

Tangible Cultural Properties of Abucay, Bataan, Philippines: Significance, Issues, and Conservation Measures

John Albert R. Dela Rosa

<https://orcid.org/0000-0003-1296-3595>

jardelarosa@bpsu.edu.ph

Bataan Peninsula State University, City of Balanga, Bataan, Philippines

DOI: <https://doi.org/10.54476/apjaet/71507>

Abstract

The rich history and culture of Abucay, Bataan is reflected in its tangible cultural properties. Hence, this study aimed to document the tangible cultural properties of Abucay, Bataan specifically its significance, issues, and conservation measures. Following participatory cultural mapping as an approach to this research, this study employs a survey and interview method guided by the Cultural Mapping Toolkit of the NCCA. This study identified and documented nineteen movable tangible cultural properties and seven immovable tangible cultural properties. This study found that the cultural properties of Abucay, Bataan are now threatened by environmental disasters, the sensitivity of the materials, and a lack of training and knowledge on the proper handling of tangible cultural properties. Nonetheless, the locals are quite receptive to conserving these properties. Indeed, the study demonstrates the conventional thinking that history and culture are inextricably linked. They are strongly intertwined and may be explored concurrently using material objects, both movable and immovable. Thus, the study recommends collaboration among the local government unit, academic institutions, and private organizations in promoting Abucay, Bataan's cultural and historical treasures. Finally, the identified tangible cultural properties must be included in mainstream curricula, particularly in teaching Social Studies in basic education through the collaborative effort and support of the Department of Education, the National Commission for Culture and the Arts, and the Municipal Government of Abucay.

Keywords: Abucay; immovable; movable; tangible cultural heritage

Introduction

The tangible cultural properties of Abucay, Bataan represent its rich history and culture. By income class rank, Abucay is a third-class municipality and is part of the first congressional district of the province of Bataan (DILG, 2013). It is in the province's northernmost region and is made up of nine barangays (PhilAtlas, 2021). The name was Abucay was believed to be originated from two native words "abukinaykay" which means digging of the debris of fire (Ross, 2000). Moreover, according to Bascara (2010), Abucay was already a well-established town or pueblo before the establishment of Bataan as a province out of territories belonging to the Province of Pampanga and the Corregimiento of Mariveles in 1757. Abucay is regarded as the first town in Bataan, having been organized as a pueblo of the Province of Pampanga on September 15, 1587, under the stewardship of the Dominican friars led by Father Juan Santo Tomas Ormaza, but it was not until June 10, 1588, that it became an independent missionary center of

Dominican friars (Ross, 2000). They renamed this town "Santo Domingo," but changed it back to "Abucay" in 1664 (Alamil et al, 1987). As the first town or *pueblo* and independent missionary center in the province, the political and religious power of Abucay was extended in all territories from Orani down to Orion. From then on, the contribution of Abucay was marked in history not only in Bataan but also in the Philippines. According to Alamil et al (1987), the first printing press in the country was found in this town and is refuted to be older than any other single press in the United States. This first printing press was located inside the Abucay Catholic Church and was administered by Tomas Pinpin who is known to be the first Filipino printer. Tomas Pinpin is a native of Abucay, who grew up under the guidance of the Dominican friars and learned the fundamentals of printing from Father Francisco Blanca de San Jose and from a Chinese printer at the University of Santo Tomas named Juan de Vera.

Aside from being the seat of the first printing press in the country, this town also witnessed the bravery and heroism of Filipinos who resisted the colonizers such as Spaniards, Dutch, Americans, and Japanese. This town was the site of the infamous massacre of natives and Spaniards who fought against the Dutch invaders (Ross, 2000). Moreover, this town also plays an important role during World War 2 when War Plan Orange 3 called for two defensive lines across Bataan (Huber, 1992; Morton, 1953).

Furthermore, based on the recent report on the Philippine Registry of Cultural Property (PRECUP) of the NCCA, two registered tangible immovable cultural properties were coming from this town. One is the Abucay Catholic Church, also known as Saint Dominic Parish Church. This 430-year-old Catholic Church was founded by Spanish Dominican friars during the early years of Spanish colonization in the province. It is dedicated to Saint Dominic de Guzman as their patron saint. This church has witnessed the long history of the town such as the Abucay massacre and the establishment of the first printing press in Bataan. Second is the Tomas Pinpin Monument located in Tomas Pinpin Memorial Elementary School in Brgy. Gabon, Abucay. This was erected in tribute to the first Filipino printer.

Despite its vast history and culture, it was found that there are limited studies conducted on mapping and preserving tangible cultural properties of Abucay, Bataan. The researcher believed that as being the first established town and independent missionary center in Bataan, there are still more tangible cultural properties to be identified and preserved within the municipality. For this reason, the researcher saw the need to map the unidentified tangible cultural properties both movable and immovable within the municipality of Abucay and to determine their significance, issues, and conservation measures.

Objectives of the Study

This study aimed to map the tangible cultural properties of Abucay, Bataan.

Specifically, it sought to:

1. Describe the tangible immovable cultural properties of Abucay in terms of history, year constructed, ownership, status, condition, and integrity of the structure, declaration, and significant stories;
2. Describe the tangible movable cultural properties of Abucay in terms of history, year constructed or created, type of acquisition, physical condition, condition and integrity of the object, ownership or jurisdiction, dimensions, declaration, and significant stories;
3. Identify the significance of the identified tangible cultural properties;
4. Identify the issues that affect the cultural properties; and
5. Identify the conservation measures installed to maintain the good conditions or desired wellness of the cultural properties.

Methodology

This study employed Participatory Cultural Mapping as an approach to gathering and analyzing the data. This approach is inclusive in which the researcher and the locals build maps together. The concerns regarding what is to be mapped and how to be mapped are defined collectively (Currie & Correa, 2021). Hence, the researcher, together with the locals such as barangay officials and caretakers, and municipal tourism officers, worked together in identifying, analyzing, and reporting the tangible movable and immovable cultural properties of the town using the Cultural Mapping Toolkit of the National Commission for Culture and the Arts (NCCA). Following this approach, the Cultural Mapping System of the National Commission for Culture and the Arts Cultural Mapping Toolkit of 2019 was used as a process in conducting this study. The process includes six (6) phases such as Scoping and Negotiation Phase, Social Preparation Phase, Training of the Local Team Phase, Data Gathering Phase and Data Validation Phase, and Finalization of Local Culture Phase.

Moreover, in collecting data necessary for this study, three research instruments were used. First is the NCCA Cultural Mapping Form. This mapping form was the primary data collection tool for it documents information on the tangible cultural properties such as history, year constructed or created, dimensions, estimated age, ownership or jurisdiction, significance, common usage, people using the property, and stories associated. It is also used to assess the current conditions, problems and constraints, and conservation measures. The second instrument used was the semi-structured interview questionnaire. Semi-structured interviews provide for two-way dialogue in a concentrated manner thus allowing open spaces for discussion. They are widely used to convey material, as well as to extract it. According to Doyle (2020), before performing an interview, the interviewer has a planned series of questions that they would use however, the interview is intended to be conversational. The content of this questionnaire was derived from the Cultural Mapping Toolkit of the National Commission for Culture and the Arts. Lastly, the document analysis was used in reviewing and analyzing pertinent records such as reference books, memorabilia, magazines, and other reading resources featuring movable and immovable cultural properties.

Furthermore, the participants of this study are the locals, especially those caretakers who preserved the movable and immovable cultural properties, as well as barangay officials and municipal tourism officers who possessed the qualifications set by the researcher such as (1) must be born and raised in the town of Abucay, and (2) must be knowledgeable of the town's cultural heritage. On the other hand, to determine whether the identified tangible cultural property is important or not, the researcher used the seven criteria set in Article V Section 4 of the Republic Act 10066 or the National Heritage Act of 2009 in which one of these seven criteria must be met: (1) works of *Manlilikha ng Bayan* (Local Artist); (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); (6) Structures dating at least 50 years old; and (7) archival materials or old documents dating at least 50 years old (unless declared by the National Archives). Moreover, the parameters adopted from the study of Noor et al (2019), as cited in Besmonte (2020), were used for analyzing the condition of both movable and immovable cultural heritage.

Finally, triangulation was used as a technique for analyzing the results from different methods of data collection. Triangulation, according to Noble & Heale (2019), is a way to improve the credibility and legitimacy of results. Triangulation is an attempt to help analyze and describe complicated human actions utilizing a combination of approaches to provide a more balanced interpretation to readers. It also includes a collection of datasets that clarify several various facets of a phenomenon of concern. In this research,

the researcher triangulated the results of the semi-structured interview, the documented properties using the NCCA Mapping form, and documentary analysis. Furthermore, the results were categorized into two groups: tangible movable and tangible immovable cultural properties. The significance, issues, and conservation measures of the identified cultural properties emerged after employing the thematic analysis procedure of Braun & Clarke (2006).

Results and Discussion

The term tangible cultural properties refers to actual items created, preserved, and passed down through generations within a single society. This can be classified as either movable or immovable. Sculptures, furniture, paintings, coins, and manuscripts are all examples of moveable cultural property. While immovable cultural properties are those that cannot be relocated from their location, such as historical structures, monuments, and archeological sites. As per the findings of this study, the researcher identified seven (7) immovable and nineteen (19) movable tangible cultural properties of the town.

1. Tangible Immovable Cultural Properties

Table 1
Tangible Immovable Cultural Heritage of Abucay, Bataan

Name	Category	Year Constructed	Ownership	Status	Condition of the Structure	Integrity of the Structure	Declaration	Year Declared	Installed by
St. Dominic de Guzman Church	Churches, Temples and Places of Worship	1588	Private	Occupied	Good	Unaltered/ Original site	National Historical Landmark	1939	Philippine Historical Committee (PHC)
San Antonino de Florencia Parish	Churches, Temples, and Places of Worship	Around 1600's	Private	Occupied	Good	Altered/ Original site	None	None	None
Manlapaz Residence	Heritage Houses/Vernacular Architecture	Unknown	Private	Occupied	Good	Altered/ Original site	None	None	None
Furnace "Pugon" of Limcangco Bakery	Heritage Houses/Vernacular Architecture	1972	Private	Not Occupied	Fair	Unaltered/ Original site	None	None	None
Jose P. Rizal Monument	Monuments and Markers	1925	Public	Occupied	Good	Unaltered/ Original site	National Historical Landmark	1925	Philippine Historical Committee (PHC)
Mabatang Marker	Monuments and Markers	1945	Public	Occupied	Good	Altered/ Original site	National Historical Landmark	1945	Philippine Historical Committee (PHC)
National Historical Commission Marker	Monuments and Markers	1968	Public	Occupied	Fair	Unaltered/ Original site	National Historical Landmark	1968	National Historical Commission (NHC)

As shown in Table 1, two of the town's identified immovable cultural properties are churches, one of which is the St. Dominic de Guzman Church, also known as the Abucay Church. The St. Dominic de Guzman Church is a 17th-century Baroque church located in Brgy. Laon, Abucay, Bataan, Philippines.

The church is now administered by the Roman Catholic Diocese of Balanga. For being the oldest church in Bataan and one of the oldest in the country, the Philippine Historical Committee (PHC) designated this church as a National Historical Landmark in 1939. According to a recent NCCA report, this Abucay church is a recognized tangible immovable cultural property in the Philippine Registry of Cultural Properties (PRECUP) for the year 2021. On the other hand, the Mabatang Church, or the San Antonino de Florencia Parish is regarded to be Bataan's oldest chapel according to its parish priest, Father Milver Cruz, and residents. The church is built entirely of bricks believed to be fragments of the old Mabatang church. Additionally, the ancestral home of the Manlapaz family, situated at Silva St. Mabatang Abucay Bataan, is regarded to be the oldest surviving Spanish house at Brgy. Mabatang, Abucay. It was constructed during the Spanish period and is believed to be over a hundred years old. Another historic building in town is the Limcangco family's "Pugon". Finally, when it comes to monuments and markers, the Jose Rizal monument in front of the Abucay Town Plaza is said to be the town's first statue of the Philippine National Hero. It stands at a height of 17ft and a width of 4.565 m. and has a marker of NHCP. Apart from the monument, there are also historical markers in town, such as the Mabatang Mark or the Abucay – Morong Line marker, which commemorates the bloody fighting between the Filipino-American troops and Japanese forces in Barangay Mabatang, Abucay.

2. Tangible Movable Cultural Properties

As shown in Table 2, fifteen (15) of the town's identified tangible movable cultural properties are religious objects, all of which are associated with Roman Catholicism. This finding may be attributed to the town's having the first church and first organized pueblo in the province. The Santa Catalina de Siena of the Manlapaz family is one of these religious objects. Santa Catalina's image is a treasure passed down through generations to its present keeper. It is thought to have arrived in the Philippines with San Antonino a century ago, according to the town's priest. According to the family story, the image was discovered under the steps of the ancestral house during the Japanese period. Initially, the image was titled *Apo Nonoversen*. The image was recognized as Santa Catalina by the elderly relatives based on the shape of the sculpture's hands for holding a sword and palm, the saint's symbol. The second object is the Manlapaz family's San Antonino de Florencia. This image is regarded as the oldest religious image in the whole Mabatang. It is estimated to be more than one hundred years old and was passed down through generations. The third is St. Jude which was constructed in 1966. During Holy Week, the procession of St. Jude's image is lined up. The fourth is the Olaya family's Santa Maria and Santo Niño. This image has been passed down through generations for over sixty years. The image was brought and donated from Cebu by Leon Bascarra, a local artist. The Immaculate Conception is the fifth. Pascuala Estrella Balderia donated this image in 1955, when she was elected *hermana mayor* of the town. This was given to Abucay residents and is now in the custody of Mrs. Helen Ronquillo and church authorities. From the 1950s until the 1990s, Hijas de Maria utilized this as a processional image for Flores de Mayo. La Purissima Concepcion is the sixth. This is thought to be a pre-war religious image. This was the first image to be used as a processional image by loving individuals through their shoulders, or what they referred to as "*andas*." Although the original owner of the image is unknown, it is presently in the custody of Dr. Joel de Guzman's family. St. Domingo de Guzman is the seventh. It is often referred to as '*Apo Inggo*' or '*Festijado*' and is one of the first images of St. Dominic de Guzman in Abucay. Rosalina and Clemente Magtanong donated this image, which was installed at the altar in the 1950s to 1960s, prior to the altar's renovation. The eighth is Abucay's San Jose. This is the town's earliest surviving image of St. Joseph. Engracia De Leon Salaya was the original owner of this image, which is fully made of wood and believed to be constructed in the 1920s. The ninth is Jesus' Sacred Heart.

Table 2
Tangible Movable Cultural Heritage of Abucay, Bataan

Name	Category	Year/ Date Produced	Type of Acquisition	Physical Condition	Integrity of the Object	Condition of the Object	Declaration	Year Declared
Santa Catalina de Sienna	Religious Object	Unknown	Inherited	Fading	Unaltered	Good	None	None
San Antonio de Florencia	Religious Object	Unknown	Inherited	Fading	Unaltered	Good	None	None
St. Jude	Religious Object	1966	Manufactured	Fading	Unaltered	Good	None	None
Santa Maria and Santo Niño	Religious Object	Unknown	Inherited	Tears/break and Fading	Unaltered	Good	None	None
Immaculate Concepcion	Religious Object	1950's	Donated	None	Altered	Excellent	None	None
La Purissima Concepcion	Religious Object	1930's	Donated	Tears/break and Fading	Unaltered	Fair	None	None
Apo Inggog/ Sto. Domingo de Guzman	Religious Object	1950's	Donated	Tears/break	Altered	Good	None	None
San Jose of Abucay	Religious Object	1920's	Inherited	Stains and Missing parts	Unaltered	Good	None	None
Sacred Heart of Jesus	Religious Object	1950's	Donated	Tears/break, fading, and missing parts	Unaltered	Good	None	None
Immaculate Heart of Mary	Religious Object	1950's	Donated	Tears/break, fading, and missing parts	Unaltered	Good	None	None
Holy Rosary and St. Dominic de Guzman	Religious Object	1950's	Donated	Tears/break and missing parts	Altered	Good	None	None
Nuestra Senora del Santisimo Rosario de Abucay	Religious Object	1940's	Donated	Tears/break	Unaltered	Good	None	None
Sto. Entierro	Religious Object	1942	Inherited	Fading	Unaltered	Good	None	None
Nuestro Senor Jesus Nazareno	Religious Object	1900's	Inherited	Fading	Altered	Good	None	None
Mahal na Apo Sta. Cruz	Religious Object	1774	Inherited	Fading and molds	Unaltered	Good	None	None
Portrait: Florentina De Silva	Archival Holdings	Unknown	Inherited	Tears/break, fading and molds	Unaltered	Good	None	None
Singer: Sewing Machine	Ethnographic objects	1960's	Inherited	Tears/break, fading. Missing parts, and molds	Unaltered	Good	None	None
Large Pot (Lifetime)	Ethnographic objects	1938	Inherited	None	Unaltered	Good	None	None
Plantsang de Uling	Ethnographic objects	Unknown	Inherited	Tears/break	Unaltered	Good	None	None

Don Narciso and Doña Francisca Baluyot donated this image on October 7, 1951. This image of the Sacred Heart of Jesus was placed on the left side of the altar for over fifteen to twenty years. The tenth is Mary's Immaculate Heart. Like the Sacred Heart of Jesus image, this one was donated by Don Narciso

and Doña Francisca Baluyot on October 7, 1951. Both the Sacred Heart of Jesus and the Immaculate Heart of Mary has been assigned to the '*Apostolado ng Panalangin*'. The Holy Rosary and St. Dominic de Guzman are the eleventh. This was donated on October 7, 1951. Prior to the altar's renovation in the 1980s, these images were placed in its center. Nuestra Señora del Santisimo Rosario de Abucay is the twelfth. As with the other images, this was donated in the 1940s by Don Narciso and Doña Francisca Baluyot. The thirteenth is Efren Salazar's Sto. Entierro. Santo Entierro is one of the community's oldest images, it is the focal point of veneration during the annual procession performed during Holy Week, for the procession on Good Friday. The fourteenth is the Nuestro Señor Jesus Nazareno of Agrado family. On its feast day, every 9th of January, worshippers adore this image and engage in annual traditions of novena and procession or *traslacion* to pray and respect the said image. The *Mahal na Apo Sta. Cruz* is the fifteenth. Mrs. Elsie Salandanan states that the cross was initially enshrined in 1774 and was discovered in a bonfire with rubbish. The cross is reported as being smaller than its present size. Mariang Iye (the ancestors of the Baluyot Family) is said to have discovered the cross and moved it from Batangas to Abucay, Bataan, where the Abukeños, particularly in Barangay Omboy, continue to venerate the cross which provides them with hope and answers to their prayers.

Apart from religious objects, Abucay is also rich in other forms of movable cultural properties. One of them is a portrait of Doña Florentina De Silva, the ancestor of the Manlapaz-Dela Rosa family in Mabatang. During the Spanish period, Doña Florentina De Silva was the wife of Mabatang's community leader. Her portrait is often presented in displays of antique cultural items for the benefit of the Abucay residents. The frame is made of wood and was manufactured during the owner's grandmother's time, which is more than a hundred years ago. Another object is the Leonardo family's Singer: Sewing Machine. This sewing machine was purchased in the 1960s and was formerly held by Maxima Caragay Dela Fuente, former Mayor of Abucay, Bataan. This was inherited by Mr. Oliver Bactad Leonardo, one of Mayor Maxima Caragay Dela Fuente's successors. It is utilized to create the former Mayor's clothing for political and formal meetings. The third is the Leonardo family's Large Pot. Maxima Caragay Dela Fuente, former Mayor of Abucay, Bataan, had possessed this huge pot (Brand: Lifetime). As indicated on the pot, it was manufactured in 1938. Finally, *Plantsang de Uling*. Maxima Caragay Dela Fuente, former Mayor of Abucay, Bataan, once possessed this flat iron. Mr. Oliver Bactad Leonardo, one of the relatives, inherited the flat iron.

3. Significance of Tangible Cultural Properties of Abucay, Bataan

Abucay's identified tangible cultural properties are significant to its people for five primary reasons. First, religious objects helped people in recovering from severe life tragedies. For instance, many people write their prayers and pleas on a scrap of paper and place them in the hands of St. Antonino of Mabatang's image in the hope that this would be granted. This has been the tradition of many San Antonino believers since their forefathers' time. Second, religious objects were used in significant religious celebrations and events. For example, from the 1950s until the 1990s, Hijas de Maria used the La Inmaculada Concepcion of Abucay as a processional image during Flores de Mayo. Third, the locals thought that the town's historic churches, such as the Abucay and Mabatang churches had a unique history behind their construction, façade, and bricks that made up the structure. By appreciating the importance of these churches, the residents said, they may gain a better knowledge of who and what they are as Abuceños. Fourth, the documented buildings like the Manlapaz ancestral house have historical and political importance in the town. It is where the community members seek help with their needs as part of the barangay chief's service and where political leaders made transactions and choices for the town of

Mabatang. On the other side, the Limcangco Family's bakeshop has been providing bread and pastries to the Abucay for over 60 years. Finally, the identified properties aid in the development of a shared sense of identity as Abukeños. These properties are valuable to the people because they provide information about their ancestors and how their community has grown through time. Additionally, it allows people to commemorate their forefathers' bravery against colonizers and pay tribute to their local heroes.

4. Issues of Tangible Cultural Properties of Abucay, Bataan

The following are the primary issues associated with conserving these tangible cultural properties. First, natural disasters like typhoons and floods threaten the conservation of these cultural properties. The residents believed that almost all their tangible cultural properties were at risk owing to the town's recurrent flooding caused by major typhoons or even monsoon rainfall. Second, heat from the sun and dust may cause problems with these properties. Due to direct exposure to sunlight, the body components of religious objects have deteriorated, resulting in several fractures and color fading. Third, there is a deficiency in the proper care, maintenance, and storage of tangible cultural properties. While some of the identified heritage objects remain intact, they do have difficulties such as color fading, missing parts, molds, and many more. The caretakers recognized that these problems stem from their failure to properly care for, handle, and store cultural objects. Maintenance issues are also evident in the old churches and buildings. For example, due to its old age, the wood materials of the Manlapaz ancestral house are destroyed.

5. Conservation Measures of Tangible Cultural Properties of Abucay, Bataan

In addressing issues confronted by the identified cultural properties, the following are the conservation measures taken by their owners and caretakers. First, the owners and caretakers maintain the religious images by cleaning and repainting the faded body and chirping the clay regularly. Second, the administrators of the town's two historic churches opted to restore the old churches to preserve their historic coral brick stones. Additionally, they want to partner with the Philippine National Historical Commission and other cultural preservation organizations to maintain the province of Bataan's oldest churches. Concerning the Manlapaz ancestral house, they often treat the wooden components of the structure with wood treatment. Finally, the Local Government Unit takes conservation measures by repainting and cleaning the town's monuments and historical markers at least once a year.

Conclusions

Abucay's rich history and culture are evident in its tangible cultural properties. Due to the religious influence on its history, most of the identified cultural properties are related to Roman Catholic beliefs and practices. These cultural properties are vital and meaningful to the people because they reflect their long history, culture, and religious beliefs, all of which contributed to the development of their sense of collective identity. Regrettably, these cultural properties are currently threatened by environmental disasters, the sensitivity of the materials, and a lack of training and knowledge on the proper handling of tangible cultural property. Nonetheless, the locals are quite receptive to conserving these properties and objects by applying simple techniques. Finally, this study demonstrates the conventional thinking that history and culture are inextricably linked. They are strongly intertwined and may be explored concurrently using material objects, both movable and immovable. Thus, the result of this study can be used in teaching the locals about the rich history and culture of their town.

Recommendations

The following recommendations are made in light of the aforementioned findings.

1. It is strongly recommended that the municipal administration of Abucay, in collaboration with the BPSU and non-governmental organizations, develop a set of policies for the conservation of the identified tangible heritage. Additionally, they may organize follow-up studies to map other cultural properties within the town, such as intangible and natural assets.
2. Collaborations with the local government, academia, and private organizations should be strengthened to promote Abucay, Bataan's cultural and historical treasures.
3. The municipal administration should conserve Abucay's tangible cultural heritage with the assistance of BPSU in order to attract tourists and heritage conservation enthusiasts in learning the history and culture of the town.
4. The identified tangible cultural heritage must be included in mainstream curricula, particularly in teaching Social Studies in basic education through the collaborative effort and support of the Department of Education-Division of Bataan, Bataan Peninsula State University, the National Commission of the Culture and Arts, and the Municipal Government of Abucay.
5. The results of this study may be the basis of the Bataan Peninsula State University (BPSU) for the establishment of the envisioned Center for Bataan Studies.
6. Finally, it is suggested that a similar study be undertaken in the same locality to establish trustworthiness and validate the data presented in this paper.

References

- Alamil, L.G., Carabeo, F.V., Enriques, L.L., & Ganzon, V.V. (1987). *BATAAN: Isang balik-tanaw hanggang 1941*. APO Production Unit, Inc.
- Bascara, C. (2010). *A history of bataan (1587-1900): Scanning its geographic, social, political and economic*. University of Santo Tomas Publishing
- Besmonte, E. L. (2020). Mapping of the tangible and intangible heritage of Tabaco City, Philippines. *R & D Journal*, 23(1). https://journal.bicol-u.edu.ph/assets/journal_pdf/5%20Besmonte_47-58.pdf
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Currie, M., & Correa, M. M. (2021). Tangibles, intangibles, and other tensions in the Culture and Communities Mapping Project. *Cultural Trends*, 31(1), 88–106. <https://doi.org/10.1080/09548963.2021.1910491>
- DILG. (2013). DILG LGU Profile. <https://lgu201.dilg.gov.ph/view.php?r=03&p=08&m=01>
- Doyle, A. (2022). What is a semi-structured interview? *The Balance*. <https://www.thebalancecareers.com/what-is-a-semi-structured-interview-2061632>

Noble, H., & Heale, R. (2019). Triangulation in research, with examples. *Evidence-Based Nursing*, 22(3), 67–68. <https://doi.org/10.1136/ebnurs-2019-103145>

Huber, T. (1992). *The American Bataan Campaign December 1941 to April 1942*. USA: U.S. Army Center of Military History.

Morton, L. (1953). *The war in the Pacific: The fall of the Philippines*. Washington D.C, USA: Center of Military History, United States Army.

National Commission for Culture and the Arts (2019). *Cultural mapping toolkit: A guide for participatory cultural mapping in local communities*. <https://ncca.gov.ph/about-ncca-3/ncca-cultural-mapping-program/>

Noor, S. M., Mei, C. S., Ibrahim, I. S., Nabilah, N., Sarbini, M. H. O., & Khiyon, N. A. (2019). Heritage building condition assessment: A case study from Johor Bahru, Malaysia. Paper presented at *the IOP Conference Series: Earth and Environmental Science*.

PhilAtlas. (n.d.). <https://www.philatlas.com/>

Ross, C. D. (2000). *Bataan Profile. Balanga, Bataan, Philippines*. Provincial Information Office.

Copyrights

Copyright of this article is retained by the author/s, with first publication rights granted to APJAET. This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution-Noncommercial 4.0 International License (<http://creativecommons.org/licenses/by/4>).