

CULTURE  
*based*  
GOVERNANCE  

---

FOR GOVERNMENT UNITS IN THE PHILIPPINES

VOLUME THREE  
NATIONAL CULTURAL AGENCIES &  
OTHER RELATED CULTURAL ORGANIZATIONS

**CULTURE-BASED GOVERNANCE**  
**For Local Government Units of the Philippines**  
**Volume 3: NATIONAL CULTURAL AGENCIES AND**  
**OTHER RELATED CULTURAL ORGANIZATIONS**

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The National Commission for Culture and the Arts (NCCA) is the overall coordination and policymaking government body that systematizes and streamlines national efforts in promoting culture and the arts. The NCCA promotes cultural and artistic development: conserves and promotes the nation's historical and cultural heritages; ensures the widest dissemination of artistic and cultural products among the greatest number across the country; preserves and integrates traditional culture and its various expressions as dynamic part of the national cultural mainstream; and ensures that standards of excellence are pursued in programs and activities. The NCCA administers the National Endowment Fund for Culture and the Arts (NEFCA).

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## ABOUT THE PUBLICATION



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## HERITAGE AND DEVELOPMENT

### Introduction

Philippine culture is an assemblage of the Filipinos' interaction to history, society and the environment. The enrichment of this cultural ecosystem that impresses the Filipino identity to present and future generations is conditioned and enforced through the policies and programs of national cultural agencies and other cultural organizations. Cognizant of the pivotal role of cultural heritage to development, local government units should maximize the linkage to and services of these national agencies to formulate a creative, meaningful and holistic development program.

This volume features the apex Philippine cultural agencies – National Commission for Culture and the Arts (NCCA), National Historical Commission of the Philippines (NHCP), National Museum of the Philippines (NMP), National Library of the Philippines (NLP), National Archives of the Philippines (NAP), Komisyon ng Wikang Filipino (KWF) and Cultural Center of the Philippines (CCP). Other cultural organizations that enable cultural education, conservation and promotion are the Catholic Bishops' Conference of the Philippines-Episcopal Commission for the Cultural Heritage of the Church (CBCP-ECCHC), Intramuros Administration (IA), Nayong Pilipino Foundation (NPF) and Department of Trade and Industry (DTI). Basically, This compendium configures the contribution of each agency to the cultural education and governance of the country. To facilitate the understanding and accessibility of local government units to cultural services, each agency provides its history, legal basis, mandate, mission-vision, organizational structure, programs and projects, citizen's charter and the wide spectrum of cultural services. It is envisioned that through this practical and useful handbook, Local Government Units are empowered to assert their rights and benefits to culture, arts, history and heritage.





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*How does NCCA contribute to the cultural education and governance of the country?*

“NCCA, through the Philippine cultural education program, envisions A NATION OF CULTURALLY LITERATE AND EMPOWERED FILIPINOS by ensuring that culture is the core and foundation of education, governance, and sustainable development. It seeks to develop among Filipinos greater awareness, understanding, and appreciation of their culture and arts, towards the evolution of a consciousness that will improve the quality of their lives. It was designed to make cultural education accessible to all sectors of Philippine society, particularly the youth, teachers, artists and cultural workers, officials and employees of the government, members of the media, and civil society.”

**-Dr. Joseph Sonny Cristobal**, Director (NCCA-PCEP)

# **NATIONAL COMMISSION FOR CULTURE AND THE ARTS (NCCA)**

## **I. About**

Official Name : National Commission On Culture and the Arts  
(Pambansang Komisyon para sa Kultura at mga Sining)  
Abbreviation : NCCA  
Formation : April 3, 1992  
Legal Basis : Republic Act 7356  
Headquarters : NCCA Bldg., 633 General Luna Street, Intramuros, Manila  
Website : <https://ncca.gov.ph/>

The National Commission on Culture and the Arts (NCCA) is the overall policy making body and executory agency for the policies it formulates, coordinating, and grants giving agency for the preservation, development, and promotion of Philippine Arts and Culture. It is also tasked with the administration of the fund exclusively for the implementation of culture and arts program and projects also known as the National Endowment Fund for Culture and the Arts (NEFCA).

## **II. History**

After WWII, the earliest semblance of a government body that administrated Culture was DECS or the Department of Education and Culture (1975-1978). Upon the start of Martial Law in September 1972, the Department of Education and Culture subsequently reorganized into the Ministry of Education and Culture in June 1978 by virtue of Presidential Decree No. 1397, due to the shift to a parliamentary system of government.

The Education Act of 1982 created the Ministry of Education, Culture and Sports, which became the Department of Education, Culture and Sports (DECS) in 1987 via Executive Order No. 117 by President Corazon C. Aquino.

Subsequently, in the same year, on January 30, 1987, E.O. 118 established the Presidential Commission on Culture and the Arts (PCCA).

Five years later, in 1992, this presidential directive was enacted into law– Republic Act 7356, creating the National Commission for Culture and the Arts (NCCA). The original bill was jointly authored by Senators Edgardo Angara, Heherson Alvarez,

Leticia Ramos Shahani, and Congressman Carlos Padilla.

In 1999, Executive Order No. 80 (March 5, 1999) Transferring the CCP, KWF, NM, NHCP, TNL, and NAP to the NCCA for Policy Coordination was enacted by then Pres. Joseph Ejercito Estrada.

However, DECS remained unchanged until August 2001 when the Governance of Basic Education Act was passed, renaming the DECS to the Department of Education (DepEd) and redefining the role of field offices, which included regional offices, division offices, district offices, and schools. This administratively attached the KWF, NHI, RMAO and TNL to the NCCA.

In 2009, RA 10066 National Cultural Heritage Act of 2009 or An Act Providing for the Protection and Conservation of the National Cultural Heritage, Strengthening the National Commission for Culture and the Arts (NCCA) and its Affiliated Cultural Agencies, and for other Purposes was signed by Pres. Arroyo which further strengthened the agency.

### **III. Legal basis**

Republic Act 7356 or the law creating the National Commission for Culture and the Arts was signed into law on April 03, 1992.

Executive order No. 80 placed the Cultural Center of the Philippines, the National Historical Institute (now, the National Historical Commission of the Philippines), the National Museum of the Philippines, The National Library of the Philippines, and the Records, Management, and Archives Office (now, the National Archives of the Philippines) under the umbrella of the NCCA.

Republic Act 9155 also known as the Governance of Basic Education Act of 2001 administratively placed the aforementioned agencies, with the inclusion of the Komisyon sa Wikang Filipino under NCCA.

Republic Act 10066 also known as the National Cultural Heritage Act of 2009 thereby strengthened the NCCA and its affiliated cultural agencies. It also gave way for the establishment of the Sentro Rizal, th

Recently, the regulatory functions of the National Museum of the Philippines were transferred to the NCCA by virtue of Republic Act 11333 signed by President Rodrigo Duterte on April 26, 2019.

#### **IV. Mandates**

- To encourage the continuing and balanced development of a pluralistic culture by the people themselves;
- To conserve, promote and protect the nation's historical and cultural heritage;
- To ensure the widest dissemination of artistic and cultural products among the greatest number of people across the country and overseas for their appreciation and enjoyment;
- To preserve and integrate traditional culture and its various creative expressions as a dynamic part of the national cultural mainstream; and,
- To ensure that standards of excellence are pursued in programs and activities implementing policies herein stated, it shall encourage and support continuing discussion and debate through symposia, workshops, publications, etc., on the highest norms available in the matrix of Philippine culture.

#### **V. Powers and Functions**

- In general, the agency has 35 powers and functions. The Commission shall undertake the functions of policy formulation, coordination, and grants assistance. It shall also be an executing agency for the policies formulated. Further, it shall exercise the following powers and functions pursuant to RA 4846 (as amended by PD 374), RA 7355, RA 7356, RA 9105, RA 10066, and RA 11333.
- Encourage and facilitate the organization of a network of regional and local councils for culture and the arts, hereunder described, to ensure a broad nationwide, people-based participation in the formulation of plans, the enforcement of culture-related laws and regulations, the implementation of programs/ projects and the review of funding requirements.
- Establish a Secretariat under an Executive Director for the administrative and day-to-day operations of the Commission;
- Set up a system of networking and coordination with and among all existing government cultural agencies for the effective implementation of plans, strategies, programs, and activities, and to avoid unnecessary duplication of

functions therein;

- Create committees and other mechanisms to help expedite the implementation of plans and strategies;
- Call upon and coordinate with other government and non-government and cultural institutions and agencies for assistance in any form;
- Generate resources both from the Government and private sectors, local, national and international, for its operations as well as for the National Endowment Fund for Culture and the Arts (NEFCA);
- Receive and accept donations and other conveyances including funds, materials, and other services, by gratuitous title;
- Administer the National Endowment Fund for Culture and the Arts (NEFCA) and the National Endowment for Culture and Arts (NECA) and give grants for the development, protection, preservation, and dissemination of Philippine culture and the arts, and designate a comptroller;
- Prepare an annual budget of the Commission and submit the same to the President for inclusion in the annual General Appropriations Act (GAIA)
- Advise the President on matters pertaining to culture and the arts, including the creation of a special decoration or award, for persons who have significantly contributed to the development and promotion of Philippine culture and arts;
- Administer the Order of National Artists as provided by Proclamation 1001, s. 1972 and the Gawad sa Manlilikha ng Bayan pursuant to Republic Act 7355 and as amended by Executive Orders No. 236, s. 2003 and 435, s. 2005
- Facilitate the conduct of necrological and interment services of deceased National Artists and Manlilikha ng Bayan as provided by Proclamation No. 131, s. 1993;
- Act as the lead implementing agency for the annual celebration of National Arts Month (February), UNESCO-ITI World Theatre Week (March 21-27), National Heritage Month (May), National Dance Week (Fourth Week of April), National Literature Month (April), Linggo ng Musikang Pilipino (Last Week of July), Indigenous Peoples Month (October), Museums and Galleries Month (October), and Library and Information Services Month (November);
- Regulate activities inimical to the preservation/conservation of national cultural heritage/ properties, which shall be contained in a separate document;
- Declare as Important Cultural Property or National Cultural Treasure and remove the presumption of Important Cultural Property on works by a Manlilikha ng Bayan and by a National Artist and archaeological and traditional ethnographic materials;

- Declare as Heritage Zone areas that are culturally significant to the country, in coordination with the NHCP, and in consultation with the Commission and the Housing and Land Use Regulatory Board or other concerned agencies;
- Exercise the right of first refusal in the purchase of cultural properties declared as National Cultural Treasure;
- Inspect National Cultural Treasures and Important Cultural Properties, and national historical landmarks, sites or monuments at any time to ensure their protection and integrity; Collaborate with the United Nations Educational Scientific and Cultural Organization (UNESCO) National Commission of the Philippines in ensuring the conservation and management of world heritage sites, of cultural and mixed sites category, in the Philippines;
- Establish and maintain the Philippine Registry of Cultural Property;
- Enter into agreements with private owners of cultural properties, upon the advice of the concerned cultural agency, with regard to the preservation of cultural properties;
- Regulate registration, excavation, preservation and exportation of Philippine cultural properties through the issuance of licenses and permits to dealers of cultural property, treasure hunting activities, and land and underwater archaeological exploration and excavation;
- Issue Cease and Desist Order when the physical integrity of important cultural properties under its jurisdiction is found to be in danger of destruction or significant alteration from its original state;
- Issue a compulsory repair order when a privately-owned heritage site cannot be maintained by the owner or has fallen into disrepair through neglect to such an extent that it will lose its potential for conservation;
- 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, including the Bureau of Fisheries' agents, the Department of Environment and Natural Resources' rangers, the Bureau of Customs and the Bureau of Immigration agents, members of the Office of the Special Envoy on Transnational Crimes and other such agencies and their successors-in-interest, to enforce the provisions of RA 10066 and its implementing rules and regulations;
- Recover or retrieve cultural properties which are under the custody of foreign nationals or entities and to bring these properties back to Philippine custody;
- Provide general training programs on conservation, in coordination with the appropriate cultural agencies, to the local government units which have

- established cultural heritage programs and projects in their localities;
- May provide financial assistance in the form of a grant to historic, archaeological, architectural, artistic organizations for conservation or research on cultural property
  - Establish an annual conservation recognition program under which monetary prizes, awards, and citations will be given by the President of the Philippines, upon the recommendation of the Commission, for special achievements and important contributions and services in the area of heritage preservation and conservation efforts;
  - Establish Sentro Rizal and branches or offices in countries where there are children of overseas Filipino workers who need to be educated about their roots, as well as developed countries where there are large Filipino communities;
  - Provide incentives, upon the recommendation of the appropriate cultural agency, for persons who discover and report heretofore unknown archaeological sites, in accordance with its rules and regulations implementing the provisions of RA 10066;
  - Investigate inimical activities in conjunction with the proper government agencies, such as the Department of Interior and Local Government, the National Historical Institute, the National Museum and other such agencies, with the aim of prosecuting such activities and recommending other actions such as legislation, executive issuances, and other appropriate actions;
  - Implement the provisions of Republic Act No. 9105, the “Art Forgery Act of 2001,” involving the creation and support of the Art Authentication Panel mandated therein;
  - May delegate decision making on specific cases to the Chairperson, the Executive Director, and the Secretariat as it sees fit. Matters for decision that are not explicitly delegated by resolution shall require Commission action; and,
  - Promulgate other rules and regulations and undertake any and all measures as may be necessary to implement R.A. No. 7356.

## **VI. Mission and vision**

As per the most recent commission meeting on November 19, 2019, which adopted Board Resolution No. 2019-360, NCCA’s vision is “A Filipino people with a strong sense of nationhood and deep respect for cultural diversity”. Their mission states that “NCCA is the prime government agency that safeguards, develops,

and promotes Filipino culture through the formulation and implementation of enabling policies and programs as well as the administration of endowment funds for culture and arts.”

According to Sections 8 and 12 of RA No. 7356, the NCCA is created and mandated to formulate and implement policies and plans in accordance with the principles stated in Title I of RA No. 7356:

- To formulate policies for development of culture and the arts;
- To implement these policies in coordination with affiliated cultural agencies;
- To coordinate implementation of programs of these affiliated agencies;
- To administer the National Endowment Fund for Culture and the Arts (NEFCA);
- To encourage artistic creation within a climate of artistic freedom;
- To develop and promote the Filipino national culture and arts; and,
- To preserve Filipino cultural heritage.

NCCA also has its own set of core values, following the abbreviation of their agency, to wit: Nationalistic (strives to uphold the interest of the peoples of the Philippines and the country, which shall have priority over all other considerations), Committed to Service (commits to serve all people and institutions in conformity with the highest standards of excellence), Competent (Believes in the continuous enhancement of the skills, competence, and expertise of personnel as a basic right of every member of the organization to self-development and well-being), Artistic and Culture Sensitive (Discharges the mandate with respect for the peoples’ cultural wisdom which defines their identity).

### COMMISSION

Sec. 9 of RA No. 7356

- Office of the Chairperson  
*Commission Secretary*
- NEFCA/ Office of the  
Comptroller
- Legal Service
- International Affairs  
Service

*The chairperson of the  
commission is elected from  
among the 15 member board  
of commissioners*

### BOARD OF COMMISSIONERS:

- 2 representatives  
legislative leaders  
senate and congress
- 6 government ex-officio  
members
- 4 subcommission heads
- Representative  
department of  
education
- Representative  
department of tourism
- NCCA executive director

### CULTURAL AGENCIES

Sec 18 RA 7356/ AO 80/ RA 9155

1. National Museum Of  
The Philippines
2. Cultural Center Of The  
Philippines
3. National Historical  
Commission of the  
Philippines
4. National Library Of  
The Philippines
5. Komisyon sa Wikang  
Filipino
6. National Archives Of  
The Philippines



The NCCA Secretariat is organized to support the Commission in its assigned tasks and has the responsibility of executing the decisions of the Commission and of preparing analyses and recommendations that constitute the basis of Commission policy and other decisions.

### **Subcommissions**

The NCCA has four (4) Subcommissions made up of 19 national committees composed of artists and cultural workers from both the public and the private sector, representing different cultural and non-government organizations. The heads of the 19 committees shall form the National Advisory Board (NAB).

- Subcommission on the Arts (SCA): Committees on Architecture and Allied Arts, Cinema, Dance, Dramatic Arts, Literary Arts, Music, and Visual Arts.
- Subcommission on Cultural Heritage (SCH): Committees on Archives, Art Galleries, Historical Research, Libraries and Information Services, Monuments and Sites, and Museums.
- Subcommission on Cultural Dissemination (SCD): Committees on Communication, Cultural Education, and Language and Translation.
- Subcommission on Cultural Communities and Traditional Arts (SCCTA): Committees on Northern Cultural Communities, Central Cultural Communities, Southern Cultural Communities.

### **VIII. Awards**

The commission is responsible for bestowing significant awards reflecting Filipino culture and the arts. These awards are the Orden ng Pambansang Alagad ng Sining (Order of National Artists), Gawad sa Manlilikha ng Bayan (National Living Treasures Award), Gawad Alab ng Haraya (Alab ng Haraya Awards), Dangal ng Haraya (Achievement Award), Ani ng Dangal (Harvest of Honors), and the Philippine Heritage Awards.

Orden ng Pambansang Alagad ng Sining (Order of National Artists) is the highest national recognition given to Filipino individuals who have made significant contributions to the development of Philippine arts; namely, Music, Dance, Theater, Visual Arts, Literature, Film, Broadcast Arts, and Architecture and Allied Arts. The order is jointly administered by the National Commission for Culture and the Arts (NCCA) and the Cultural Center of the Philippines (CCP) and conferred by

the President of the Philippines upon recommendation by both institutions.

Gawad sa Manlilikha ng Bayan (National Living Treasures Award) was institutionalized through Republic Act No. 7355. The NCCA, through the Gawad sa Manlilikha ng Bayan Committee and an Ad Hoc Panel of Experts, conducts the search for the finest traditional artists of the land, adopts a program that will ensure the transfer of their skills to others and undertakes measures to promote a genuine appreciation of and instill pride among the Philippine people about the genius of the Manlilikha ng Bayan.

Gawad Alab ng Haraya (Alab ng Haraya Awards) honors outstanding achievements in the performing arts, cultural conservation, arts management, library and information services program, theater production, cultural journalism and documentation, and other fields.

Dangal ng Haraya (Achievement Award) is given to living Filipino artists, cultural workers and historians; artistic or cultural groups, historical societies, institutions, foundations and councils, to recognize their outstanding achievements in relevant fields that have made an impact and significant contribution to Philippine culture and arts.

Ani ng Dangal (Harvest of Honors) is a state recognition given by the National Commission for Culture and the Arts under the Office of the President of the Republic of the Philippines. It is an annual event in the Philippines celebrated as a highlight and concluding rite of the Philippine Arts Festival.

Philippine Heritage Awards is an annual conservation recognition program under which monetary prizes, awards, and citations will be given by the President of the Philippines, upon the recommendation of the NCCA, for special achievements and important contributions and services in the area of heritage preservation and conservation efforts. This is pursuant to Section 37 of Republic Act No. 10066 or the National Cultural Heritage Act of 2009.

## **IX. Sentro Rizal**

On June 28, 2011, in celebration of the 150th birth anniversary of Dr. Jose Rizal, Sentro Rizal was formally established by the National Commission for Culture and the Arts (NCCA).

The inauguration ceremony was witnessed by NCCA Board of Commissioners, diplomats, National Artist for Literature F. Sionil Jose and the keynote speaker of the said event, Senator Edgardo J. Angara.

Sentro Rizal was recognized by virtue of Section 42 of Republic Act 10066 known as the National Cultural Heritage Act of 2009 which specifies a center “whose main purpose is the promotion of Philippine arts, culture and language throughout the world.”

Moreover, Section 43 of the same law, states that the SR “shall be a repository, inter alia, of materials on Philippine arts, culture and language: books, digital video discs, compact discs, films, magazines, artworks, tourism promotion materials, information materials, etc. that shall be made available to the public, both Filipino and foreign”. SR shall also organize cultural programs and activities for Filipinos, especially for children overseas, to promote appreciation and understanding of Philippine culture and the arts.

Sentro Rizal envisions culturally-literate overseas Filipino communities.

Sentro Rizal aims to promote Philippine arts, culture, and language around the world through the establishment of Philippine centers in various countries. By engaging the international community in the centers’ cultural projects, activities, and resource materials, Sentro Rizal seeks to:

- Deepen understanding and enhance appreciation of the Philippines and Filipino culture
- Generate and nurture culturally-literate and participative communities of overseas Filipinos; and
- Foster mutual understanding and stimulate partnerships between Filipinos and non-Filipino residents of the host countries.

Sentro Rizal acts as the balangay which provides overseas Filipinos and their children means to connect to their roots–instilling a strong sense of nationhood and pride among them in being Filipinos.

The official logo of Sentro Rizal was designed by Felipe De Leon, Jr. and illustrated by Ryan Arengo. The letters S and R were rendered in the Ancient Filipino syllabary script known as baybayin and were stylized to form a balangay, an ancient

Philippine edged-pegged plank boat, reflecting the maritime heritage of Filipinos and depicting the character of Filipino migrants. The balangay also represents the quest of individuals in exploring the real essence of Filipino identity through culture and arts. The color of the Sentro Rizal logo was patterned from NCCA's logo—blue and gold.

## **X. Schools of Living Traditions**

School of Living Traditions (SLT) is one where a living master/culture bearer or culture specialist teaches skills and techniques of doing a traditional art or craft. The mode of teaching is usually non-formal, oral and with practical demonstrations. The site maybe the house of the living master, a community social hall, or a center constructed for the purpose.

Who teaches at SLTs?

It is the culture bearer or master or specialist. This term refers to the individual who is recognized to possess the skills and techniques in doing a particular traditional art or craft. He shall be responsible in teaching his craft to a group of learners and shall ensure that his/her students learn the craft.

Who are the students at SLTs?

It is limited to the young people from the same ethno-linguistic community. The establishment of Schools of Living Traditions (SLTs) is in response to UNESCO's call for the preservation of cultural heritage by preserving it in a living form, ensuring its transmission to the next generations (the other approach being the recording of it in a tangible form and conserving it in archives). While there are various facets of cultural heritage that can be transmitted to the next generations, this program would like to specifically focus on the transmission of indigenous skills and techniques to the young. It aims to encourage culture specialists/ masters to continue with their own work, develop and expand the frontiers of that work, and train younger people to take their place in the future.

The program for the establishment of SLTs is also anchored on the mandate of NCCA to:

(1) conserve and promote the nation's historical and cultural heritage by encouraging and supporting the study, recognition and preservation of endangered human cultural resources such as weavers, chanters, dancers and

other craftsmen, as well as the conservation and development of such artistic, linguistic and occupational skills that are threatened with extinction; and (2) preserve and integrate traditional culture and its various creative expressions as a dynamic part of the national cultural mainstream by helping set up or encourage, monitor and subsidize companion systems at the regional, provincial and local levels, intended to develop traditional cultures such as arts/crafts centers, preferably in community settings apart from the usual museum settings, where exponents of living arts and crafts can practice and teach their art and enrich contemporary designs. Specifically, the program aims to identify aspects/components of traditional culture and art considered to be important to a cultural community that should be imparted to the young so that these aspects can be perpetuated.

## **XI. National Endowment Fund for Culture and Arts**

Through the National Endowment Fund for Culture and the Arts (NEFCA), the NCCA provides assistance to Civil Society Organizations (CSOs), Peoples Organizations (POs), Indigenous Peoples Organizations (IPOs), Individuals, Local Government Units (LGUs), Government Agencies (GAs), State Universities/Colleges and Public Schools through its NCCA Grants Program, and Institutional Programs (NCCA Outreach Program, Resource Person's Bureau, Technical Assistance Program).

Section 12.a.4 of Republic Act 7356 [NCCA Charter] authorizes the Commission to give grants to artists and cultural groups which contribute significantly to the Filipino's cultural legacy as means to extend artistic achievement. Further, Section 13.h of the same law mandates the Commission to administer the National Endowment Fund for Culture and the Arts (NEFCA) and give grants for the development, protection, preservation and dissemination of Philippine culture and arts.

The NCCA Competitive Grants Program is competitive in nature since the approval of project proposals pass through a rigorous and confidential evaluation process based on merit such as quality and relevance to Commission priorities.



**NATIONAL COMMISSION  
FOR CULTURE AND THE ARTS**  
PAMBANSANG KOMISYON PARA SA KULTURA AT MGA SINEG



PPMD - Program and Project Management Division  
CRU - Central Receiving Unit  
BOC - Board of Commissioners

AGPO - Accreditation & Grants Processing Office  
PMED - Project Monitoring & Evaluation Division  
NEFCA - National Endowment Fund for Culture & the Arts



## **NATIONAL HISTORICAL COMMISSION OF THE PHILIPPINES**

*How does NHCP contribute to the cultural education and governance of the country?*

“Our primary goal is to educate people through our programs to inculcate the values and lessons to the people so that we can emulate our heroes and illustrious Filipinos. The goal of history is to teach the people on how to navigate the present and into the future using the lessons of the past. If we are successful in drawing up lessons from the past through our educational programs (especially through our museum) we will no longer commit the same mistakes of the past. That is our goal, beyond the wreath laying and flag raising activities, we must define what is the essence of our heroes today ...”

**-Mr. Jericho Lester Vargas**, Planning Officer (NHCP)

# NATIONAL HISTORICAL COMMISSION OF THE PHILIPPINES (NHCP)

## I. About

Official Name : National Historical Commission of the Philippines  
(Pambansang Komisyonang Pangkasaysayan ng Pilipinas)  
Abbreviation : NHCP  
Formation : 1933  
Legal Basis : Republic Act 10086  
Headquarters : NHCP Building, T.M. Kalaw Avenue, Ermita, Manila  
Website : nhcp.gov.ph

The National Historical Commission of the Philippines (NHCP), by virtue of Republic Act 10086, is responsible for the conservation and preservation of the country's historical legacies. Its major thrusts encompass an ambitious cultural program on historical studies, curatorial works, architectural conservation, Philippine heraldry, historical information dissemination activities, restoration and preservation of relics and memorabilia of heroes and other renowned Filipinos. The NHCP undertakes the commemoration of significant events and personages in Philippine history and safeguard the blazoning of the national government and its political divisions and instrumentalities. (Source: NHCP website)

## II. History

The present day NHCP was established in 1972 as part of the reorganization of government after President Ferdinand Marcos' declaration of martial law, but the roots of the institute can be traced back to 1933, when the American Colonial Insular Government first established the Philippine Historical Research and Markers Committee (PHRMC).

### *Philippine Historical Research and Markers Committee (1933)*

The Philippine Historical Research and Markers Committee was created by U.S. Governor General Frank Murphy, by Executive Order 451, to identify and mark "historic antiquities" in Manila as a first step towards their preservation. Church of San Agustin, Fort Santiago, Plaza McKinley, Roman Catholic Cathedral of Manila, San Sebastian Church, Concordia College, Manila Railroad Company, Dr. Lorenzo

Negrao, and University of Santo Tomas (Intramuros site) were among the first structures to be granted markers. The installation of markers was first limited to identify antiquities in Manila; however, the commission's mandate was later expanded to cover the whole of the Philippines. Many markers were destroyed or lost due to World War II, along with the structures they represent, and many have been replaced by post-war markers.

This first committee was composed of American journalist Walter Robb who served as chair; American Anthropologist H. Otley Beyer who would later be known as the father of Philippine Anthropology; Spanish Jesuit Fr. Miguel Selga, SJ; dean Edward Hyde from the University of the Philippines College of Engineering; and Filipinos Jaime C. de Veyra, Conrado Benitez, and Eulogio "Amang" Rodriguez.

#### *Philippines Historical Committee (1935)*

With the establishment of the Philippine Commonwealth in 1935, the PHRMC was replaced by the Philippines Historical Committee (PHC), which took over the functions as its predecessor, as well as the tasks of repairing government-owned antiquities and acquiring antiquities owned by private individuals. While there are extant historical markers issued in 1941 (e.g. Magellan's Cross, Basilica del Santo Niño, first shot of the Philippine-American War, Colegio de San Juan de Letran, & Malacañan Palace), there are no known records of the activities of the committee during the Japanese occupation of the Philippines during World War II, as the Committee closed in protest.

In the postwar reconstruction years, the PHC was busy as there was a government interest in "the reconstruction of the past as a means to form nationhood." Reconstituted six months after Philippine independence in 1946, the committee was first placed under the Office of the President, and then transferred to the Department of Education. During this time, it installed over 400 historical markers all over the archipelago; named and renamed various streets, plazas, towns and other public places; and acquired places and relics of heroes.

As the nation rebuilt itself, a number of other historical commissions were also created by law to commemorate the birth centennials of various Philippine heroes of the late 19th century. All of these commissions were eventually merged into one National Heroes Commission created in 1963.

#### *National Historical Commission (1965)*

In July 1965, Congress passed Republic Act No. 4368 that created the National Historical Commission (NHC) and effectively abolished the Philippine Historical Committee and the National Heroes Commission whose functions were delegated to the NHC. Among the functions of the NHC are the following: to publish or cause to have written or published the works of our national heroes and other great and good Filipinos; to compile from various sources here and abroad data on Philippine history and prepare and publish there from source books on Philippine history; to identify, designate and approximately mark historic places in the Philippines and to cause the construction or reconstruction and to maintain and care for national monuments, shrines and historic markers that have been erected; to take charge of all historical activities or projects not otherwise undertaken by any entity of the government; to gather data on historical dates, personages, events, and documents presented for evaluation, and to acquire through purchase, donation, exchange or otherwise, important historical documents and materials; and to encourage researches in Philippine history and the writing and publication of textbooks on the subject, the research and writing of biographies of heroes, accounts of historical events, translations of important scholarly works of Filipinos and foreigners by providing appropriate or adequate incentives.

#### *National Historical Institute (1972)*

In 1972, President Ferdinand Marcos' declaration of martial law resulted in a reorganization of government and the renaming of the NHC as the National Historical Institute.

#### *National Historical Commission of the Philippines (2010)*

On May 12, 2010, President Gloria Macapagal-Arroyo signed the law reverting the National Historical Institute into its original form as the National Historical Commission of the Philippines.

### **III. Legal basis**

In 2010, Republic Act 10086 or "Strengthening Peoples' Nationalism Through Philippine History Act" was signed into law. The law renamed the nomenclature of the National Historical Institute into the presently known National Historical Commission of the Philippines. It also institutionalized the mandates, power,

functions, overall organizational, and administrative structure of the agency. (Source: NHCP website)

#### **IV. Mandates**

- As the primary government agency responsible for the promotion of Philippine history, the NHCP has the following functions:
- Commemorate significant historical events and declare historically significant sites, structures, events and personages.
- Conduct research, produce materials in various media and publish and disseminate historical works.
- Undertake and prescribe the manner of restoration, conservation, and protection of the country's historical movable and immovable objects.
- Manage, maintain and administer national shrines, monuments, historical sites, edifices and landmarks of significant historic-cultural value.
- Regulate the design and manufacture of heraldic items of government agencies, pursuant to Republic Act 8491 (Flag and Heraldic Code of the Philippines).
- Resolve historical controversies or issues.

#### **V. Mission and vision**

The vision of the National Historical Commission of the Philippines is “A Filipino society with citizens informed of their history, who love their country and are proud of their cultural heritage.”

The mission of the National Historical Commission of the Philippines is the promotion of Philippine history and cultural heritage through research, dissemination, conservation, sites management and heraldry works. It aims to inculcate awareness and appreciation of the noble deeds and ideals of our heroes and other illustrious Filipinos, to instill pride in the Filipino race and to rekindle the Filipino spirit through the lessons of history.

#### **VI. Organizational Structure**

Its five divisions are Finance and Administrative; Historic Preservation; Historic Sites and Education; Research, Publications and Heraldry; and Materials Research Conservation.

## VII. Programs/Projects/Activities

The NHCP still undertakes all the functions of the previous commissions, most notably those of declaration and preservation of historical sites and structures and serving as lead agency for the commemorations of Independence Day and Rizal Day.

Some of NHCP's undertakings also includes the following:

- ensuring the conformity of flags, heraldic items, and devices via accreditation, approval, and registration;
- evaluate requests from institutions and government agencies on the renaming of streets and other public structures;
- Evaluation and approval of requests for the use, in commercials, advertisements and other promotional materials, of the national symbols including the Philippine flag, national monuments, and images of heroes;
- Accreditation or Renewal of Local Historical Committees Network;

NHCP also offers services on the conservation (preventive and intervention), material analysis, of movable and immovable heritage objects via their in-house laboratory or ex-situ/in-situ analysis. The public, especially academicians and researchers, can also conduct their research, request for historical information, interview, and have access to books, archival documents and other materials among NHCP's vast network of museums and spaces. NHCP also publishes books and other materials which are for public consumption and maybe acquired directly from NHCP.

NHCP also provides technical assistance on the conduct of commemorative events, programs, and exhibitions; preservation and protection of historic sites and structures. They also act as mediators and help resolve heritage issues under their purview. NHCP also administers the provision of historical markers for historical events, places and personages.

Currently, NHCP is taking advantage of the power of social media and online platforms to further their educational and informational reach. They've been continuously conducting online seminars, events, and information dissemination which is highly evident across their platforms.

## VIII. List of Historical Museums under NHCP

One of the mandates under NHCP is the management, maintenance and administration of national shrines, monuments, historical sites, edifices and landmarks of significant historic-cultural value. In total, the commission is currently managing 27 historic-cultural sites across the country. The following are the sites currently managed by NHCP:

<b>Name</b>	<b>Place</b>
Museo ni Emilio Aguinaldo	Kawit, Cavite
Museo ni Baldoremo Aguinaldo	Kawit, Cavite
Museo nina Marcela Marino at Felipe Agoncillo	Taal, Batangas
Museo ni Leon at Galicano Apacible	Taal, Batangas
Museo ng Paglilitis ni Andres Bonifacio	Museo ng Paglilitis ni Andres Bonifacio
Museo ni Marcelo H. Del Pilar	Bulakan, Bulacan
Museo ng Katipunan	City of San Juan
Museo ni Juan at Antonio Luna	Badoc, Ilocos Norte
Museo ni Apolinario Mabini	PUP Sta. Mesa, Manila
Museo ni Apolinario Mabini	Tanauan, Batangas
Museo ni Ramon Magsaysay	Castillejos, Zambales
Museo ng Republika ng 1899	Malolos, Bulacan
Museo ni Miguel Malvar	Santo Tomas, Batangas
Museo ng Kasaysayang Pampulitika ng Pilipinas	Malolos, Bulacan
Museo ng Libingan sa ilalim ng lupa ng Nagcarlan	Nagcarlan, Laguna
Museo ng Kasaysayang panlipunan ng Pilipinas	Angeles, Pampanga
Museo ni Manuel Quezon	Quezon Memorial Circle, Quezon City
Museo ni Jose Rizal	Calamba, Laguna
Museo ni Jose Rizal	Dapitan, Zamboanga del Norte
Museo ni Jose Rizal	Fort Santiago, Intramuros
Museo at Aklatan ni Diosdado Macapagal	Lubao, Pampanga

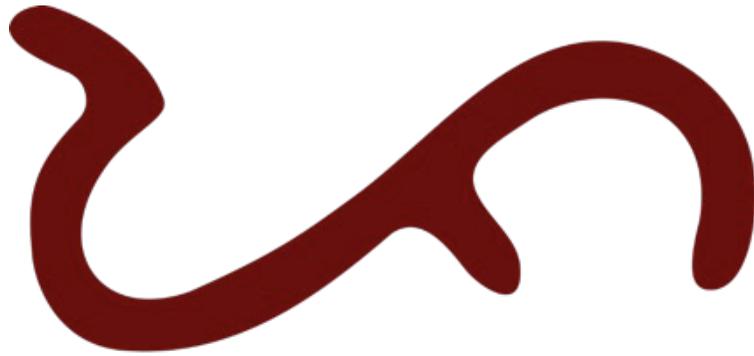
Museo El Deposito	City of San Juan
Museo ng Kasaysayan at Pamanang Boholano	Loay, Bohol
Museo ni Jesse Robredo	Naga, Camarines Sur
Museo ni Mariono Ponce	Baliuag, Bulacan
Museum of Philippine Economic History	City of Iloilo
Museo ng Pampangulong Sasakyan	Quezon Memorial Circle, Quezon City

IX. Other relevant information

The NHCP also released guidelines on certain topics related to the following:

- a. The Process of Architectural Restoration
- b. Techniques Involved in the Restoration of Historic Structures
- c. Standards and Guidelines in Maintaining Historic Sites and Structures
- d. Standard Design of Marker Pedestal (Illustration)
- e. Guidelines, Policies and Standards for the Conservation and Development of Historic Centers/Heritage Zones
- f. Guidelines on the Declaration of Heritage Houses
- g. Guidelines on the Identification, Classification and Recognition of Historic Sites and Structures in the Philippines
- h. Guidelines on Monuments Honoring National Heroes, Illustrious Filipinos and Other Personages
- i. Basic Conservation Principles
- j. Guidelines on the Naming and Renaming of Streets

These guidelines serve as the basic principles in certain aspects of preservation, restoration, declaration, and management of the national historical fabric of the country.



**NATIONAL MUSEUM**  

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**PAMBANSANG MUSEO**

**NATIONAL MUSEUM OF THE PHILIPPINES**

*How does NMP contribute to the cultural education and governance of the country?*

“The NMP contributes to the cultural education and governance of the country by ensuring that the National Collections related to heritage are properly taken care of and showcasing these to the public for the purpose of informing its significance to the nation. The National Museum also ensures that we continue in researching more about the collections and other important highlights that are yet to be discovered. As a Museum Guide of the National Museum, I try to inform our viewers of the items we have in our collection so that continuous learning of our cultural heritage can be passed down”

**-Mr. Louie Egan B. Martinez, Museum Guide (NMP)**

## NATIONAL MUSEUM OF THE PHILIPPINES (NMP)

### I. About

Official Name :	National Museum of the Philippines (Pambansang Museo ng Pilipinas)
Abbreviation :	NM or NMP
Formation :	1901
Legal Basis :	Republic Act 11333
Headquarters :	National Museum of Fine Arts, Padre Burgos Avenue, Rizal Park, Ermita, Manila
Website :	<a href="http://nationalmuseum.gov.ph">nationalmuseum.gov.ph</a>

The National Museum of the Philippines (Pambansang Museo ng Pilipinas) is the country's main institution tasked with overseeing the network of national museums in the Philippines. It recognized as a Trust of the Government, an educational, scientific and cultural institution that acquires, documents, preserves, exhibits, and fosters scholarly study and public appreciation of works of art, specimens, and cultural and historical artifacts representative of our unique to the cultural heritage of the Filipino people and the natural history of the Philippines.

It is mandated to establish, manage and develop museums comprising the National Museum Complex and the National Planetarium in Manila, as well as regional museums in key locations around the country. Currently, the National Museum national network comprise nineteen regional, branch and site museums throughout the archipelago. The National Museum manages and develops the national reference collections in the areas of cultural heritage (fine arts, anthropology and archaeology) and natural history (botany, zoology, and geology and paleontology), and carries out permanent research programs in biodiversity, geological history, human origins, pre-historical and historical archaeology, maritime and underwater cultural heritage, ethnology, art history, and moveable and immovable cultural properties. Appreciation of the collections and research findings of the Museum, as well as technical and museological skills and knowledge, are disseminated through exhibitions, publications, educational, training, outreach, technical assistance and other public programs. The National Museum also implements and serves as a regulatory and enforcement agency of the Government with respect to a series of cultural laws, and is responsible

for various culturally significant properties, sites and reservations throughout the country. It is the lead agency in the official commemoration of Museums and Galleries Month, which is the month of October, every year.

## **II. History**

The first predecessor to today's National Museum was the Insular Museum of Ethnology, Natural History, and Commerce under the Department of Public Instruction, created in 1901 by the Philippine Commission. In 1903, the Museum was subsequently transferred to the Department of Interior and renamed the Bureau of Ethnological Survey. This new bureau was responsible for the Philippine participation in the Louisiana Purchase Exposition of 1904. After the exposition, it was abolished as a separate bureau and renamed the Philippine Museum.

The museum's structure again changed in 1933 when the Philippine Legislature divided the museum. The museum's Division of Fine Arts and History went to the National Library. Its Division of Ethnology went to the Bureau of Science. Finally, its Division of Anthropology, which included archaeology, ethnography and physical anthropology, and the other sections of natural history of the Bureau of Science, were organized into a National History Museum Division. This was transferred to the Office of the Secretary of Agriculture and Commerce in 1939.

The Japanese occupation of the Philippines during World War II brought the divisions back under a single National Museum of the Philippines, but the museum lost a large part of its collection during the Liberation of Manila when the Old Legislative Building was destroyed by American artillery. The Legislative Building was immediately restored through the American funds bringing the museum back to its operations.

The museum's role in cultural growth was recognized as contributing to government's desire for national development. In 1966, President Ferdinand Marcos signed Republic Act No. 4846 or the Cultural Properties and Protection Act. The law designated the museum as the lead agency in the protection and preservation of the nation's cultural properties through the conduct of census, study, and declaration of such properties and the monitoring and regulation of archaeological exploration, excavation, or diggings in historical or archaeological sites. With its new powers, it was able to strengthen its cultural mandate by

declaring properties, structures, and sites of historical and cultural value to the nation. The educational mandate was strengthened because it was able to inform the public of the researches it conducted and through the acquisition and exhibition of archaeological finds.

In 2019, the powers of the National Museum were further expanded through Republic Act No. 11333 which was signed into law by President Rodrigo Duterte. Under the law the museum body's official name was lengthened to National Museum of the Philippines from just being National Museum. It was also classified as a government trust attached to the government for only budgetary reasons preserving a degree of independence and autonomy. It is also mandated to establish regional museums in each of the country's administrative regions.

### **III. Legal basis**

On April 26, 2019, President Rodrigo Roa Duterte signed Republic Act No. 11333 or the National Museum of the Philippines Act which expanded the powers of the organization. It also formally renamed the organization from "National Museum" to the "National Museum of the Philippines" and recognized it as a Trust of the Government.

Formerly, the legal basis of the institution stemmed from Republic Act 8492 or the National Museum Act of 1998 which was approved on February 12, 1998 by then President Fidel V. Ramos.

### **IV. Mandates**

According to Republic Act 11333 Section 4. Mandate, Duties and Functions, The National Museum shall be the primary institution of the State for the management and development of museums and collections of national scope or significance in the areas of arts, cultural heritage and natural history, for purposes of protecting, preserving, studying and promoting the national patrimony for the benefit of current and future generations, supporting education and social progress, and contributing to economic development through tourism and educational, scientific, cultural and leisure services and industries. It shall be a permanent institution in the service of the entire national community and its development, accessible to the public, and not intended for profit.

The National Museum shall:

- (a) Function as an educational, cultural and scientific institution that, through its operations, projects and programs, documents, acquires, preserves, exhibits, and fosters scholarly study and public appreciation of works of art, specimens, and cultural and historical artifacts representative of or unique to the artistic and cultural heritage of the Filipino people and the natural history of the Philippines<sup>^</sup> as well as their significance to the nation: Provided, That such mandate shall be carried out in coordination with that of the National Historical Commission of the Philippines, the National Library of the Philippines, and the National Archives of the Philippines relative to important historical documents, collections, memorabilia and other objects that have significant historical value;
- (b) Establish, manage and develop the National Museum Complex at the Rizal Park, Manila, as well as central museums, regional museums and other facilities, and promote the principles of universal access: Provided, That such mandate shall be carried out in coordination with that of the National Historical Commission of the Philippines to operate historical museums and shrines in various parts of the country;
- (c) Manage and develop the national collections of the Republic of the Philippines in the areas of arts, cultural heritage, and natural history;
- (d) Carry out permanent research programs combining integrated laboratory and field work in biodiversity, geological history, human origins, pre-historical and historical archaeology, maritime and underwater cultural heritage, ethnology, art history, immovable, movable and intangible cultural properties, and similar or associated fields;
- (e) Disseminate technical and museological skills and support museum development in the country;
- (f) Extend technical assistance in the preservation and restoration of cultural properties of national significance; and
- (g) Carry out any and all other functions characteristic of public collecting and research museum institutions of similar mandate and national scope, in line with prevailing international principles and best practices.

According to their official website, the National Museum of the Philippines is mandated to establish, manage and develop museums comprising the National Museum Complex and the National Planetarium in Manila, as well as regional museums in key locations around the country. The National Museum manages and develops the national reference collections in the areas of cultural heritage (fine arts, anthropology and archaeology) and natural history (botany, zoology, and geology and paleontology), and carries out permanent research programs in biodiversity, geological history, human origins, pre-historical and historical archaeology, maritime and underwater cultural heritage, ethnology, art history, and moveable and immovable cultural properties. Appreciation of the collections and research findings of the Museum, as well as technical and museological skills and knowledge, are disseminated through exhibitions, publications, educational, training, outreach, technical assistance and other public programs. The National Museum also implements and serves as a regulatory and enforcement agency of the Government with respect to a series of cultural laws, and is responsible for various culturally significant properties, sites and reservations throughout the country. It is the lead agency in the official commemoration of Museums and Galleries Month, which is the month of October, every year.

## **V. Mission and vision**

The overall vision of the National Museum of the Philippines is “A Filipino nation, unified by a deep sense of pride in their common identity, cultural heritage and natural patrimony, and imbued with the spirit of nationalism and strong commitment to the protection and dissemination of legacy”. The National Museum is envisioned as the premier institution and repository of our heritage, and as an exciting, informative, and enjoyable place to visit, a place that inspires people to learn from our traditions so as to help shape a better future.

The mission of the National Museum of the Philippines is “to acquire, document, preserve, exhibit, and foster scholarly study and appreciation of works of art, specimens, and cultural and historical artifacts”. The National Museum is dedicated to the mission of collecting, preserving, studying, interpreting and exhibiting the cultural and natural history specimens of the Philippine, from the historic times to the present, albeit the diversity of their cultural origins.

## **VI. List of museums under the NMP network**

The National Museum of the Philippines manages the National Museum of Fine Arts, National Museum of Anthropology, National Museum of Natural History, and National Planetarium which are all located within the vicinity of each other in Manila. Currently, the National Museum national network comprise fourteen regional, branch and site museums throughout the archipelago. These are the following:

1. NM Batanes Area Museum
2. NM Cagayan Valley Regional Museum
3. NM Ilocos Regional Museum Complex
4. NM Cordillera Rice Terraces Regional Museum
5. NM Kabayan Burial Caves Site Museum
6. NM Angono-Binangonan Petroglyphs Site Museum
7. NM Marinduque-Romblon Area Museum
8. NM Tabon Caves Site Museum
9. NM Bicol Regional Museum
10. NM Western Visayas Regional Museum
11. NM Bohol Area Museum
12. NM Eastern-Northern Mindanao Regional Museum
13. NM Western-Southern Mindanao Regional Museum
14. NM Sulu Archipelago Area Museum





## **NATIONAL LIBRARY OF THE PHILIPPINES**

*How does NLP contribute to the cultural education and governance of the country?*

“Indirectly, the heritage materials at the NLP act as a repository and these are the sources by which content creators can utilize to help them in whatever product or output they want to produce. These can be from an academic, industry, or personal level. Aside from traditional research, the NLP contributes not just to the academic or formal research but also to the likes of product and industry development ...”

-Mr. Edgardo Quiros, RL, Assistant Director (NLP)

# NATIONAL LIBRARY OF THE PHILIPPINES (NLP)

## I. About

Official Name : National Library of the Philippines  
Pambansang Aklatan ng Pilipinas  
Abbreviation : NLP  
Formation : August 12, 1887  
Legal Basis : Royal Order 689  
Headquarters : T.M. Kalaw Street, Manila  
Website : web.nlp.gov.ph

The National Library of the Philippines (NLP) is the official repository of printed and recorded cultural, historical, intellectual, and literary heritage of the country. NLP is also responsible for conserving and preserving these materials for the Filipinos and their future generations.

The library is notable for being the home of the original copies of the defining works of José Rizal: *Noli Me Tangere*, *El Filibusterismo* and *Mi último adiós*.

## II. History

The National Library can be traced back to 1887 as the Museo-Biblioteca de Filipinas; it was, however, abolished during the American colonization. The American Circulating Library Association (ACL) revived the library by establishing the Circulating Library in the dedication of American soldiers who died in the Philippine-American War. Later on, ACL decided to transfer its collections to the government due to its rapidly expanding collections. The donation was formalized through Public Act No. 96 on March 5, 1901.

Public Law Act No. 1935 provided the legislation for the consolidation of all libraries belonging to all the branches of the Philippine government and the creation of the Philippine Library. To carry out this legislation, a Library Board was established consisting of the Secretary of Public Instruction, the Secretary of Interior, and the Secretary of Finance and Justice.

In 1916, the Philippine Library and Museum were established, merging the Philippine Library, Division of Archives, Patents, Copyrights, and Trademarks of the Executive Bureau and the Law Library of the Philippines. The Philippine

Legislature, later on, separated the museum and the library through Public Law No. 3477 and established the National Museum under the Department of Agriculture and Natural Resources, and changed the name of the Philippine Library and Museum to The National Library.

President Manuel Roxas issued Executive Order No. 94, series 1947, and changed the name of The National Library to Bureau of Public Libraries. This legislation was followed by Republic Act No. 411, otherwise known as the Municipal Libraries Law, signed by President Elpidio Quirino.

Republic Act No. 3873 was passed in 1964 brought the library back to its old name, The National Library. President Gloria Macapagal-Arroyo signed to law Republic Act No. 10087, renaming The National Library to its current name, National Library of the Philippines (NLP), on May 13, 2010.

### **III. Legal basis**

There are several legal bases for the establishment of the National Library of the Philippines:

- Royal Order No. 689 (August 12, 1887) established in Manila the Royal Museo-Biblioteca de Filipinas that served as the cornerstone of the present National Library.
- Philippine Commission Act. No. 96 (March 5, 1901) marked the foundation of public libraries in the Philippines.
- Act No. 1849 (June 3, 1908) created the Philippine Public Library.
- Act No. 1935 (May 20, 1909) renamed the Philippine Public Library as Philippine Library.
- Act No. 2572 (January 31, 1918) consolidated the Philippine Library by merging it with two other offices – the Executive Bureau’s Division of Archives, Patents, Copyrights and Trademarks, and the Law Library of the Philippine Assembly – to form an organization known as the Philippine Library and Museum (PLM) under the administrative control of the Secretary of Public Instruction.
- Act No. 3477 (December 7, 1928) separated the PLM into the National Library and the National Museum.
- Executive Order No. 94 (s. 1947) reorganized the National Library and changed its name to Bureau of Public Libraries.
- Republic Act No. 3873 (June 18, 1964) renamed the Bureau of Public Libraries to The National Library.

## **IV. Mandates**

The National Library of the Philippines (NLP) is the repository of the printed and recorded cultural heritage of the country and other intellectual, literary and information sources.

## **V. Mission and Vision**

The mission of the National Library of the Philippines is to “acquire, organize, conserve, and preserve Filipiniana materials and provide equitable access to library resources through a system of public libraries throughout the country”

The vision of the National Library of the Philippines is “by 2022, NLP shall have enhanced library facilities, relevant library resources and dynamic services that contribute to the intellectual, social, and cultural development of the Filipino society”

## **VI. Organizational Structure**

The National Library of the Philippines is currently being reorganized following the approval of its Rationalization Plan in September 26, 2007. The new organization structure comprises the following Divisions:

- Filipiniana
- Reference
- Public Libraries
- Collection Development
- Catalog
- Bibliographic Services
- Information Technology
- Finance and Administrative
- Research and Publications
- Office of the Director

## VII. Services

The National Library of the Philippines offers different services for different sectors. Currently, it has divided into services to individuals, services to publishers, and services to Local Government Units.

### Services to Individuals

- Reader Services
- Copyright registration
- Legal Deposit

### Services to Publishers

- Cataloging in Publication (CIP)
- Copyright registration
- ISBN registration
- ISSN registration
- ISMN registration
- Legal deposit

### Services to Local Government Units

- Support to establishment of public libraries
- Affiliation of public libraries
- Support to affiliated public libraries





## NATIONAL ARCHIVES OF THE PHILIPPINES

*How does NAP contribute to the cultural education and governance of the country?*

“NAP continually strives to protect and makes it sure that this documentary heritage will be available for the present and future generations. NAP also encourages the people to access them through our exhibitions. This piques their curiosity that these documents are existent and that these events happened. NAP continually strives to encourage people to explore what we have and showcase it (Alamin ang atin) ...”

**-Ms. Manet Mercado**, Supervising Records Management Analyst  
& **Ms. Jocelyn Reyes**, Chief Admin Officer, (NAP)

# NATIONAL ARCHIVES OF THE PHILIPPINES (NAP)

## I. About

Official Name :	National Archives of the Philippines (Pambansang Sinupan ng Pilipinas)
Abbreviation :	NAP
Formation :	May 21, 2007
Legal Basis :	Republic Act 9470
Headquarters :	PPL Building, United Nations Avenue, Corner San Marcelino Street, 1000, Manila
Website :	<a href="http://nationalarchives.gov.ph">nationalarchives.gov.ph</a>

National Archives of the Philippines is a national agency attached to the National Commission for Culture and the Arts, responsible for conserving primary sources of information on Philippine history. Anchored by Republic Act 9470, it serves as the official repository of public records and archives where they are preserved, conserved, and made available to the public. It is the home of about 60 million documents from the Spanish, American, Japanese, and Republic Era.

## II. History

The National Archives of the Philippines (NAP) can be traced back to the 19th century during the Spanish Colonization. During this regime, a Spanish Division of Archives was responsible for safekeeping the documents. The majority of these records were scattered among the religious centers in the country.

On December 10, 1899, Spain ceded control of the Philippines to the Americans under the Treaty of Paris. The Treaty facilitated the turn-over of documents from Spain and the Philippines. During this time, the Americans also renamed the Spanish Division of Archives the Office of Archives. Since then, NAP was renamed and transferred to different departments/agencies.

The Philippine Commission Act No. 273 renamed the Office of Archives the Bureau of Archives. On October 21, 1901, through the Philippine Commission Act No. 273, the Bureau of Archives was put under the Department of Public Instructions (now Department of Education.) The Bureau was then reduced into a division on November 1, 1915, under the Reorganization Act No. 1407. Commonwealth

Act No. 2572 then integrated the Division of Archives with the Philippine Library and Museum on February 4, 1916. The Reorganization Plan No. 8-A, signed on February 14, 1956, created the Bureau of Records Management (BRM) for coordinated management of official documents.

President Carlos Garcia issued Executive Order No. 290 establishing the Bureau of Records Management (BRM) under the Department of General Services with the Division of Archives as one of its divisions. The Bureau's responsibilities are to plan, develop, and coordinate government-wide programs, policies, rules, and regulations governing the use, storage, and disposition of current operating records of permanent or historical value[1]. The Bureau was divided into three sections; the Current Records Division, the Archives Division, and the Records Storage Division.

Presidential Decree No. 1 was signed by President Ferdinand Marcos on September 24, 1972, to reorganize the Executive Branch and renamed the BRM to Records Management and Archives Office (RMAO). On July 25, 1987, President Corazon Aquino signed an Executive Order Numbered 285 and classified RMAO as a cultural agency attached to the Department of Education, Culture, and Sports (DECS). In 1995, Proclamation No. 660 was signed by then-President Fidel Ramos to celebrate National Archives Day on October 21. Another Executive Order was signed on March 15, 1999, by President Joseph Ejercito Estrada. E.O No. 80 transferred RMAO to the Office of the President attached to the National Commission for Culture and the Arts (NCCA) for program and policy coordination.

After more than a decade since its establishment, the first legislation for the records and archives in the Philippines was signed into law on May 31, 2007, by President Gloria Macapagal-Arroyo, creating the Republic Act 9470. This legislation strengthened the government's arm in recordkeeping systems and administration programs related to archival materials.

### **III. Legal basis**

On May 21, 2007, Republic Act 9470, otherwise known as the "National Archives of the Philippines Act of 2007," was signed into law. The law intends to pursue, conserve, and promote the Filipino cultural heritage and resources, including the documentary records of Filipino culture, history, and governance.

## IV. Mandates

As the primary agency for official repository of public records, NAP has the following functions:

- Conduct archival researches using archival materials here and abroad and cause the publication and dissemination of valuable archival information subject to the open access provisions of this Act and other existing laws;
- Facilitate the acquisition of a permanent and suitable building for the National Archives to house the country's archival holdings and public records;
- Plan, formulate and implement a records management and archival administration program for the efficient creation, utilization, maintenance, retention, preservation, conservation and disposal of public records including the adoption of security measures and vital records protection program for the government;
- Give technical assistance to all branches of government, whether national or local, constitutional offices, GOCCs, government financial institutions, state universities and colleges, Philippine embassies, consulates and other Philippine offices abroad in the planning, implementation and evaluation of their public records management and archives administration programs;
- Conduct training programs on records and archives management including the establishment of an archival system of both public and private sectors;
- Acquire through transfer, donation, purchase or any other means public records and private archives which in the judgment of the executive director has enduring archival value;
- Ensure the preservation and conservation of existing and future archival resources of the government;
- Issue, transmit and for authenticate reproduced copies, certified true copies or certifications on public archives and for extracts thereof;
- Keep a registry of all public records under the custody and control of the National Archives of the Philippines which shall be made available for public inspection;
- Obtain, recover, transfer and have custody and management of all the public archives not in the custody of the National Archives:

- Accept, store, preserve and conserve any public archive transferred to the National Archives;
- Establish, maintain, operate regional archives and records centers and/or provide technical assistance to government agencies on the establishment of agency records centers;
- Identify and make copies of vital public records which are essential to the continuous operation or reconstruction of an organization during and after an emergency and also those records essential to the protection of rights and interests of that organization and of the individuals directly affected by its activities; and
- Publish any public archives or any part of the archives subject to the terms and conditions on which they are obtained and subject to copyright laws.

## **V. Mission and Vision**

The mission of the National Archives of the Philippines is “To enhance transparency, public accountability and responsible governance, promote freedom of information, provide access to official records, preserve and popularize Filipino cultural heritages, and strengthen national identities while building international understanding through the effective implementation of programs on records management and archives administration.”

The vision of the National Archives of the Philippines is to be “A national records management and archival institution firmly committed to fostering good governance and cultural pride for a vibrant, well informed, developed and open Filipino society.”

## **VI. Organizational Structure**

NAP has five main divisions and is as follows: Archives Division, Training and Information Division, Records Center Division, Current Records Division, and Administrative Division

## **VII. Services**

The National Archives of the Philippines has several services open to the public under its different divisions:

- a. Archives Collection and Access Division (ACAD)
  - i. Reference Service
  - ii. Reading Room Services (use the NAP reading room for researches of Spanish Documents)
  
- b. Archives Preservation Division (APD)
  - i. Technical Assistance on damaged permanent records
  - ii. Records Center Division (RCD)
  - iii. Reference Service
  - iv. Technical Assistance for Transfer of Inactive Government Records, particularly abolished, merged or reorganized agencies.
  
- c. Records Management Service Division (RMSD)
  - i. Technical Advice and Assistance
  - ii. Establishment of Records Disposition Schedule
  - iii. Request for Authority to Dispose of Valueless Records
  - iv. Request for Authority to Dispose of Damaged Public Records
  - v. Witnessing Actual Disposal of Records in NCR
  - vi. Witnessing actual disposal of valueless records outside NCR
  
- d. Training and Information Division (TID)
  - i. Guided tour of the NAP facilities
  - ii. In-House training on records and archives management
  - iii. Regional Seminars
  - iv. Seminars for the Strategically Challenged Areas
  - v. Local Community Archives



### **KOMISYÓN SA WIKÀNG FILIPÍNO**

*Paano nakakatulong ang KWF sa pangkalahatang edukasyong pang-kultural at pamamahala ng bansa?*

“Hinggil sa edukasyong pangkultura, pangunahin na ryan ang saliksik namin sa mga katutubong wika at paglilimbag ng mga aklat sa Filipino at mga katutubong wika. Kung sa pamamahala ng bansa, munting ambag na namin ang pagtataguyod ng paggamit ng Filipino ng mga ahensiya ng pamahalaan sa pamamagitan ng mga pagsasanay at parangal. Kasama na rin dito ang serbisyo naming pagsasalin para sa iba’t ibang ahensiya.”

**-G. Roy Rene Cagalingan**, Senior Language Researcher (KWF)

# KOMISYÓN SA WIKÀNG FILIPÍNO (KWF)

## I. Impormasyon

Official Name :	Komisyon sa Wikang Filipino (Commission on the Filipino Language)
Abbreviation :	KWF
Formation :	1991
Legal Basis :	Republic Act No. 7104
Headquarters :	San Miguel, Manila
Website :	kwf.gov.ph

Ang Komisyon sa Wikang Filipino (KWF), kinikilala din bilang Commission on the Filipino Language, ay ang opisyal at pangunahing sangay ng gobyerno na naatasan upang pangalagaan at pangasiwaan ang pambansang wikang Filipino. Ang komisyon ay naatasan din upang pangasiwaan ang pagsasagawa ng pananaliksik, pagpapayabong, pagpapaunlad, paglilinig, pagpapalaganap, at pangangalaga sa lahat ng iba pang wikang lokal na matatagpuan sa bansa.

## II. Kasaysayan

Nagsimula ang kasaysayan ng KWF sa naging adhika ng Konstitusyong 1935 na magkaroon ng isang Wikang Pambansa batay sa isang katutubong wika ng Filipinas. Itinatag sa bisà ng Batas Komonwelt Blg. 184 s. 1936 ang National Language Institute upang sundin ang tadhana pangwika ng saligang-batas. Ang naturang ahensiya aynabuo noong 1937 at naging popular sa tawag na Surian ng Wikang Pambansa (Institute of National Language). Ipinahayag nitó noong 30 Disyembre 1937 ang Tagalog bilang wikang batayan ng Wikang Pambansa. Noong 1959, ipinatawag na “Pilipino” ang Wikang Pambansa sa isang kautusang pangkagawaran ni Kalihim Jose B. Romero, na naging “Filipino” sang-ayon sa Konstitusyong 1973. Pinagtibay ang naturang pangalan sa Konstitusyong 1987 bukod sa ibang dagdag na tadhana hinggil sa implementasyon nitó. Samantala, binago ang estruktura ng SWP sa pamamagi- tan ng atas ni Pangulong Aquino noong 30 Enero 1987 na lumilikha sa Linangan ng mga Wika ng Filipinas. Ang Linangan ang pinalitan ng kasalukuyang Komisyon sa Wikang Filipino.

### **III. Batayan sa batas**

Noong 14 Agosto 1991, nilagdaan ni Pangulong Corazon Aquino ang Batas Republika Blg. 7104 o “Commission on the Filipino Language Act” na nagsasabatas sa kapangyarihan, katungkulan, mandato, at pagkakabuo ng pangkalahatang ahensiya ng pamahalaan ukol sa wikang Filipino.

### **IV. Mandato**

Ang Komisyon sa Wikang Filipino (KWF) ay nilikha upang magsagawa, mag-ugnay, at magtaguyod ng mga pananaliksik para sa pagpapaunlad, pagpapalaganap, at preserbasyon ng Filipino at ng iba pang mga wika sa Filipinas. Ang Batas Republika Blg. 7104 ay ang batas na lumikha sa Komisyon sa Wikang Filipino na nagtatakda ng mga kapangyarihan nito, mga tungkulin at mga gawain, naglalaan ng gugulin ukol dito at para sa iba pang mga layunin.

### **V. Misyon at Bisyon**

Mahalagang layunin ng KWF na pandayin ang wikang Filipino upang magamit ito sa pambansang pag-unlad at pagkakaisa. Tungkulin rin nito na panatilihin ang pagyabong ng iba pang katutubo at rehiyonal na wika sa Filipinas. Kaugnay nitó, tungkulin ng KWF ang pagbalangkas ng mga patakaran at kaukulang mga programa at saliksik upang mapayabong ang Filipino at mapalaganap itong wika ng komunikasyon at edukasyon sa buong bansa.

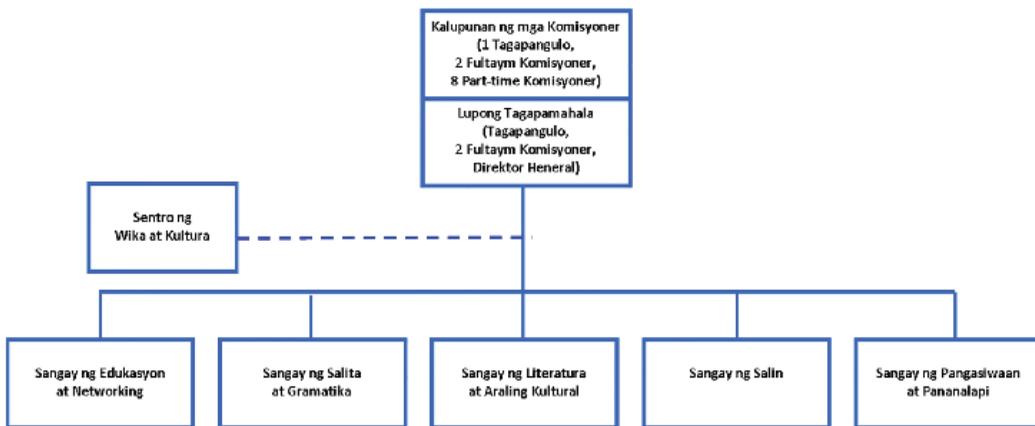
Ang pangkalahatang bisyon ng komisyon ay “Wikang Filipino: Wika ng Dangal at Kaunlaran”.

Ang misyon ng komisyon ay “Itaguyod ang patuloy na pag-unlad at paggamit ng Filipino bílang Wikang Pambansa hábang pinapangalagaan ang mga wikang katutubo ng Filipinas tungo sa pagkakaunawaan, pagkakaisa, at kaunlaran ng sambayanang Filipino”. (Source: KWF website)

Kabilang nito, ang komisyon ay naglatag ng anim na patakaran sa kalidad bilang gabay sa pagpapatupad ng kanilang mga layunin sa pagpapayabong ng wikang Filipino. Ang anim na patakaran sa kalidad na nilagda ng komisyon ay ang mga sumusunod:

1. Kami ang mangunguna sa pagpapalaganap, pagpapaunlad, at pagpapayaman ng wikang Filipino hbang pinangangalagaan ang mga wikang katutubo ng Filipinas;
2. Magpapatupad ng mga napapanahong patakaran at programang pangwika na tutugon sa pangangailangan ng sambayanang Filipino;
3. Magbibigay ng mataas na antas ng serbisyong pangwika;
4. Patuloy na magpapauswag sa aming Sistema ng Pamamahala sa Kalidad; at
5. Susunod sa mga batas at tuntunin ng Republika ng Filipinas.
6. Uswag Filipino: Kaisahan, Kaunlaran, at Karunungan

## VI. Tsart ng organisasyon



Ang Komisyon ay binubuo ng labing-isang (11) komisyoner na kumakatawan sa mga pangunahing wika at mga kaugnay na larang ng pag-aaral sa Filipinas, at pinangungunahan ng isang punong komisyoner. Ang KWF ay may sekretaryat at mga empleyado na nása ilalim ng pangangasiwa ng isang Direktor Heneral. Ang KWF ay isa sa mga kaanib na ahensiya ng Pambansang Komisyon para sa Kultura at Sining.

## VII. Mga serbisyo

KWF Sangay ng Salin	Eksternal na Serbisyo: <ul style="list-style-type: none"><li>• Pagsasalin</li><li>• Balidasyon ng Salin</li></ul>
KWF Sangay ng Literatura at Araling Kultural	Eksternal na Serbisyo: <ul style="list-style-type: none"><li>• Aklatang Balmaseda</li><li>• Seminar sa Korespondensiya Opisyal</li></ul>
KWF Sangay ng Salita at Gramatika	Eksternal na Serbisyo: <ul style="list-style-type: none"><li>• Pagkuha ng Imprimatur para sa Ortograpiyang mga Wika ng Filipinas</li></ul>
KWF Sangay ng Pangasiwaan at Pananalapi	Eksternal na Serbisyo: <ul style="list-style-type: none"><li>• Paghiling sa Kopya ng mga dokumento at Rekord</li></ul>
KWF Sangay ng Edukasyon at Networking	Internal na serbisyo: <ul style="list-style-type: none"><li>• Kahilingan sa Pagkompone ng ICT Kagamitan at Pagpaskil sa Websayt at Social Media</li></ul>
KWF Sangay ng Pangasiwaan at Pananalapi	Internal na serbisyo: <ul style="list-style-type: none"><li>• Paghiling sa Kopya ng mga Dokumento at Rekord</li></ul>





# Cultural Center of the Philippines

## **CULTURAL CENTER OF THE PHILIPPINES**

*How does CCP contribute to the cultural education and governance of the country?*

“The Cultural Center of the Philippines was created in 1966 to promote and preserve Filipino arts and culture that gives cultural awareness and accessibility to artists and the public.

It also provides exhibition and performing spaces and artistic programs for art appreciation and education.

Amid the pandemic, the Cultural Center of the Philippines perseveres to continue bringing art and culture closer to the Filipino people. While maximizing our archival collections, we learn and adapt to the different online and digital platforms as we temporarily move from our physical performing spaces through digital transformations.”

-

**Ms. Angel Mojica**, Intellectual Property Coordinator (CCP)

## CULTURAL CENTER OF THE PHILIPPINES (CCP)

### I. About

Official Name :	Cultural Center of the Philippines (Sentrong Pangkultura ng Pilipinas)
Abbreviation :	CCP
Formation :	1966
Legal Basis :	Presidential Decree no. 15 Series of 1972
Headquarters :	CCP Complex, Roxas Boulevard, Magdalena Jalandoni, Malate, Pasay City 1300 Metro Manila
Website :	<a href="http://culturalcenter.gov.ph">culturalcenter.gov.ph</a>

The Cultural Center of the Philippines is the country's premier arts institution mandated to conserve, develop and promote arts and culture in the Philippines. Today, CCP is a government-owned and controlled corporation (GOCC) established to preserve, develop, and promote arts and culture in the Philippines. CCP provides performance and exhibition venues for various local and international productions at its vast 62-hectare complex. It also produces its own artistic programs such as performances, festivals, exhibitions, cultural research, outreach, preservation, and publication of material on Philippine art and culture.

Its nine resident companies, namely, Ballet Philippines, Philippine Ballet Theater, Tanghalang Pilipino, Ramon Obusan Folkloric Group, the Bayanihan Philippine National Folk Dance Company, Philippine Philharmonic Orchestra, UST Symphony Orchestra, Philippine Madrigal Singers and the National Music Competition for Young Artists Foundation (NAMCYA) present a regular season of productions, workshops and outreach performances.

### II. History

The Cultural Center of the Philippines was established by Mrs. Imelda R. Marcos on September 8, 1969 as a non-stock, non-municipal public corporation which enjoys autonomy of policy and operations. Its properties, real and personal, belong to and are managed exclusively by the corporation for the benefit of the Filipino people.

Earlier in 1961, the Philippine-American Cultural Foundation started to raise funds for a new theater. The structure, designed by Leandro Locsin, was to be built on a 10-hectare (25-acre) lot in Quezon City. In the meantime, in 1965, Imelda Marcos at a proclamation rally in Cebu for her husband's bid for the Presidency, expressed her desire to build a national theater. Marcos would win his election bid and work on the theater started with the issuance of Presidential Proclamation No. 20 on March 12, 1966. Imelda, now the First Lady, persuaded the Philippine-American Cultural Foundation to relocate and expand plans for the theater to a new reclaimed location along Roxas Boulevard in Manila. To formalize the project, President Marcos issued Executive Order No. 60, establishing the Cultural Center of the Philippines and appointing its board of directors. The board would elect Imelda as chairperson, giving her the legal mandate to negotiate and manage funds for the center.

Prior to her husband's inaugural, Marcos already started fundraising for the Cultural Center; an initial half-a-million Pesos was made from the proceeds of the premiere of Flower Drum Song at the Philam Life Theater, and another ninety-thousand peso turned over from the Filipino arm of the Philippine-American Cultural Foundation. This was, however, insufficient to cover the projected cost of PPH15 million needed to construct the theater. Much of the theater's funding came from a war damage fund for education authorized by the US Congress during President Marcos's state visit to the United States. In the end, the theater would receive US\$3.5 million from the fund. To make up for the rest of the construction costs, Imelda approached prominent families and businesses to donate to her cause. Carpets, draperies, marble, artworks to decorate the interior of the theater, and even cement were all donated. Despite the success of the First Lady's fundraising, the project cost ballooned to almost P50 million, or 35 million over the projected budget by 1969. Imelda and the CCP board took a US\$7 million loan through the National Investment Development Corporation to finance the remaining amount. Marcos went ahead with the project and the Theater of Performing Arts (Now the Tanghalang Pambansa) of the Cultural Center of the Philippines was opened on September 8, 1969, three days before the President's 52nd birthday, with a three-month-long inaugural festival opened by Lamberto Avellana's musical Golden Salakot: Isang Dularawan, an epic portrayal of Panay Island. Among those who attended the inaugural night were California Governor Ronald Reagan and his wife, Nancy, both representing United States President Richard Nixon.

Early into the 1970s, the Center was in the red mainly due to the costs of constructing the Theater of Performing Arts. In 1972, the board of the CCP asked Members of Congress to pass House Bill 4454, which would convert the Center to become a non-municipal public corporation and allow it to use the principal of the CCP Trust Fund to pay off some of its debt. The bill would also continually support the center through a government subsidy amounting to the equivalent of 5% of the collected Amusement Tax annually. The proposed piece of legislation was met with strong opposition and was never passed. However, with the declaration of Martial Law on September 23, 1972, Congress was effectively dissolved; and President Marcos signed Proclamation No. 15, essentially a modified version of the proposed bill. The proclamation also expanded the Center's role, from that of being a performance venue to an agency promoting and developing arts and culture throughout the country. Other notable developments during the year included the institution of the National Artist Awards and the foundation of the CCP Philharmonic Orchestra, the center's first resident company that would later become the Philippine Philharmonic Orchestra.

During this period of the Marcos Presidency, the CCP Complex played host to major local and international events under the guise of the Bagong Lipunan (New Society), which would mark the start of a series of major construction projects in the area. When Filipino Margie Moran won the 1973 Miss Universe Pageant, the Philippine Government agreed to stage the succeeding year's contest, and plans for an amphitheater commenced. Weeks of planning and discussions resulted in the commissioning of the Folk Arts Theater (Now the Tanghalang Francisco Balagtas), an open-air but roofed structure that could seat up to 10,000 people. Construction of the new theater, which was also designed by Leandro Locsin, was completed in a record 77 days and was inaugurated in July 1972 with the grand parade, "Kasaysayan ng Lahi" ("History of the Race"). Right after the inauguration of Folk Arts, ground was broken for the Philippine International Convention Center and the Philippine Plaza Hotel, both for the country's hosting of the IMF-World Bank Annual Meeting in 1976. Although not owned by the Cultural Center, these buildings were nevertheless built at the complex and designed by Locsin.

The Marcos regime ended in 1986 through the peaceful People Power Revolution. Consequently, the CCP underwent a period of reform and "Filipinization." President Corazon Aquino appointed Maria Teresa Roxas as the first President of the Cultural Center in the post-Marcos era; and once critic of the center for its promotion of elitist culture, Nicanor Tiongson, accepted the position to be the

new artistic director. Together with its vice president, Florendo Garcia, the new leadership consulted with various stakeholders to formulate a new direction for the CCP and officially redefine its mission and objectives in pursuit of “a Filipino national culture evolving with and for the people.” To set about decentralization, the Center formulates guidelines for setting-up local arts councils in local government units and establishes the CCP Exchange Artist Program to provide opportunities for regional groups to showcase their talents across the country. In 1987, three groups joined the roster of the Cultural Center’s resident companies: The Philippine Ballet Theatre, the Ramon Obusan Folkloric Group and Tanghalang Pilipino. As part of its outreach and research programs, the CCP produced a number of notable publications, including: Ani (English: Harvest) (1987), an arts journal; the Tuklas Sining (English: Discover Arts) (1989) series of monographs and videos on Philippine arts and the landmark 10-volume CCP Encyclopedia of Philippine Art (1994).

### **III. Legal basis**

On October 5 1972, then Pres. Ferdinand Marcos signed Presidential Decree No. 15 series of 1972 which formally created the Cultural Center of the Philippines. The charter was an expanded version of House bill 4454 which now outlined the objectives, purposes, power, functions, overall organizational, and administrative structure of the agency. (Source: NHCP website)

### **IV. Mandates**

The goal to develop the CCP Complex into a world-class facility for arts and culture is pursuant to the decision of the Board of Trustees and Management to pursue the CCP mandate as stipulated in P.D. 15 (CCP Charter):

- To construct, establish and maintain in a single site, a national theater, a national music hall, an art gallery and other such buildings and facilities as are necessary or desirable for holding of conferences, seminars, concerts and the like;
- To awaken the consciousness of our people to our cultural heritage and to encourage them to assist in its preservation, promotion, enhancement and development;
- To cultivate and enhance public interest in, and appreciation of distinctive Philippine arts in various fields;
- To discover, assist and develop talents connected with Philippine cultural

pursuits and create greater opportunities for individual and national self-expression in cultural affairs;

- To encourage the organization of cultural groups, associations or societies and the holding or staging of cultural exhibitions, performances and similar activities.

## V. Mission and vision

The overall vision of the Cultural Center of the Philippines is “Art matters in the life of every Filipino.”

The mission of the Cultural Center of the Philippines is to “Be the leading institution for arts and culture in the Philippines by promoting artistic excellence and nurturing the broadest publics to participate in art making and appreciation.” (Source: CCP website)

Along with this, the Cultural Center of the Philippines has laid out four objectives to serve as its guidelines in the performance of their mandates. The following are their objectives:

Artistic Excellence	Create, produce, and present excellent and engaging artistic and cultural experiences from the Philippines and all over the world
Sustainability and Viability	Achieve organizational and financial stability for the CCP to ensure the continuity of its artistic and cultural program and contribute to the flourishing creative industry in the Philippines.
Human Resource Department	Develop a loyal, competent, and efficient workforce towards fulfilling a vital role in the cultural institution.

The performance pledge of the Cultural Center of the Philippines is as follows:

*We, the officials and employees of the Cultural Center of the Philippines, wholeheartedly commit to:*

*Always serve the public diligently and efficiently, with utmost courtesy*

*and the highest degree of integrity, whenever our expertise and services are needed.*

*Respond promptly to all inquiries and complaints about our services from arts and culture enthusiasts and the general public.*

*Take pride in the continued promotion of artistic excellence, cultural values, Filipino aesthetics and national identity towards a humanistic global society.*

CCP also formulated a vision for the CCP Complex development. It was made in consultation with its stakeholders (CCP Board members, CCP officials, artists, cultural workers, members of the media, art patrons and government officials).

*“The CCP Complex shall be a center for arts and culture in Asia. Primarily, it shall be the centerpiece of artistic expression of the Filipino soul and spirit, created for the Filipino artist and all sectors of Philippine society. The CCP Complex shall be the major cultural, ecological and tourism landmark of the Philippines. It shall be a home for the Filipino artist and an urban oasis for the Filipino people.”*

## **VI. List of venues under CCP**

The Cultural Center of the Philippines currently has four (4) theaters, one (1) museum, six (6) exhibition halls inside the CCP Complex and four (4) other venues outside the complex. The following are the venues currently managed by the organization:

NAME	DESCRIPTION	ADDRESS
Tanghalang Nicanor Abelardo	A theater equipped to meet the requirements of large theater productions. The Tanghalang Nicanor Abelardo or the Main Theater sits 1,815 guests and has four (4) levels: Orchestra, Boxes, Balcony I and II. The shape and design were rigidly controlled by the acoustical requirements. The stage floor is made up of Philippine Mahogany wood characterized for its sturdiness and huge size.	CCP Complex

<p>Tanghalang Aurelio Tolentino</p>	<p>The ideal proscenium design for drama productions, solo recitals, lectures and film screenings.</p> <p>The Tanghalang Aurelio Tolentino or Little Theater is a conventional proscenium stage, designed for drama, chamber music, solo recitals, lectures and film screenings, with a capacity of 421 guests. The stage curtain is a tapestry made in Kyoto, Japan, based on the painting of Roberto Chabet, former director of the CCP Museum.</p> <p>This theater was named after the renowned Filipino novelist and playwright during the late Spanish colonial period.</p> <p>A theater outfitted to screen films in intimacy with its audience</p> <p>A theater outfitted to screen films in intimacy with its audience. Named after the highly-praised Filipino director Manuel Conde or Manuel Pabustan Urbano, known for his emphasis on translating folk characters to the silver screen. The Tanghalang Manuel Conde or Dream Theater is the first direct-to-home satellite venue for art and culture films and videos on the arts of the Philippines.</p>	<p>CCP Complex</p>
<p>Tanghalang Francisco Balagtas (Folk Arts Theater)</p>	<p>This covered proscenium amphitheater is where popular concerts are usually staged. It has a seating capacity of 8,458 with ten sections.</p>	<p>CCP Complex</p>
<p>Museo ng Kalinangang Pilipino (CCP Museum)</p>	<p>An integrated humanities museum established in 1988</p>	<p>CCP Complex</p>
<p>Pasilyo Vicente Manansala</p>	<p>(Second Floor Hallway)</p> <p>A gallery that can feature diverse visual exhibits, installations, and collections of artworks.</p>	<p>CCP Complex</p>

Pasilyo Guillermo Tolentino	(Third Floor Hallway) A comprehensive gallery made to highlight regional artworks or for exhibits in line with cultural agreements	CCP Complex
Pasilyo Victorio Edades	(Fourth Floor Hallway) An art space suitable for panoramic visual exhibits and installations.	CCP Complex
Bulwagang Carlos V. Francisco	An open theater that can accommodate up to 1,000 audience complete with state of the art lights and sound system suitable for low, medium and large scale productions and performances, air conditioned dressing rooms and office spaces, as well as a perimeter landscape and parking area, which can accommodate up to 100 vehicles	Philippine High School for the Arts, Los Banos, Laguna
Pugad Adarna	A one-story facility with 9 rooms that can accommodate up to 35 persons	Philippine High School for the Arts, Los Banos, Laguna
Bulwagang Sarimanok	A two-story facility that can accommodate up to 40 persons and a hall for 250 pax	Philippine High School for the Arts, Los Banos, Laguna
St. Marc's Chapel	An open space for worship with an altar and a perimeter parking area	Philippine High School for the Arts, Los Banos, Laguna

## **OTHER AGENCIES/ ORGANIZATIONS WITH CULTURAL EDUCATION PROGRAMS**

### **Intramuros Administration (IA)**

An attached agency of the Department of Tourism, Intramuros Administration (IA) is responsible for the orderly restoration and development of Intramuros as a monument to the Hispanic period of Philippine history. It ensures that the general appearance of Intramuros shall conform to Philippine- Spanish architecture of the 16th to the 19th century. Its mission is to protect and conserve the historical and cultural value and significance of Intramuros while advancing and guiding urban development within, and contributing to the strengthening of the Filipino's national identity and sense of belonging and pride. IA envisions Intramuros as model urban site of national historical and cultural heritage, sustaining people and life systems within, and contributing to national cultural and socio-economic progress.

Most of its frontline services deals with the issuance of various permits connected to urban planning, construction activities, and community development. IA also issues permits for the non-commercial use of its spaces for photography and media along with its functional use. However, IA also advocates for cultural education through the Center for Intramuros Studies with some of its programs like the Annual Intramuros Young Scholar's Conference which features studies on Intramuros by emerging professionals, Intramuros learning sessions (an educational webinar series of the IA), and other productions, tours, and documentaries centered on the Intramuros Complex. As a major tourist destination, IA also has its own library, archives, and central records housing books, development plans, maps, theses, and documents.

## **Nayong Pilipino Foundation (NPF)**

Another attached agency of the Department of Tourism, Nayong Pilipino Foundation was established primarily for the promotion of research development project on social sciences, humanities and other related fields. A non-profit It was created through Presidential Decree No. 37 S. 1972 by then President Ferdinand Marcos. Its vision is to be a recognized hub for research, innovation, and training on cultural heritage through the creation of spaces and platforms for creativity, development, and recreation by 2029. Its mission is “Celebrating cultural heritage, Filipino diversity, and creativity as a social and economic force for national development”. The mandates of the foundation are the following:

- a. To promote, encourage, espouse and/or initiate research and development projects on social sciences and humanities and related fields;
- b. To formulate a comprehensive social welfare program for the upliftment, improvement and amelioration of the social and economic conditions of the unfortunate destitute members of our society with the end in view of availing maximum utilization of their potentialities in the solution of the country’s problems;
- c. To encourage and facilitate the active participation of the domestic and foreign sectors in furnishing financial, technical and other forms of assistance for the Foundation’s social welfare programs;
- d. To promote and encourage the dissemination of the results of its researches and studies in social sciences and humanities and to encourage their practical application to problems of the masses;
- e. To establish, set up and/or maintain scholarships or professional chairs in order to foster, promote and encourage the study and improvement of fundamental or pure research, applied research, developmental work and/or economic evaluation in the fields of social sciences or humanities;
- f. To establish parks and recreation centers for the promotion of tourism in this country; and
- g. To construct, improve, enlarge or equip or to cause the building, improvement, enlarging or equipping of buildings, libraries, laboratories, workshops or other educational accessories, required for scientific research; to establish, maintain, or aid others to establish or maintain institutions doing research of all kinds in the fields of social sciences and humanities.

Among its programs for cultural heritage education and governance includes the MakaNayon Leadership Course which is an 8-week formation training/seminar which explores the meaning and practice of a cultural leader in the Philippines. The name of the course is also the vision of the project, which is to create cultural workers that think, act, and live in favor of their community and country. Through the lessons and activities, the aim is to build a community of cultural workers that will have the ability to act in favor of the nayon. It has five (5) modules which sum up the values of being MakaNayon: MakaTao, MakaKalikasan, MakaBayan, MakaDiwa, and MaPanagutan. Each module will be covered for one to two weeks. From a rights-based to development approach, this course seeks to strengthen the knowledge, skills, and attitudes of duty-bearers to fulfill their mandate in empowering communities through the value and practical applications of shared heritage.

Another program of the foundation is the Cultural Leadership Institute. The CLI Intensive Course consists of three (3) modules on heritage interpretation: the Discovery Learning and Interpretation which is tailored for educators; the Interpretative Planning which is designed for tourism officers; and the Interpretative Guiding which is oriented for tour guides.

They've also organized Project Pagsibol which aims to produce preliminary research on natural and cultural heritage. The research also evaluates past and ongoing initiatives conducted by private organizations and public offices, and are related to NPF's four research interests: (1) Philippine Natural and Cultural Heritage; (2) Sustainable Heritage Tourism and Ecotourism; (3) Tourism Governance; and (4) Cultural and Creative Industries. Project Pagsibol fulfills NPF's long unrealized research mandate and contribute to the social learning and discourse of the role of cultural heritage for national and local development. The NPF also conducts research summits, digital and physical exhibitions, heritage spaces, conversations (Umpukan sa Nayon), and podcasts (Dunong Nayon Pilipino).

## **Department of Trade and Industry (DTI)**

The Department of Trade and Industry is an executive department responsible for realizing the country's goal of a globally competitive and innovative industry and services sector. Its mission is to act as the main economic catalyst that enables innovative, competitive, job generating, inclusive business, and empowers consumers. Among its number of services and programs for businesses and consumers, local industries and MSMEs that are into cultural heritage, local industries, and traditional craftsmanship are fostered to grow and develop. For example, regional offices throughout the country conduct trainings on skills upgrading. They are also providing shared service facilities to cooperatives for the production and manufacturing of traditional craftsmanship.

Other attached agencies of the department, the Design Center of the Philippines (DCP) and the Technical Education and Skills Development Authority (TESDA), also cultivate a culture of design and creativity especially through the utilization of culture and heritage as integrated into their programs and services which helps in the propagation of vital cultural, traditional, and indigenous skills and craftsmanship.

## **Catholic Bishop’s Conference of the Philippines – Episcopal Commission On the Cultural Heritage of the Church (CBCP-ECCHC)**

The Catholic Bishop’s Conference of the Philippines (a permanent organizational assembly of the Catholic bishops of the Philippines) also has its own dedicated episcopal commission in charge of matters related to the rich and diverse cultural heritage of the church in the Philippines. According to CBCP, the Episcopal Commission On the Cultural Heritage of the Church:

- Shall promote the cultural heritage of the Church as an invaluable aid to evangelization and catechesis.
- Shall foment research on and understanding of the ecclesiastical cultural heritage.
- Shall serve as a consultative Body on the scientific conservation of cultural ecclesiastical goods.
- Shall initiate and sustain collaboration between the Committee and similar Government and/or civic agencies involved in the care, conservation and appreciation of the cultural heritage of the Church.
- Shall act as official liaison with the Pontifical Commission for the Cultural Heritage in the Apostolic See.
- Shall undertake projects in different Dioceses or Prelatures upon invitation or authorization of and collaboration with the local Ordinaries concerned.

Currently there are two (2) levels of agreement regarding the cultural heritage of the church, namely: an international agreement between the Holy See and the Republic of the Philippines on the Cultural heritage of the Catholic Church in the Philippines; and a national agreement between the Catholic Bishops’ Conference of the Philippines (CBCP) and the National Commission for Culture and the Arts (NCCA) on the cultural heritage of the Catholic Church in the Philippines

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