacoor City, Province of Cavite, represented herein by its City Mayor, Hon. STROKE B. REVILLA, acting pursuant to her authority granted to her under Sanggunian Panglungsod Resolution No. \_\_\_\_\_, Series of \_\_\_\_\_, hereinafter referred to as "Bacoor LGU"

**WITNESSETH:**

WHEREAS, Section 15, Article 14 of the 1987 Constitution mandates the State to conserve, promote, and popularize the nation's historical and cultural heritage and resources;

WHEREAS, Republic Act 7356, Section 12 mandates the NCCA, through the Subcommission on Cultural Heritage (SCH) to conserve, promote and protect the nation's historical and cultural heritage;

WHEREAS, Republic Act 10060, otherwise known as the "National Cultural Heritage Act of 2009", provides for the protection and conservation of the national cultural heritage by the NCCA in coordination with the cultural agencies and other national agencies;

WHEREAS, Section 15 of Republic Act 7160, otherwise known as Local Government Code of 1991, encourages every local government unit to ensure and support, among other things, the preservation and enrichment of culture;

WHEREAS, the NCCA has prioritized conduct of "Local Cultural Mapping", a research project to collect information and data on significant natural heritage and cultural properties in the different localities in the country and is hereinafter referred to as the "PROJECT";

WHEREAS, the PROJECT involves seven (7) phases particularly described in the Project Documents attached hereto as Annex "A." The attached annex is made an integral part of this MOU;

NOW THEREFORE, the parties hereto mutually agree to support, undertake, implement, document, and disseminate the Program as denominated herein in close collaboration, partnership and coordination with each other subject to the following terms and conditions:

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I. OBLIGATIONS OF NCAA:

- A. Conduct capability-building training for cultural workers and artists who will conduct the cultural mapping.
- B. Provide technical assistance and mentoring during the whole duration of the Project.
- C. Provide transportation of Cultural Mapping Workshop Facilitators to the locality.
- D. Provide honoraria for the Cultural Mapping Workshop Facilitators;

II. OBLIGATIONS OF LOU BACOD:

- A. Establish a "Local Culture and Arts Council" or a council functioning as such to support the PROJECT.
- B. Organize the implementation of the PROJECT in the locality.
- C. Organize the participants for the Training Workshop (Training the Local Team Phase).
- D. Provide logistical needs for the Training of the Local Mapping Team and succeeding phases that would include but are not limited to
  - 1. Venue for the training, meetings and other gatherings related to the project.
  - 2. Materials for the workshops/meetings (pens, paper, LCD Projector, computer, mapping kits etc.)
  - 3. Local transportation and food of the mappers during the workshops, fieldwork, meetings and other gatherings related to the project.
  - 4. Documentation devices (recorders, cameras etc.) for the mappers
- E. Pass Ordinances or Resolutions supporting the PROJECT.
- F. Ensure the continuous implementation of the project phases until its completion.
- G. Assist other local government units in Cultural Mapping Projects, should the need arise.

III. This MOU shall take effect upon signing by all the Parties herein and shall continue to be in force until it is revoked, amended or terminated. Termination or revocation shall be done by giving a notice to the other party thirty (30) days before the intended day of the revocation/termination.

IV. The Parties shall mutually agree upon any amendment or modification of this Understanding. No modification or amendment of this Understanding shall be valid unless the same is in writing and signed by all the Parties.

NCAA STRATEGIC PLAN 2019-2022  
Cultural Affairs

NCAA STRATEGIC PLAN 2019-2022  
Cultural Affairs

OFFICE OF CULTURAL AFFAIRS  
Executive Director NCAA

OFFICE OF CULTURAL AFFAIRS  
Executive Director NCAA

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IN WITNESS WHEREOF, the parties have hereto affixed their signatures and caused the execution of this MOU as of the date and at the place set forth above.

NATIONAL COMMISSION FOR CULTURE  
AND THE ARTS

CITY GOVERNMENT OF BACOR

RENE ESCALANTE, PH.D  
Chairman

HON. STRIKE B. REVILLA  
City Mayor

SIGNED IN THE PRESENCE OF:

ARCH. MICHAEL F. MANALO  
Commissioner, SCH

EDWIN B. QUINTO  
Supervising Tourism Operations Officer

OSCAR G. CABAAYAN  
Executive Director, NCCA

ACKNOWLEDGMENT

REPUBLIC OF THE PHILIPPINES)  
\_\_\_\_\_ ) SS.

BEFORE ME, a Notary Public for and in the above-stated jurisdiction, this \_\_\_\_\_ day of \_\_\_\_\_, 2022, personally appeared the following:

NAME	GOVT ISSUED ID and ID NOS.	PLACE AND DATE OF ISSUANCE
RENE ESCALANTE		
STRIKE B. REVILLA		

known to me to be the same persons who executed the foregoing MOU and the Annex thereto, and acknowledged to me that the same is their free and voluntary act and deed. The instrument, consisting of four (4) pages, including the page on which this acknowledgment is written, has been signed on the left margin of each and every page thereof by the parties and their witnesses, and sealed with my notarial seal.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my notarial seal the day, year, and place above written.

Doc. No. \_\_\_\_\_  
Page No. \_\_\_\_\_  
Book No. \_\_\_\_\_  
Series of \_\_\_\_\_

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## PAMBANSANG KOMISYON PARA SA KULTURA AT MGA Sining

### National Commission for Culture and the Arts Cultural Mapping Project

#### Introduction

The National Commission for Culture and the Arts (NCCA) is the overall policy making and coordinating agency for culture and arts. It has a mandate to undertake a systematic collection of statistical and other data which reflect the state of culture and arts in the country. Moreover, the NCCA is tasked under RA10066 or the National Cultural Heritage Act of 2009, through the appropriate cultural agencies and local government units (LGUs), to establish and maintain the Philippine Registry of Cultural Properties (PRICUP). Local Government Units are specifically mandated by the law to maintain an inventory of cultural property under its jurisdiction and to furnish the NCCA a copy of its local inventory. In order to help the LGU identify and account its cultural properties especially those of heritage value, the NCCA has established the Cultural Mapping Program to assist them in this endeavor.

Local Government Units that are interested with the Cultural Mapping project can coordinate with the National Commission for Culture and the Arts (NCCA) regarding the conduct of such activity. From being a simple seminar-workshop, it has expanded into a project in order to fully engage the community in documenting and in promoting their cultural properties.

#### What and why is Cultural Mapping important?

Fundamentally, cultural mapping is defined as "an approach used to identify, record, and use cultural resources and activities for building communities, where communities map what is important to them" (Cook and Taylor, *A Contemporary Guide to Cultural Mapping: An ASEAN-Australia Perspective*).

Through the conduct of cultural mapping, the Local Government Unit (LGU) and other stakeholders can identify the distinct cultural resources of their community and at the same time can properly record a heritage resource for future reference. Moreover, the process can generate interest on heritage resources among users and non-users of cultural properties. Eventually, they can develop or establish necessary heritage conservation councils who shall lead in the conservation of the local cultural heritage as well as develop legislation, bills, and guidelines for safeguarding the cultural heritage of the community.

#### The Objectives of the Cultural Mapping Project:

1. To understand basic frameworks on culture and heritage in the context of RA 10066 and other laws and mandates;
2. To appreciate the value of the various cultural resources of the community;
3. To apply the different tools and methods for gathering, classifying, and analyzing local cultural data and information through the conduct of cultural mapping;
4. To consolidate local culture profile and generate baseline data for cultural statistics.

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## PAMBANSANG KOMISYON PARA SA KULTURA AT MGA SINDO

5. To recommend mechanisms to integrate profiles and baseline statistics in LGU development plans, programs and activities.

### The Stages of Cultural Mapping

The principal output of a cultural mapping activity is a local culture profile. Cultural mapping is an ongoing process. And many of its benefits can only be achieved through sustained efforts to update the cultural data and to compare it over time, which requires continued resources and ongoing partnerships. A cultural mapping project is implemented in distinct phases or stages to be discussed below.



Figure 2. The Cultural Mapping Phases

The **Scoping and Negotiation Phase** involves familiarizing the LGU requesting for the cultural mapping project, discussion of the needed participants, length of the project, and logistical requirements for the project. Basically, it would also be in this phase that the NCCA and the LGU would build partnership and commitment in the implementation of the project. A Memorandum of Understanding between the NCCA and the LGU shall be accomplished before the start of the cultural mapping project in the locality.

The second phase is the **Social Preparation Phase** where the LGU shall orient the various stakeholders of the locality of the objectives and processes of cultural mapping project. They should also brief the intended participants/stakeholders of the project which includes introduction of the Cultural Mapping Project, identification of mapping teams, identification of needs/logistics/concerns, logistical planning and identification of areas of the locality to be mapped.

It is important also for the NCCA Facilitators to gain basic knowledge about the locality that is a recipient of the cultural mapping project, therefore, it is ideal that they would be provided with resource materials or references about the locality. Documents such as the LGU socio-economic profiles, CLUP and other related documents would be very helpful.

**Organizing and Mobilizing the Cultural Mapping Team** (as part of the preparation for the Training)

Necessarily, an ideal unit for a cultural mapping project is a municipality. With its defined territorial jurisdiction and manageable number of component barangays (cutting through a rural-urban continuum), it would be convenient for the team to complete the collection of pertinent data of its

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## PAMBANĀANG KOMISYON PARA SA KULTURA AT MGA SINTRO

existing cultural resources. A city or a province requires more time and effort to map, while a barangay is too small to provide a bigger picture of the cultural heritage of a community.

Ideally, the members of a cultural mapping team must be inter-disciplinary and multi-sectoral. The number and competency requirements must be based on the specific conditions of the locale to include, number of barangays, existence of multi-cultural communities, vastness of the area and the expected cultural properties to be profiled, among others. An ideal ratio would be one mapper per two barangays.

It might be necessary for the Local Chief Executive to issue an Office Order to organize the local cultural mapping team. Likewise, the order must designate a Local Project Coordinator from the ranks of department, office or Division Heads in the LGU.

The Local Project Coordinator shall take initiatives in convening and in communicating with the members of the mapping team and with the identified partners and communities. Likewise, he/she shall monitor the mapping process and seek the concerned departments in the LGU for updating and/or maintaining the cultural database.

A Lead Mapper shall be designated from among the members of the mapping team. The responsibility of the lead mapper is to oversee and to guide the team members in the collection, analysis, and consolidation of cultural data as well as in the production of cultural resource mapping outputs (e.g. maps, graphs, reports, online resources and other communications) within the agreed timelines.

The members of the cultural mapping team must be residents of the locality and may come from any of the following organizations or institutions:

- Key LGU Officers (ENRO, MPDC, Tourism and Budget Officer)
- Church officials and Barangay functionaries
- Artists and cultural workers from the civil society
- Development workers both from GO and NGO
- Local Educators and other professionals (Librarians, Local Historians, Architects, Engineers, etc.)

After finalizing the composition of a competent cultural mapping team, all members or mappers must familiarize their specific roles and responsibility. Everyone is required to attend the five-to-six day orientation and training. In time when the team members are engaged in fieldwork during the data-gathering phase, they must agree to attend the regular monitoring and updating meetings, which would at least be scheduled on a weekly basis.

The third phase of the project is the actual Training of the Local Team Phase. Chosen local mappers will be trained using the modules developed by the NCCA and then sent out to the field to do research during the training days hence a draft filled-out mapping forms on the cultural properties of the locality will be produced after the training days. The major parts of the modules to be discussed are *Basic Concepts on Culture and Cultural Heritage, Mapping and Documenting the Natural*

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**PAMBANSANG KOMISYON PARA SA KULTURA AT MQA SINING**

*Heritage, the Tangible Built (Immovable) Heritage, the Tangible Moveable Heritage, Intangible Heritage, Performances and Activities and the LGU Programs, Activities, Legislations and other Initiatives for Culture.*

The initial data gathered will be reported on the last day of training (or as determined by the Evaluator) in order to assess the grasp of the mappers of the whole training and also to do a rapid initial analysis of the data gathered at this point of the process. A typical Training Schedule is shown below

**Cultural Mapping Project: Training the Local Teams**

Day	Activities
Day 1	Registration Opening Ceremonies <ul style="list-style-type: none"> <li>• Welcome and Keynote Statements from the LGU</li> <li>• Visual Presentation on the NCCA</li> <li>• Introduction of Participants and NCCA Workshop Team</li> <li>• Expectation Check</li> <li>• Training Overview</li> </ul> Module 1: What is Culture? (What is Cultural Heritage?) Module 2: What is Cultural Mapping? (What is it?) Module 3: Why Map? (Significance/Importance) why Map? Module 4: How to do Cultural Mapping? (Methods) Ethics and Field Work Protocols
Day 2	Lecture on the cultural mapping modules Initial listing of cultural properties to be mapped Fieldwork Writing of data collected Initial presentation of data collected
Day 3	Lecture on the cultural mapping modules Initial listing of cultural properties to be mapped Fieldwork Writing of data collected Initial presentation of data collected
Day 4	Lecture on the cultural mapping modules Initial listing of cultural properties to be mapped Fieldwork Writing of data collected Initial presentation of data collected
Day 5	Guide to Collecting and Presenting Data Critical Mass Maps for LGU Closing Ceremonies

Note: more training days may be needed depending on the site and characteristics of the locality, number of local mappers and other factors.

After the training, the mappers will continue the Data Gathering Phase which will go for about three to six months in order to substantially gather data on the major components of the culture profile depending on the size of the municipality and the number of mappers. Moreover, mappers will be tasked to do actual mapping (i.e. fieldwork and encoding of data) of their assigned cultural properties or practices within the agreed time frame. They must be committed to attend regular monitoring and updating meetings, which would at least be scheduled on a weekly basis.

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## PAMBANŠANG KOMISYON PARA SA KULTURA AT MGA SINING

Additionally, inclusive to the data gathering phase is the conduct of follow-up visits by the facilitators. Mappers are expected to have already produce an output or profile of their assigned cultural properties and practices. Facilitators will take time on checking and editing of the filled-out mapping forms.

It will be followed then by the Data Validation, where internal and external experts, stakeholders, and other members of the community will be presented of the data gathered by the mappers or the local mapping team in order to confirm or corroborate the validity of the mapped entries.

The Finalized Local Culture Profile is expected to be produced after the data validation.

The cultural mapping process ends with the production of the local cultural profile. However, it is important to stress that the results of the cultural mapping should be analysed in order to draw information that would be useful in the formulation of programs, projects, activities, and policies for culture and arts, hence analysis is included in the diagram of cultural mapping phases. A workshop for the Analysis of the Mapping Results and Planning may be employed. This workshop aims to assist LGUs on how can they effectively plan the utilization of the data gathered from the cultural mapping project. This will be a separate engagement with the NCCA outside of the cultural mapping activity. The LGU may also engage another organization or institution in analysing their data depending on their intended utilization.

### Identifying Potential Partners

The process of conducting cultural mapping is also a process of building and strengthening partnerships and collaborations. The establishment of a robust cultural database depends on generating and on sharing data as well as on sharing insights about the cultural data with various partners. Building successful partnerships involves identifying potential partners; agreeing on common objectives; developing strong working relationships; and establishing commitments and procedures for sharing.

All project partners should agree on the terms of reference which include the following elements:

- Project overview and Project contacts
- Purpose of the project, objectives, benefits and critical success factors
- Project scope, phasing and timelines including budget
- Terms of data use/ data privacy/ownership
- Members of the local cultural mapping team and other project committees

Likewise, the Project Partners shall agree on the specific deliverables and identify the person(s) most responsible for:

- a) Convening and communicating to the group;
- b) Collecting and consolidating data;
- c) Modeling / maintaining data;
- d) Analyzing data; and

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## PAMRANSANG KOMISYON PARA SA KULTURA AT MGA SINING

- a) Producing cultural resource mapping outputs (e.g. maps, graphs, reports, online resources and other communications)

The NCCA has been assisting various LGUs in the conduct of cultural mapping projects. In the Memorandum of Understanding (MOU) to be executed between NCCA and the LGU, the roles and responsibilities of the partners are negotiated and clearly spelled out. Listed below are the commitments that the NCCA and the partner LGU will have to agree-upon.

### The NCCA shall:

- Conduct capacity-building seminar-workshops for cultural workers and artists who will conduct the cultural mapping;
- Provide technical assistance and mentoring during the whole duration of the project;
- Provide transportation for Workshop Facilitators to the locality and the facilitators' honoraria for the duration of the project;
- Assist the LGUs in identifying, protecting and preserving their cultural heritage;

### The LGU shall:

- Organize the participants for the project and ensure their continuous participation;
- Provide logistical needs for the Training of the Local Mapping Team that would include but are not limited to:
  - a) Venue for the training workshop
  - b) Materials for the workshops (pens, paper, notebook, LCD Projector, computers for encoding, mapping kits, etc.)
  - c) Local transportation and food of the mappers during the workshops and during the fieldwork
  - d) Documentation devices (recorders, cameras etc.)
- Pass ordinances or resolutions supporting the project;
- Requesting LGU should have an established local culture and arts council or a council functioning as such

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