



Republic of the Philippines

Bangsamoro Autonomous Region in Muslim Mindanao



**BANGSAMORO COMMISSION
FOR THE PRESERVATION OF CULTURAL HERITAGE**

Shariff Kabunsuan Cultural Complex Building, Bangsamoro Government Center, Cotabato City

RESOLUTION NO. 03

Series of 2022

“A RESOLUTION ADOPTING THE NATIONAL COMMISSION FOR CULTURE AND THE ARTS (NCCA) GUIDELINES ON THE CULTURAL MAPPING PROJECT”

WHEREAS, the BCPCH is created by virtue of Bangsamoro Autonomy Act No. 13 otherwise known as “An Act Providing for the Bangsamoro Administrative Code and Other Related Purposes” as enacted by Bangsamoro Transition Authority Parliament;

WHEREAS, Section 24, Article IX of Republic Act No. 11054, otherwise known as the “Organic Law for the Bangsamoro Autonomous Region in Muslim Mindanao (Bangsamoro Organic Law),” states that the Bangsamoro Government shall preserve the history, culture, arts traditions, and the rich cultural heritage of the Bangsamoro people and their Sultanates, such as those of Sulu, Maguindanao, Kabuntalan, Buayan, the Royal House of Ranao and of the Iranun, and the non-Moro Indigenous peoples of the Bangsamoro Autonomous Region;

WHEREAS, the BCPCH adhere to its legal mandate as provided under Article IX, Section 25 of the Bangsamoro Organic Law which states that “The Bangsamoro Commission for the Preservation of the Cultural Heritage shall have the primary responsibility to write the history of the Bangsamoro people and to establish and sustain the cultural institutions, programs, and projects in the Bangsamoro Autonomous Region. The Commission shall coordinate and work closely with the National Commission for Culture and the Arts, National Historical Commission of the Philippines, National Museum of the Philippines, and other concerned cultural agencies for the preservation of cultural heritage, shall establish libraries and museums declare and restore historical shrines and cultural sites to preserve the Bangsamoro heritage for posterity. The Commission shall ensure the inclusion of Philippine history, culture and heritage in the establishment of museums and similar institutions, programs and projects to foster unity among Filipinos;

WHEREAS, Section 49 of Title XVI, Chapter 4 of the Bangsamoro Administrative Code No. 13 provides that the BCPCH in carrying out its mandate, the Commission shall have the power to recommend to the Bangsamoro Government regional policies and legislation on culture, arts, heritage promotion and development programs and activities, perform any and all other acts incident to or required by virtue of its creation. The same provision also provides that the BCPCH shall have the power to accredit, register, and oversee cultural mapping initiatives and registry of cultural;

WHEREAS, Section 8 of Republic Act No. 7356, otherwise known as the “Law Creating the National Commission for Culture and the Arts (NCCA),” the NCCA is created to formulate policies for the development of culture and arts, encourage artistic creation within a climate of artistic freedom, develop and promote the Filipino national culture and arts, and preserve Filipino cultural heritage;

WHEREAS, to carry out its powers and functions, one of the activities being conducted by the NCCA is the Cultural Mapping Program. Cultural Mapping is an approach used to identify



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and account cultural properties among Local Government Units (LGUs) which are specifically mandated by the law to maintain an inventory of cultural properties under their jurisdiction. The conduct of Cultural Mapping is done in accordance with the guidelines set forth by the NCCA.

WHEREAS, upon the passage of the Bangsamoro Organic Law, the powers being exercised by the NCCA devolved into the BCPCH. As such, the BCPCH is now the appropriate agency to conduct a cultural mapping activity within the Bangsamoro Autonomous Region.

WHEREAS, in order to expedite the implementation of the programs of the BCPCH sans a local guideline on the conduct of Cultural Mapping Program within the Bangsamoro Autonomous Region, the Cultural Mapping Guidelines crafted by the NCCA are hereby adopted insofar as they do not contravene the provisions of Republic Act No. 11054, the Bangsamoro Administrative Code No. 13 and other relevant laws;

WHEREAS, the abovementioned NCCA Guidelines shall only be effective until such time that the BCPCH Commission *En Banc* issue a resolution adopting a localized guideline for the conduct of cultural mapping activity within the Bangsamoro Autonomous Region;

NOW, THEREFORE, BE IT RESOLVED, AS IT IS HEREBY RESOLVED, A RESOLUTION ADOPTING THE NATIONAL COMMISSION FOR CULTURE AND THE ARTS (NCCA) GUIDELINES ON THE CULTURAL MAPPING PROJECT PROVIDED AS FOLLOWS:

**PAMBANSANG KOMISYON PARA SA KULTURA AT MGA SINING
NATIONAL COMMISSION FOR CULTURE AND THE ARTS (NCCA)
Cultural Mapping Project**

Introduction

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

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



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What and why is Cultural Mapping important?

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

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

The Objectives of the Cultural Mapping Project:

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

The Stages of Cultural Mapping

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

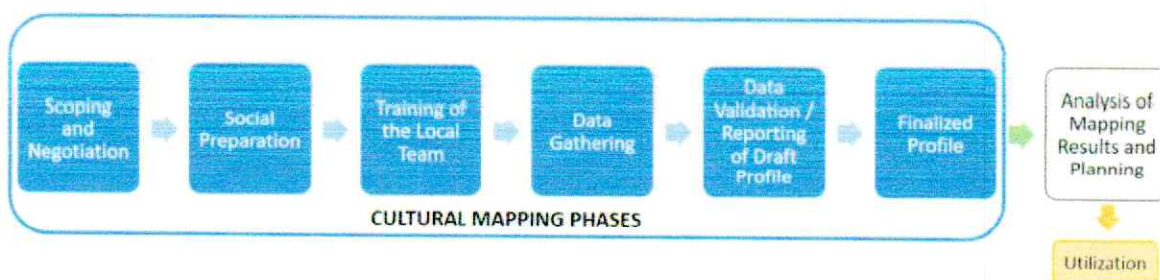


Figure 1. The Cultural Mapping Phases



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

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

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

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

Necessarily, an ideal unit for a cultural mapping project is a municipality. With its defined territorial jurisdiction and manageable number of component barangays (cutting through a rural-urban continuum), it would be convenient for the team to complete the collection of pertinent data of its existing cultural resources. A city or a province requires more time and effort to map, while a barangay is too small to provide a bigger picture of the cultural heritage of a community.

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

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

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

A **Lead Mapper** shall be designated from among the members of the mapping team. The responsibility of the lead mapper is to oversee and to guide the team members in the collection,



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analysis, and consolidation of cultural data as well as in the production of cultural resource mapping outputs (e.g. maps, graphs, reports, online resources and other communications) within the agreed timelines.

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

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

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

The third phase of the project is the actual **Training of the Local Team Phase**. Chosen local mappers will be trained using the modules developed by the NCCA and then sent out to the field to do research during the training days hence a draft filled-out mapping forms on the cultural properties of the locality will be produced after the training days. The major parts of the modules to be discussed are *Basic Concepts on Culture and Cultural Heritage, Mapping and Documenting the Natural Heritage, the Tangible Built (Immovable) Heritage, the Tangible Movable Heritage, Intangible Heritage, Personalities and Institutions and the LGU Programs, Activities, Legislations and other Resources for Culture*.

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



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Cultural Mapping Project: Training the Local Team

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

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

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

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



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

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

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

Identifying Potential Partners

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

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

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

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

- a) Convening and communicating to the group;
- b) Collecting and consolidating data;
- c) Updating/maintaining data;
- d) Analysing data; and
- e) Producing cultural resource mapping outputs (e.g. maps, graphs, reports, online resources and other communications)

The NCCA has been assisting various LGUs in the conduct of cultural mapping projects. In the Memorandum of Understanding (MOU) to be executed between NCCA and the LGU, the roles



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and responsibilities of the partners are negotiated and clearly spelled out. Listed below are the commitments that the NCCA and the partner LGU will have to agreed-upon.

The NCCA shall:

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

The LGU shall:

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

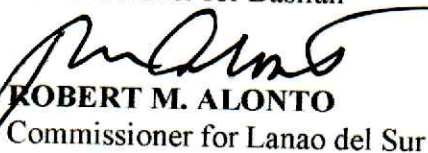
DONE and UNANIMOUSLY APPROVED BY THE BCPCH COMMISSIONERS on this ____ day of _____, 2022.

Certified Correct by:


SALEM Y. LINGASA, Ph.D.
Chairperson
Commissioner for Maguindanao

Attested by:


MERA A. AMPAO
Commissioner for Basilan


ROBERT M. ALONTO
Commissioner for Lanao del Sur



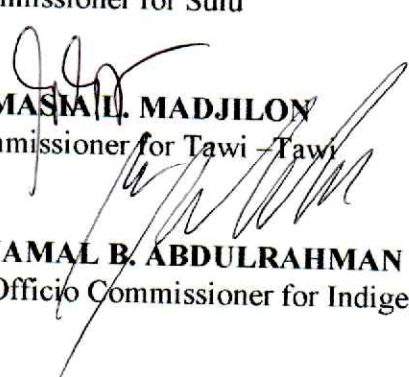
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ARDAN D. SALI
Commissioner for Sulu


ELMASMA I. MADJILON
Commissioner for Tawi-Tawi

GUIAMAL B. ABDULRAHMAN
Ex-Officio Commissioner for Indigenous People