

# **Cultural Mapping of Tangible, Movable, and Immovable Cultural Properties of Dinalupihan, Bataan: Basis for the Development of Information, Education, and Communication Materials**

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**Abstract**— Immovable cultural property of Dinalupihan, Bataan which are used as basis for the development of information, education, and communication (IEC) materials. In gathering the data, objective-data driven field visits, semi-structured interviews and document analysis which constituted the principles of community cultural mapping were utilized. The built heritage mapped included the Glorietta and the ancestral houses of the Oliveria, Reyes-Fernandez family and former Mayor Diaz. On the other hand, the tangible movable properties mapped included images of Mater Dolorosa, San Juan Evangelista, San Pedro, Sto. Niño dela Suerte, Virgen de Antipolo and Nuestra Señora Dela Paz y Buen Viaje and other important properties like old Sweepstake ticket, piano, and old photograph (carte de viste), phonograph/ trompa, paper money. These properties were photographed and video-recorded while its caretakers were interviewed to assess its current condition, problems in the conservation and measures being undertaken to conserve it. These were also proven to have historical, aesthetic, and social significance and contributed a lot in the development of the town since the time of the Spanish colonization. The output of the study includes a cultural map, digital coffee table book and documentary video which will be used to boost the tourism development of the town and as materials for the teaching of local history.

**Keywords**— Preservation, Cultural Heritage, Social History, Heritage Education.

## **I. INTRODUCTION**

Tangible cultural heritage, both movable and immovable in nature, are the pride of one's nation. People draw inspiration for these cultural properties since it represents their rich and colorful historical past and the ingenuity of the generations of people that preceded them. These heritages serve as the yardstick of the nation's national identity which warrant conservation and attention. The preamble of the 1987 Philippine Constitution explicitly states that the sovereign Filipino people with the help of the Almighty God shall strive to develop and conserve the country's patrimony. Hence, there is a tall responsibility for the people of the Philippines to preserve and conserve all its movable and immovable tangible cultural properties as it reflects their dynamic and profound interest of championing the nation's national identity as embodied in its precious cultural properties.

As important as it may seem to be, tangible cultural heritage is under threats from different factors which may lead to its destruction and alteration, hence, losing its cultural fabric. Various local weather- and climate-related influences have an effect on cultural heritage structures, facilities, and sites over time, and some of

these changes appear as a rise in the rate of degradation (Carroll and Aarrevaara, 2018). Often, vulnerability to a variety of challenges, including urbanization, growth pressures, socio-economic transformations, unsustainable tourism, and shortage of capital, threatened nation's cultural heritage (Jigyasu et al. 2013). Consequently, cultural heritage sustainability poses a major risk as communities advance to urbanization (Balco, 2011; Radzuan and Ahmad, 2015). Due to modernization and growth, many heritage sites and ancestral houses were torn down, reused as industrial warehouses, or turned into high-rise condominiums (Cruz, 2017). Moreover, many developed heritages are privately owned and therefore have not been given heritage status by the National Historical Commission of the Philippines (NHCP), so it's hard to convince their owners to conserve them because of the lack of private capital.

Since the nation's tangible cultural heritage and the construction of a national heritage are its people's powerful symbol of aspirations and identity (Carroll and Aarrevaara, 2018), it has to be preserved. As such, several international and national laws have been in effect to preserve this tangible heritage. The first

international laws aimed at preserving cultural heritage had the purpose of securing illustrious manifestations of human ingenuity from war-afflicted desecration in order to promote universal education of the arts and sciences (Vrdoljak and Francioni, 2009). The National Cultural Heritage Act of 2009, better known as Republic Act No. 10066 (R.A. 10066), specifies the criteria for cultural heritage based on the instruments established by UNESCO. Heritage applies to any of the cultural property that has been maintained and established over time and bequeathed to posterity (Art II, Section 3). Protection, preservation and promotion of the tangible cultural heritage starts with the inventory of communities' cultural properties through participatory cultural mapping. Cultural mapping and resource profiling is one of the systemic methods to defining, documenting, and classifying all of the cultural properties and resources in a community. It is an evolving operation, and all of its advantages can be accessed by a deliberate attempt to continuously create and maintain a cultural database up to date (Antonio, 2014).

The Bataan province is one of the most historical communities in the Philippines since it has a very colorful history spanning hundreds of years from pre-colonial era to Spanish, America, and Japanese colonization. The town of Dinalupihan, having been a strong hold of Spanish colonization in the past, owns a wealth of cultural heritage, both natural, tangible, and intangible, which are threatened by development and urbanization as it faced waves of industrialization and eventual urbanization due to the establishment of various big industries in the town as well as the waves of migrating population to the area. The town is also sandwiched by Olongapo City and the Subic Bay Metropolitan Authority (SBMA) Freeport Zone and the province of Pampanga whose economic wealth continues to benefit the people of Dinalupihan and has attracted potential investors to the town over the years.

Another research gap that the present study would like to address is the lack of tangible movable and immovable cultural properties in Dinalupihan that are registered in the Philippine Registry of Cultural Property (PRECUP), a repository of all information pertaining to cultural properties in the Philippines deemed significant to the nation's cultural heritage which was established through Article V Section 4 of the National Heritage Act of 2009 Republic Act 10066 and maintained by the National Commission for Culture and the Arts (NCCA). There are only two tangible

heritage registered under PRECUP which includes First Line of Defense Marker, St. John the Baptist Church, Dinalupihan Track and Field Oval, Dinalupihan Town Plaza and Dinalupihan Nature's Park. The researchers assume that since the town prides itself of its rich and colorful historical past, it has a bounty of tangible movable and immovable cultural property waiting to be discovered and explored.

Hence, this cultural mapping of the tangible movable and immovable cultural property of Dinalupihan, Bataan is warranted and of much significance given the precarious effects of urbanization and development to cultural properties. The need to look into the cultural landscape of the town will presumably unearth the tangible cultural heritage which are products of the ingenuity of the Dinalupeños, their interactions with the surrounding provinces and communities and their rich, historical roots since the Spanish colonization and maybe, even beyond. The tangible movable and immovable cultural properties that will be mapped out from this study will serve as basis for the creation of a cultural map which will serve as a stirring guide for sustainable development. Likewise, the findings of the study will be used as basis for the development of information, education and communication materials like cultural map, digital coffee table book and documentary video.

## II. RELATED LITERATURE

### *History of Dinalupihan*

The town of Dinalupihan, in ancient times was some land rich in green forests. Clear water runs through its deep rivers and waterfalls in the mountains. In short, nature is at its best, populated by different Aeta tribes, followed by the Kapampangan and the Tagalog. Life then was simple. People subsist on the rich natural resources of the area. They were hardy hunters and wood gatherers. People had a very close communication with each other. This factor, plus their fighting instinct served them well in the development of their community and in their defense against alien invaders and local criminals. The natives fought valiantly against the Spanish Conquistadores and were never vanquished through the use of force. (This was the basis for the Legendary origin of the name DINALUPIHAN). It was said that the place got so famous for its fighting spirit that it came to be known as "di-nalupigan" or not conquered. The name "Di-nalupigan" stuck, but as luck would have it, the letter "g" was inadvertently changed to "h" during the registration of its name. Thus, the town with a fighting heart is now known as Dinalupihan.

It was only after more than a hundred years after the Spaniards started the colonization of the Philippines that Dinalupihan became a part of the Spanish colonial administration. This was made possible through the efforts of the secular priests who patiently worked hard to get the trust and confidence of the people. Through hard work, over a long period of time, they were able to convert the people to Christianity. It was only after the Christianization of the people that the political machinery of the Spaniards was gradually put into action. It should therefore be noted that Dinalupihan was “conquered” by the Spaniards through the “CROSS” and not through the “SWORD”. The town’s parish priests were not only the spiritual guides of the people, but in effect were the true rulers in the municipality. They controlled the fundamental forces of society. What was then known as Dinalupihan was the Tucop-Pagalanggang area where the early settlers remained. Dinalupihan became one of the vast properties of the Archdiocese of Manila. As early as 1756, the former priest of Hermosa had urged the people to make voluntary contributions of land to the Archdiocese. Parcels of Dinalupihan became the favorite donation. In time, the Diocese was able to accumulate vast tracks of land which became known as Diocesan Estate which later on was called as Dinalupihan Estate.

The Dinalupihan Estate was a vast land covering the Tucop-Pagalanggang agricultural area. It was the product of labor and perseverance of the original settlers who had cleared and worked on the land. Before they knew it, the archbishop had already obtained a grant from the Spanish government making the church as the owner of the estate. In 1786, it was recognized as a distant barangay of Hermosa, some 30 years after its mother town was founded in 1756. As a barangay, it was placed under the administration of the gobernadorcillo of Hermosa. Felipe Peñaflor was appointed as its first cabeza de barangay. The vast Dinalupihan Estate, however, turned out to be incapable of producing revenue. From 1786 to 1800, its average annual income coming from the farms was not even enough to support a Diocesan facility in Manila. It was the time when the Diocese authorities began calling the place “Empty Lands” or “Dinalupihan”. It was derived from three Spanish words *din*, *a*, and *lupia*. *Din* signifies “cash, money” while *a* stands for “into”. *Lupia* means “small change”. When put together, *Din-a-lupia* translates to “Empty Lands”. From these three Spanish words, early settlers learned to call the place, Dinalupihan, its localized version in Tagalog. It was the

name of the place even before. Dinalupihan became a regular municipality in 1865, separate from Hermosa. Between 1817-1819, the Archbishop of Manila, Juan Antonio Zulaibar, attempted to make money out of the vast area. He ordered the conversion of the Dinalupihan Estate into a “hacienda”. He solicited funds from affluent Manila based Spaniards and spent P 15,000.00 for the development of the area into both sugar and rice fields. For the first three years, he sent 2,424 cavans of palay for seedlings and food for the farm managers or *inquilinos*. Naturally, Archbishop Zulaibar expected big profits from the venture which he intended to use to support the San Carlos Seminary, an archdiocesan facility. Unfortunately, the operation of the hacienda was a failure. The fields continued producing stunted plants. The appointed estate managers insisted that it resulted from insect menace and regular flooding. It turned out, however, that the managers were simply not entering into the books all the rentals that they were collecting from the workers. After three years, the archbishop closed the hacienda and opened another ranch somewhere else.

For many years, the hacienda became a grazing land because of its abundant grass and wild bushes. (It was only in 1915 that the abandoned estate finally changed into a flourishing township). Sometime in 1820, or immediately after Manila Archbishop Juan Antonio Zulaibar stopped the operation of Dinalupihan Hacienda, Dinalupihan is believed to have been established as an informal pueblo (town). Don Pedro Fermin Bernal, a secular priest from Lubao was the first recorded Filipino missionary assigned in Dinalupihan. He was the pioneer parish priest of Dinalupihan from 1839-1842. He is often compared to Fr. Damaso Lintag who worked for the establishment of Pilar as a regular town of Bataan in 1801. \* (enclosure). Don Pedro was assigned in Dinalupihan to take care of the spiritual needs of the early settlers in the area who spent many years working in the sugarcane fields of Tucop and Pagalanggang, which were owned by the Archbishop of Manila. Starting from scratch, Don Pedro immediately built the first visita (chapel) of St. John the Baptist in 1839 on its present site. It was the time when only two town roads were in actual use in Dinalupihan. (These were the streets of Burgos and the Zamora where the former Hacienda workers actually settled down while working in the sugarcane fields). Secular priests under the bishop were addressed as DON in Spain during those times. Friars belonging to the Religious Order such as Dominicans, Franciscans, Augustinians, etc. were addressed as FATHER (Fr.) Don Pedro Bernal stayed in

Dinalupihan for three years and was replaced by another secular priest, Don Bernardo Marcelo, in 1842. The third secular priest was Don Mariano Miranda. The latter stayed in Dinalupihan from 1847 until 1857, eight years before the former barangay of Hermosa finally became a regular town.

Don Victoriano Chevarria, another secular parish priest, replaced Don Miranda in 1858 and served until 1875. Dinalupihan was raised into a parish in 1865 and was formally placed under the patronage of San Juan Bautista. Don Chevarria and a wealthy hacienda tenant named Alberto Peñaflor worked together for the establishment of Dinalupihan as a regular town. The realization of such aspiration came in 1865 when Dinalupihan formally became the 10th regular pueblo of Bataan. Don Chevarria became the first regular parish priest while Alberto Peñaflor was appointed as the first gobernadorcillo. By this time, just like the other municipalities in the country, Dinalupihan had its own Poblacion. (Poblacion is a Spanish word which literally means population, town or city. It is commonly associated with the center of the town where the municipal building (presidencia) and the Roman Catholic Church are located). The said Poblacion grew out from the two original but still unnamed streets where farm workers built their houses while employed at the Dinalupihan Hacienda. (The streets came to be known later as Burgos and Zamora Streets, in honor of the martyr priests "GomBurZa"). Being the town center, it was here where the St. John the Baptist Church, the presidencia and public market were built. And from the two original streets, new thoroughfares were added and new communities were developed. By the turn of the century, there were already 226 houses in the parish, bounded on the north by Taguan or Vigaa; on the south by Hermosa which is a league distant from it; on the east by the Orani River; and on the west by the Zambales mountains. It had its convent, church, school, prison, municipal tribunal and cemetery.

### ***Tangible Cultural Heritage***

Cultural Heritage is a collection of resources that citizens have inherited from the past, even though they are not the property of someone, symbolizes and expresses their continually changing ideals, ideologies, information, and practices (Tanyanyiwa and Chikwanha, 2011). It encompasses all facets of the world, including both persons and locations, as a consequence of the experiences that exist between them over time. The cultural heritage consists of manifestations of human life which represent a

particular view of life and witness the history and validity of that view. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy. The three types of cultural heritage: (1) monuments: all buildings and structures of conspicuous historical, archaeological, artistic, scientific, social or technical interest, including their fixtures and fittings; (2) groups of buildings: homogeneous groups of urban or rural buildings conspicuous for their historical, archaeological, artistic, scientific, social or technical interest which are sufficiently coherent to form topographically definable units and; (3) sites: the combined works of man and nature, being areas which are partially built upon and sufficiently distinctive and homogeneous to be topographically definable, and which are of conspicuous historical, archaeological, artistic, scientific, social or technical interest.

Tangible cultural heritage refers to physical artefact produced, maintained and transmitted intergenerationally in a society (UNESCO, 2003). It consists of creative works, built heritage, and other physical or tangible embodiments of human imagination that are designated as having cultural significance in a given community. Conservation is imperative as part of sustainable development among tangible cultural heritage. In several developing countries, the preservation of cultural heritage has been received well by the people, and the same may be said about certain newly industrialized countries (Longstreth, 2008). This form of awareness is critical for successful historic preservation in a global community. Conservation of tangible cultural heritage inherently interacts with common memory and often represents national history by the addition of political or cultural identification. Collective memory and identities significantly affect how individuals interpret the importance of past incidents and the inception of cultural heritage.

The important role that a place has on a person's community as well as different concerns concerning the location's future are better grasped by the method of gathering and evaluating facts while making decisions. Heritage derives from historical ideals. In certain respects, a site's capacity to express, represent, or stimulate a connection or response to the past is an intrinsic feature of heritage artifacts. Historical

significance can be acquired in various ways: because of the era of the heritage material, because of its connection with individuals or occurrences, because of its quality and/or novelty, because of its technical attributes, or because of its archival/documentary capacity. There are two main subcategories of historical importance that deserve mention. There are several instances of historical significance as well as educational/academic value. Heritage's educational importance is extracted from the ability to acquire information about the past, such as by archaeology or an artist's artistic representation of culture, in the future.

Meanwhile, cultural/symbolic meaning is a special form of political value. The value is derive from the link between civic/social life and the physical environment, and the potential of heritage sites in particular to encourage contemplation and political engagement that encourages democratic society (BouSenna, 2013). Symbolic political/civil meaning can derive from research and understanding of how heritage sites are built and develop, or it may emerge from research and understanding of who has influenced the climate. Heritage values such as political values may be viewed in an optimistic or cynical light: one can view political values as instruments used to impose national culture, hegemony, colonialism, and so on.

Finally, Bradshaw, Bryant and Cohen (2012) mentioned that beauty is generally acknowledged to be a social and cultural attribute, but it has a number of attributes. By and wide, the visual characteristics of ethnicity are referred to as aesthetic. More generally, elegance, the majestic, ruins, and structured partnerships have long been among the most significant factors for designating objects and locations as heritage. A building, item, or site's design and evolution may lead to the overall aesthetic value. It is further stated that the notion of the aesthetic can be extended to cover all the senses: touch, listening, and feeling, as well as sight. In other terms, a heritage site may be described as having great meaning because of the sensory experience it provides. Aesthetic meaning is probably the most intimate and individualistic of the sociocultural value forms.

### III. RESEARCH OBJECTIVES

The general objective of the study is to map the tangible movable and immovable cultural property of Dinalupihan, Bataan which will be used as basis for the development of information, education, and communication materials.

The specific objectives of the study are as follows:

1. Describe the tangible movable cultural property of Dinalupihan in terms of history, year constructed or created, dimensions, estimated age, ownership or jurisdiction, significance, common usage, people using the property and stories associated
2. Describe the tangible immovable cultural property of Dinalupihan in terms of history, category, and location

### IV. METHODOLOGY

The study employed ethnography as the research method. Ethnography is "the analysis of culture through talking about people by a method of learning and observing" (Roper & Shapira, 2000). It studies real-time conditions in order to achieve a detailed interpretation which includes the clear and overt facets of culture that are recognized and well-articulated by representatives of the culture or subculture, as well as others that might not be articulated but are still accepted by all concerned (Fetterman, 2010). Key characteristics of ethnography that the present study maintain include (Atkinson & Hammersley, 1998) scrutiny of specific social phenomena, as opposed to deductive research that tests out hypotheses; a propensity to elicit unstructured data as opposed to pre-coded data; small sample sizes of case studies, narrative description as the product of analysis that includes an unequivocal acknowledgement of interpretation of the significance and purpose of human behavior; and no quantification of data.

Since the study focuses only on the movable and immovable tangible cultural property of Dinalupihan, Bataan which is one facet of the cultural landscape of the area, this study utilized focused ethnography as the research design. Focused ethnography uses a single feature of the cultural landscape which is examined for a clear target where researchers typically allow use of context information in devising questions for the study and key informants are valuable participants, particularly because of their knowledge and skills (Morse, 2007). If observation isn't used, therefore field trips that are characterized by timeframes or incidents are sporadic and purposeful which will be extensively used in the present study.

The present study conducted in the municipality of Dinalupihan in the province of Bataan. Since phase 1 of the cultural mapping project concentrate on the third district of Bataan, the present study covers Dinalupihan which is one of the towns in the said district. The participants of the study are the caretakers of the

movable and immovable cultural properties and other identified people who have knowledge and understanding of the cultural properties that will be identified.

The participants of the study are selected using purposive sampling technique with complimentary strategies including snowballing (also referred to as opportunistic or nominated sampling) and solicitation since inclusion and exclusion criteria will be applied in the selection. Purposive sampling stems from the fact that the participants have specific knowledge or experience which is judged to be of interest to the investigation (Crookes and Davies, 1980). Snowballing occurs when participants act as recruitment or referral agents for further participation, while solicitation

requires “cold call invitation” to individuals in relevant positions within the community or relevant organizations.

To be considered as important cultural property, the property must meet at least one of the seven criteria set in the Article V section 4 of the Republic Act 10066 or the National Heritage Act of 2009: (1) works of Manlilikha ng Bayan; (2) works of National Artists (unless declared by the Commission); (3) archeological and traditional ethnographic materials (unless declared by the National Museum); (4) works of national heroes; (5) marked structures (unless declared by the NHCP); (5) Structures dating at least 50 years old; and (6) archival materials or old documents dating at least 50 years old (unless declared by the National Archives).

**Table 1.** *The Immovable-Tangible Cultural Properties of Dinalupihan, Bataan.*

Name	Forms of Expression	Year Constructed	Condition of Material	Integrity of the material	Declaration	Year Declared
San Pedro	Religious image	1960	Good	Unaltered	None	None
Nuestra Señora Dela Paz Y Buen Viaje	Religious image	1951	Excellent	Altered	None	None
Mater Dolorosa	Religious image	1951	Good	Altered	None	None
San Juan Evangelista	Religious image	1951	Excellent	Unaltered	None	None
Sto. Niño dela Suerte	Religious image	1968	Excellent	Unaltered	None	None
Old Sweepstake ticket	Archival	1934	Excellent	Unaltered	None	None
Piano	Archival	1968	Good	Unaltered	None	None
Photograph (carte de viste)	Archival	1899-1900	Excellent	Unaltered	None	None
Bank Note Money	Archival	1922	Excellent	Unaltered	None	None

Inclusion and exclusion criteria are used to decide the sample size for the participants who are included in the study. Anyone who takes on the responsibility of the movable and immovable intangible heritage will be chosen according to the requirements in the process of selecting participants.

Those who passed the qualifications would be deemed participants in the research. Moreover, the inclusion criteria that the researchers use in the selection of the participants of the study are as follows: (1) must be born and raised in the town of Dinalupihan, (2) must be aged 30 years and above, (3) must be a knowledgeable about the cultural property of the town, (4) must have knowledge on the local history of the town, and (5) must be engaged in the use of the cultural property. Excluded in the study are those cultural property custodians who

are below 30 years old and who were neither raised nor born in the town.

As the primary source of the classifying and characterizing the movable and immovable tangible cultural assets, the participants for the study are of considerable significance. Thus, the participants in the research should have clear and first-hand information regarding the cultural property, as well as a link to the heritage.

**V. RESULTS AND DISCUSSION**

UNESCO (2003) defines tangible cultural heritage as physical artifacts produced, maintained, and transmitted in a society. It includes buildings, monuments, and other physical or intangible products of human creativity that are invested with cultural significance. As revealed in

this study, Dinalupihan has immovable tangible heritage that connects them to their past, to a certain degree of cultural value, beliefs, customs, traits, and age-old traditions (Table 1).

These tangible cultural heritages are the Gazebo (Glorietta) House of Former Mayor Diaz, House of Oliveria Family, and the Reyes-Fernandez ancestral house.

*Table 2. The Movable-Tangible Cultural Properties of Dinalupihan, Bataan.*

Name	Forms of Expression	Year Constructed	Condition of the Structure	Integrity of the structure	Declaration	Year Declared
House of Diaz Family	Ancestral House	1957	Good	Unaltered	None	None
House of Oliveria Family	Ancestral House	1950	Excellent	Altered	None	None
House of Reyes-Fernandez Family	Ancestral House	1948	Excellent	Altered	None	None
Glorietta (Gazebo)	Government Property	1949	Excellent	Altered	None	None

As revealed in this study, Dinalupeños rich culture is also mirrored in their tangible movable heritage such as various religious images in Roman Catholic Church, Old Sweepstake ticket, Piano, Carte de viste, Paper Money and others.

***Nuestra Señora De la Paz Y Buen Viaje (1951)***

It was 1951 when the people of barangay Layac made the Nuestra Señora Dela Paz Y Buen Viaje in Dinalupihan, Bataan, for their church. According to Mr. Kevin Buensuceso, the residents believe that Nuestra Señora was the reason why many have been able to go abroad for work and became wealthy, that’s why people mostly ask the patron for it. According to Buensuceso, whenever those people return home to the Philippines, they will buy the patron new clothes to give thanks. Herewith, It was made of wood, the skin color was brown, the face was oval-shaped, it had long eyelashes, and it had eyes with an innocent look afar. The Image is 3ft high, and the total height from its crown to the foot of the image is 110cm. The Image of Nuestra Señora Dela Paz Y Buen had a sharp nose, closed lips, and was wearing earrings. The hair is synthetic, measuring 100 cm long, dark, and curly. Her crown is plated in 24-carat gold. The image has a hand-held scepter measuring 25cm. The hands are slightly bent forward, she was wearing sandals, and her right foot was slightly raised. Nuestra Señora Dela Paz is the patron saint of the church in Barangay Layac, Dinalupihan, Bataan. Layac residents commonly pray and ask the patron for work abroad, and many of them have become Overseas Filipino Workers because of Nuestra Señora. As a token of gratitude, they return to the Philippines to celebrate and join the procession of the festival of Nuestra Señora.

Furthermore, many town leaders such as the former mayor of Dinalupihan are devotees of the patron. The said former mayor is known to offer prayers for the town of Dinalupihan before the celebration of the Festival of the Patron. Even the town councilor is also a devotee of the virgin, and people often see him praying to the virgin. Lastly, In 2010, the caretaker or the “camarero” took the Patron’s Image to an ecclesiastical artist to restore (or what they call “encarna”) its color and details. Other conservation measures being made were occasional wiping using a dry cloth to remove dusts, the Image was placed in a high place so that if it floods, the water will not reach it, worn clothes are washed when it’s already dirty, and new clothes are worn to the image every 2nd week of May.

***Sto. Niño Dela Suerte (1968)***

The 51 cm tall religious wooden image has a shining, smooth, white smiling face. It has a synthetic, curly brown hair. Its right hand is opened while its left poses a peace sign. It is dressed in a green robe with little black boots on his feet. One day in 1968, Mrs. Amelia Cordova saw a Sto. Niño image while passing through Betis Pampanga on her way to Manila. The sight of Sto. Niño image on display strikes her heart’s desire to possess one herself believing that it brings luck and prosperity to their family and to their small business. She had ordered one and brought it to their house. Though their family barely made ends meet, she managed to send her children to school for she instilled in her mind that she would be helped by Sto. Niño to become prosperous. After a while, Mrs. Cordova was afflicted with a severe illness and eventually got better with a belief that she was healed by Sto. Nino. Another incident

that happened in her life was when her husband climbed a coconut tree and fell from it accidentally recovered miraculously in her belief that it was the Sto. Niño's doing. The Sto. Niño is included in a procession during feast of Nuestra Senora dela Paz in Layac since Mrs. Cordova requested the organizer of it. During the Feast of Sto. Niño it is also paraded. Mrs. Cordova noticed that there a lot of people took picture with them. The Priest of the Balsik Parish Church asked the Sto. Niño to be put in the church permanently but Mrs. Cordova refused.

### ***Image of San Pedro (1960)***

The Image of San Pedro was made from wood and is 133cm high and 51cm wide. The Patron wears a yellow and gold-themed dress and cloak. His cloak has a glittering yellow-gold texture with flower-shaped sequences on its hem and its inner fabric is elegant gold silk. The face has a pale skin tone and a normal eyebrow shape. The eyes are looking into the distance, the mouth is closed, the hairstyle of the patron is tonsure as a symbol of religious devotion, the mustache and beard are noticeable, but the ears are not visible due to the patron's hairstyle. The left hand can be seen slightly open as if he is holding the floating book while the right hand is holding huge wooden keys. The book is supported by a wire attached to the body of the image which creates an illusion of floating. The patron's "potencia" is made of copper. To the left side of the statue of San Pedro, is a rooster can be seen standing atop a brown colored base. The rooster has a mixture of white and brown color, its beak is slightly open, and its acts as if it was crowing. Furthermore, according to the story of the current owner, Mr. Diosdado Santos Jr., the patron was from the San Pedro family, the original owner of the statue. His mother, Maria Reyes Santos regrets that the Image is not being included in the procession so in 1975, thus she asked the family to have the statue from them and they gave it to her. Mr. Santos Jr. added that in 1960, a miracle was witnessed by the people of Barangay Rizal when a fire broke out of San Pedro Family's neighbor but couldn't cross the fence. Hence, not affecting the family's house and the Patron's Image survived. According to Mr. Santos Jr., when his family of devotees found out that the Patron of Saint John, which the San Pedro family owned, was no longer included in the procession, they decided to ask the San Pedro family to have the Patron so they could have it participate in the marches. The San Pedro family agreed and gave the Patron to them and since then, the Santos family became the caretaker and the ones in charge of the Patron's participation in the processions. Every year, during Holy week the Patron joins the procession.

Plenty of Dinalupihan devotees wait patiently of its presence during procession. In these occasions, the unity and faith of all people were evident on their favor. According to the Santos family, they obtained a sense of fulfillment for their duties as devotees ever since the patron came to their home. Mr. Santos also mentioned that it was the reason why his family became very close together as it became the family's commitment and devotion to take good care of the Patron. Some of his siblings even return to the Philippines to dress and prepare the Image before the Holy Week processions.

### ***Mater Dolorosa (1951)***

Mater Dolorosa is about 71 years old. The image of Mater Dolorosa is made of wood, It has a height of 120 centimeters, a body width of 50 centimeters. It stands on a base with the height of 20 centimeters, the length and width of both is 50 centimeters. The hair of the image is about 87 centimeters long. Its hair is made of abaka fiber. It has a happy and serene facial expression. During "Salubong" or easter night. However, every Holy Friday with a black veil, its expression changes into gloomy, teary eyed and a frowned brow. It is barefoot where on the left foot paint peeled off. In its right-hand index finger has a little crack while the left thumb has a black stain. According to Erwin L. Garcia, the present caretaker, Dr. Arsenio Vianzon originally was the owner of the image. Erwin narrated when Dr. Vianzon was still alive, he was a member of a religious organization known as "Beatico" who were composed of elderly people in Dinalupihan. There were times that they gathered at Dr. Vianzon house for an overnight prayer. Moreover, they also have "Padungaw". The highlights of Matter Dolorosa were its inclusion to the processions during Holy Week, Flores de Mayo and September 8, her birthday. "Pabasa" is a part of that religious rituals. As told by Dr. Vianzon's son the image was already in their house even before his birth. Aesthetically, its condition is still in good shape though it's quite old. It's still possessed an angelic feature. Plenty of Dinalupihan devotees wait patiently of its presence during procession.

In these occasions, the unity and faith of all people were evident on their favor. Considered, as significant sacred image of the Catholic community in the town of Dinalupihan. The continuity of the ritual or its spiritual function to the community. The son who inherited the image, believed in the prosperity the image brought to the family. The importance of this image in the community is devotion and faithfulness of the people to what they believed in.



## ***Image of San Juan Evangelista (1951)***

San Juan Evangelista is about 71 years old, it is made of wood. It has a height of 132 centimeters and a width of 30 centimeters by 50 centimeters. Its hair length is 56 centimeters. Its facial expression is look like he is pleading as if praying deeply. The image of San Juan Evangelista is under the care of Celerina Santos Estanislao a devotee of San Juan Evangelista. According to Celerina, Monsignor requested her to take good care of the sacred image. The image was inherited by her three sons, eventually it was left later to one of her sons Delfin Estanislao Jr. since his two siblings migrated to the other countries. At present, it is under the care of Emmanuel Estanislao a fourth generation of the Estanislao family. On Holy weeks the practice of its inclusion in the procession still happens. The existence of the image brought prosperity to the family. There was a time when it was relocated inside the house its facial expression changed to gloomy look. It is understood that the religious image did not like the place where it is located. During Holy week, it is a vow of the family to bring out the image in a procession. Then the whole Estanislao family gathered and unite for religious event. They offered flowers too. Aesthetically, its condition is still in good shape though it's quite old. It still has compassionate looks. The image was handed by Mrs. Celerina Santos Estanislao to one of his sons, Mr. Delfin Estanislao Jr., then gave the custody of the image to his son Emmanuel Estanislao. Considered as significant sacred image of the Catholic community in the town of Dinalupihan. The continuity of the ritual or its spiritual function to the community. The son who inherited the image, believed in the prosperity the image brought to the family. the importance of this image in the community is devotion and faithfulness of the people to what they believed in. "Encarna" is one way to polish and to maintain the original texture and form the of sacred image . They polish it frequently with a dry cloth. It is place in a high place to avoid being destroyed by flood water. The religious image has temporary clothes "may pambahay siya na damit". It is placed in a image case (urna) covered with glass.

## ***Ancestral House of Fernandez Family (1948)***

According to the story of Mrs. Imelda Reyes Fernandez, their house was designed by her father Filemon Oliveria Reyes who was a Civil Engineer. It was 1948 when his father built their house. The total land area of their house is 640 square meters. Her father used the "silyar" stone/ billiard stone that fortified their house and made it unique. According to his father, "hindi tatagos ang bala sa batong silyar". He imitated the house of the Osmena's

in Cebu city. It can be said that the house of Mrs. Imelda Reyes Fernandez is beautiful and durable because the design of their house is unique in their area. Having many windows enhance to the beauty of the house, the materials used in the house are extremely durable. The community observe that their house is beautiful, in fact they even stop to take pictures in front of their house. On the roof of their house there is a lightning arrester, his father installed it so that if lightning strikes it will not hit their house or the trees. And because of the solid stone walls of their house, they are safe from earthquakes and strong storms. During town fiesta in Dinalupihan, the mother of Mrs. Imelda Reyes Fernandez prepares and feeds the bands, often holds birthdays at their home, baptisms, and they gather at her siblings' home every Christmas. Because they have a deep well, many people take care of them because the water was still difficult in those days. Over time, one of their possible problems is the damage to some parts of the house due to termites. Another of the things that can be seen as a problem is flooding. They maintain the beauty of the whole house, clean it regularly and repair the damage so that it remains the home of his family.

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flooding. They maintain the beauty of the whole house, clean it regularly and repair the damage so that it remains the home of his family.

### ***Oliveria's Ancestral House (1950)***

According to the caretaker's account it was built by Mr. Jose Oliveria Sr., Joy Tiu's father, in 1950. The house is 71 years old. According to the story of the caretaker, the design of their house was influenced by Spanish houses, almost in their area the structure of the house was the same. The old house of the Oliveria's had a passage, from the first room to the second room, which according to the story was meant to be a "lagusan" so that parents could easily see or peek at their children especially if they are already sleeping at night. Still according to the caretaker only about 10% of the house has been changed since it was built. Because the owner wanted to keep it in its original form The house of Mrs. Joy Oliveria Tiu has a unique beauty because of its design and structure, unique because it is made of hard adobe. The windows are also unique because they are made of glass with small flower and wood framed designs. Nothing is nearly like their house. Since its first floor is made of hard and thick adobe, the house does not move when there is an earthquake, and other natural calamities. It remains strong and orderly through time. Their house served as a venue for a social gatherings like town fiesta, Christmas, New year, and other special occasions. The Oliveria's ancestral house served as a place of gatherings, their frequent guest is the former president of the Philippines Ramon Magsaysay as their family friend, occasionally they hold meetings in the house.

### ***Ancestral House of Miss Violeta Diaz (1957)***

The old house of Miss Violeta Diaz is 71 years old, stand on 300 square meters land area. has two floors, the ground floor is made of concrete, while the second floor is made of wood. There is a big tree in front of the house, and it is surrounded by plants. There are large windows that made of glass and wood as frame. The house has a nicely built terrace that overlooks the garden, the main door is made of wood. On the ground are the kitchen, dining area and the comfort room. According to Ms. Violeta Diaz, their house was built in 1957. Typically, two-storey house design are popular during those time, hence her parents follow the trends in building their house. Dinalupihan town experiences frequent flooding during rainy season, so her parents decided to build a two-storey house The house of Ms. Violeta Diaz has a unique structural design outside and inside of the house. At the ground floor walls are designed creatively. The

foundation of the house is firm and strong for the builders used standard materials to weather all the natural calamities that often visit Dinalupihan. It survived climatic changes and remained strong through the years. When her father became the mayor of Dinalupihan, everyday people from all walks of life oftenly visited their house. Miss Diaz is well known to her students and co-teachers; hence she's always visited by her students who asked her to help them in their lessons which she delightedly complied. The house also served as a meeting place for social gatherings like birthdays, Christmas party and other special events.

### ***Old 100 Peso Bill***

The old one hundred pes rectangular bill has 16-centimeter-long, 7.6 centimeter in width. It is quite faded, and its four corners is yellowish in color. It has also red stain in the middle which is noticeable. On the left side of the bill is a picture of Ferdinand Magellan with the President Manuel Roxas' signature. On the other side a VICTORY is written. Mr. Juanito Macalinao, an antique collector, bought the old bill from Mr. Ed Herbolario who is also an antique collector, according to Mr. Macaliano he acquired it for his collection of the past generation. It is no longer exist in our time. Historically, that kind of money is used to buy products during the time of President Manuel Roxas. It is recognized as valuable money. It is used to pay for goods and services. The old 100 Peso bill remained in a good condition for it was delicately preserved by the owner. Significantly, the antique collections of Mr. Macalinao are displayed in his house. Many students and other members of the community who come to his place to look at his collections. Those who visits the collections of Mr. Macalinao pay certain amount of money and there are also visitors who give cash donations. The proceeds used as maintenance of his collections.

### ***The Old Sweepstake Ticket (1934)***

The old sweepstakes ticket has 12.8 centimer long, 7.6 on width. It is quite faded and yellowish in color. Written on the front page is the date of lottery draw, at the back of the ticket is the seller's signature. According to the narrative Mr. Juanito Macalinao who is an antique collector, year 2005, while watching the lottery draw, there was an announcement that the Philippine Charity Sweepstakes Office will launch a contest and it is to find the oldest sweepstake ticket. Coincidentally, he has collection of old sweepstake tickets which he bought in Palawan, he joined in the contest. Luckily, his entry was the oldest sweepstakes ticket, and he won the first prize

in September 8, 2005. The good condition of the ticket is noticeable, because it is remained in good shape and form. Although the item is very old. This kind of item is no longer existing, hence the owner displayed it for the community to see his collections of the past generation. Significantly, this ticket is one of the oldest tickets existing. Today there is no sweepstake ticket existing it is replaced by Lotto ticket. It is to remind the people that its introduction in the Philippines is to help provide funds to help programs and medical assistance and services and different charities.

### ***Glorietta (Plaza Gazebo) 1949***

Gazebo is identified as Glorietta 1 and Glorietta 2, they are in the town plaza of Dinalupihan, Each Glorietta has two story steps. It is made of concrete materials with two entry points. It is surrounded by a sill octagon shape; it has eight pillars inspired by the more simplified Ionic architectural design of Rome. Painted in white and ash. Today, its roof is maroon. It is surrounded by trees, to the right side of the gazebo is the Saint John Academy, the Saint John Catholic Church, and establishments. To the left side is the Dinalupihan Elementary school and the Civic center. The Glorietta 1 and 2 served as stage for debate. The Baeto Club is a group of rich people in Dinalupihan who organized shows in the Glorietta. There were band and playing musical instruments competitions. Up to this time, both serve as a stage for shows during Dinalupihan town fiesta. The Gazebo played a big role in Dinalupihan town during political events. It has socio-political significance for they were used during political debates among politicians and became part of socio-economic development in the municipality of Dinalupihan

These two places served as the venue of the students for their academic activities, place for dance and sports training among young people.

### ***Carte de Vista (1899-1900)***

In 2006, Mr. Macalinao acquired the old photo. It is 14.2 centimeters long and 10 centimeters wide. The picture is completely faded. According to Mr. Juanito Macalinao who is an antique collector, he acquired the old photograph from one of his agents in 2006, the old pictures or the carte de Vista was taken approximately between year 1899-1900. The old picture was well-preserved for eleven years. This kind of picture is valuable nowadays, because during that time, taking photo is very expensive. Only the wealthy people can afford to take pictures. The good condition of the old picture is noticeable, because it is in good form and

shape though it is very old. The owner carefully preserved it. This kind of picture is no longer existing; the owner displayed the item for the community to see his collections of past generation.

### ***Piano of Manlutac Family (1968)***

In 1968, that old piano was bought by Mr. Marcial Manlutac for his son who study to play piano. But in 1978, Mr. Manlutac and his family migrated to another country and gave the piano to his brother, Mr. Alejandro Manlutac Sr. The Senior Manlutac handed it down to his son for his daughter -in- law knew how to play the piano. Hence, Mrs. Amelia Manlutac is the present owner of that piano. The old black piano is made of mahogany wood and the keyboards are made from ivory and bronze for its pedals. It is still played and has a good sound. It stands 41.5 centimeters with a width of 23.5 centimeters and 57.5 centimeters in length. It has a little crack and two of its keyboards are missing. Its cover has a lot of scratches. It is used to teach children in the neighborhood to play piano. It is used for practice by her daughter who is in college of music.

According to Mrs. Amelia Manlutac, when they have bible study in their house, they sang hymns with the accompaniment of the piano. Moreover, during important celebrations like birthdays, they sing while Mrs. Amelia Manlutac plays the old piano. Since the old lady knew well to play the piano children in the neighborhood ask her to give them piano lessons. The piano is quite heavy, though it is made of wood it needs ten people to lift it. One time they need to transfer it and only six persons were available to carry it, some parts eventually broke. In 1884, Mrs. Manlutac had it fixed for some of the strings also were bitten by rodents. She had it varnished too, to return it to its glory as a new.

The piano plays a big part in their lives as a family for a lot of people learned and encouraged to play the piano. Many children learned and are encouraged to play piano. There is always celebrations in their house due to piano. The piano lesson offered them financially. When they have a home Bible study, they sang hymns with the accompaniment of the piano.

## **VI. CONCLUSION**

Dinalupihan, Bataan, Philippines, has an inventory of tangible movable and immovable heritage that connects them to their past to certain degrees of cultural value, beliefs, customs, traits, and old-aged traditions. The old heritage structures such as the Gazebo (Glorietta) of Dinalupihan plaza, House of Former Mayor Diaz, House

of Oliveria Family, and the Reyes-Fernandez ancestral house have become testaments of faith, history, and culture. Moreover, Dinalupeños rich culture is also mirrored in their tangible movable heritage such as various religious images in Roman Catholic Church, Old Sweepstake ticket, Piano, Carte de viste, Paper Money and others. Further, the conservation efforts of Dinalupihan, Bataan towards the protection, preservation, and promotion of its cultural properties are compliant with the existing national and local legislation and mandates.

**VII. RECOMMENDATION**

The LGU of Dinalupihan, Bataan through the Dinalupihan Tourism, Culture and Arts office must strengthen its efforts in the conservation of its cultural properties. The council must create ordinances and more relevant cultural conservation programs that would help conserve and promote the city’s cultural heritage. Moreover, this research recommends that in-depth data saturation may be utilized for more information and validity of the study. It is also recommended that a comprehensive cultural mapping in Dinalupihan should be spearheaded to ensure that all the tangible and intangible assets are documented so that LGU Dinalupihan can draw out meaningful information that may be beneficial in the formulation of city’s development plans, programs, and activities.

**APPENDICES**



*Plate 1: The Image of San Juan Evengalista*



*Plate 2: The Image of Nuestra Senora Dela Paz Y Buen Viaje*



*Plate 3: Glorietta Dinalupihan Town Plaza*



*Plate 4: Sto. Nino Dela Suerte*



*Plate 5: Ancestral House of Reyes-Fernandez Family*



*Plate 6: Old Sweepstake Ticket*



*Plate 7: Carte de Viste*

### ACKNOWLEDGMENT

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