

BACHELOR OF ARTS IN MULTIMEDIA STUDIES

Capstone/Special Project



**UNIVERSITY OF THE PHILIPPINES
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BACHELOR OF ARTS IN MULTIMEDIA STUDIES

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Project TALA: A Virtual Exhibit Prototype Celebrating P-Pop, Philippine History and Culture, and Historical and Cultural Advocacy in Web Virtual Reality (VR)

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31 August 2024

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Acceptance Page:

This paper prepared by **RENAI A. DE VERA** with the title: “**Project TALA: A Virtual Exhibit Prototype Celebrating P-Pop, Philippine History and Culture, and Historical and Cultural Advocacy in Web Virtual Reality (VR)**” is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Course.

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Biographical Sketch

Born in Dagupan City, Pangasinan on August 12, 2003, Renai A. De Vera was born into a family of one older sister and two caring parents. She resides in Binmaley, Pangasinan, and is a full-time BA Multimedia Studies student at the University of the Philippines Open University. She completed her Nursery to Grade 10 levels at Grace Baptist Learning Center in Lingayen, Pangasinan, and completed her Senior High School levels at Kingfisher School of Business and Finance in Dagupan City, Pangasinan.

Renai is interested in certain aspects of pop culture, such as K-pop, P-pop, anime, and video games. She is interested in learning other languages, such as Korean, Japanese, and Pangasinan. She also likes to practice graphic design when she gets the inspiration and time to do so. She also possesses adequate skills in website design and development.

Renai aspires to be a graphic designer, a 3D modeler, or to acquire a job that enables her to apply her digital and computer skills, particularly those she gained during her UPOU BAMS journey.

For her major accomplishments, she became a graphic design intern for Cornerstone Entertainment Inc. during September - December 2023, and she passed the Civil Service Exam - Sub Professional in August 2023.

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believe in Filipino creativity and ingenuity, as well as delve into developing my cultural awareness and education, through ALAMAT's unique concept.

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ABSTRACT

There is an urgent need to address the decline in interest and deterioration of Philippine arts and culture, especially indigenous and traditional arts and culture. When encouraged and motivated to engage with Philippine arts, culture, and history, the youth can become potential contributors to the promotion, appreciation, and preservation of culture.

Edutainment is the main theoretical basis of the study, wherein: 1) ALAMAT, a Philippine pop boy group with the concept of “combining both traditional and modern Philippine cultural elements with Western/global influences in the various facets of their music, including dance, fashion, and iconography”, can be considered as using edutainment as they foster cultural awareness and education through their concept and revelations of which elements/references they’ve used as well as a certain amount of educational content; 2) virtual exhibits use edutainment for visitors or users comprehend info better with interactive features; and 3) a combination of the two, wherein a virtual exhibit can be created to present ALAMAT’s concept of promoting Philippine culture, the Philippine elements/references they’ve used, and the significance of their concept in relation to education on Philippine arts, culture, and history.

This practice-based Special Project aims to explore the possibility of creating a virtual exhibit using A-frame, Glitch, and Blender, which will present ALAMAT’s concept, discuss their concept by presenting Philippine historical and cultural elements/references they’ve used for select music videos (namely, “kbye”, “Maharani”, and “Dagundong”), and demonstrate the significance of such a concept especially in relation to cultural awareness and education, with the position that

ALAMAT and their concept may contribute to the education on Philippine arts, culture, and history with the youth as the target audience.

The study concludes that creating a virtual exhibit is feasible, though improvements are necessary, such as enhancing accessibility, refining 3D models, and incorporating more interactive features to boost educational and immersive qualities. This project serves as a foundation for future research on the potential of edutainment in virtual exhibits to promote the education of Philippine arts, culture, and history.

Keywords: Virtual exhibit; Virtual reality (VR); Web Virtual Reality (WebVR); Philippine pop (P-pop); ALAMAT; cultural education, cultural awareness, cultural promotion; edutainment

I. INTRODUCTION

Statement of the Problem

In today's Philippine society, globalization and modernization are more evident than before. While this can mean progress or increased innovation in sectors like healthcare and information and communications technology, the same cannot be said for the Philippine arts and culture sector, especially indigenous and traditional arts and culture. As studies have observed, we're witnessing a decrease in interest in and deterioration of the aforementioned due to concerted effects of contributing factors. Thus, there is a need for today's generation and future ones to become active participants in contributing to cultural preservation.

On the other hand, thanks to the benefits and affordances of advancements in information and communication technology (ICT), the use of the concept of 'edutainment' (education + entertainment) increases in the realm of pedagogy. Examples of products used for edutainment are educational games and virtual reality (VR) simulations or experiences. Considering the possibility of harnessing the benefits from the use of such a concept, this study delves into the possibility of the creation of a multimedia product, specifically a virtual exhibit, that aims to use edutainment to contribute to education on Philippine arts, culture, and history.

Back in 2021, the researcher stumbled upon ALAMAT, a multilingual and multiethnic Filipino boy group formed by Viva Entertainment and Ninuno Media with a unique and interesting concept of "combining both traditional and modern Philippine cultural elements with Western/global influences in the various facets of their music, including dance, fashion, and iconography", as stated in the description of the group's YouTube videos. Initially, the group had 9 members from different

provinces, but now consists of 6 members, namely: Taneo (an Ilocano from Tabuk City, Kalinga), Mo (a half-Filipino, half-Black American from Castillejos, Zambales), Jao (a Kapampangan from Magalang, Pampanga), Tomas (a Bicolano from Tabaco City, Albay), R-ji (a Waray-Waray from Borongan, Eastern Samar), and Alas (a Bisaya from Davao City). The researcher discovered them through the music video for their debut single “kbye”. From 2022, the researcher continued to explore ALAMAT's concept thanks to fan discussions on social media platforms like Twitter and YouTube, as well as the informative tweets from ALAMAT's Twitter account and from their creative director Jason Paul Laxamana concerning the various Philippine historical and cultural elements/references they use. In the process, she consumed educational content from and related to the group, such as [Kirby Araullo's reaction to the “kasmala” music video](#) and [Xiao Chua's analysis of ALAMAT's outfits infused with cultural and historical references for the “kbye” music video](#).

After a while, the researcher understood that the group's concept can serve as ‘edutainment’, as content such as the aforementioned enables cultural awareness and education. The potential of the group and their concept was recognized, and ALAMAT is currently one of the popular P-pop boy groups, famous for their musical talents, discography, and dedication to promoting Philippine culture through consistency in such branding and concept.

Aligning the two previous statements of the aim for contributing to education on Philippine arts, culture, and history with the use of edutainment and ALAMAT's potential to enable cultural awareness and education through their concept and a certain amount of educational content, this study also explores the possibility of the creation of a virtual exhibit (as stated, to harness the benefits of edutainment) that will present ALAMAT's concept, discuss their concept by presenting Philippine

historical and cultural elements/references they've used for select music videos, and the significance of such a concept especially in relation to cultural awareness and education, with the position that ALAMAT and their concept may contribute to the education on Philippine arts, culture, and history with the youth as the target audience. In addition, this practice-based project takes inspiration from ALAMAT's creativity and 'edutainment' concept, [D Story Co](#)'s ability to understand and integrate the aesthetics of K-pop concepts in their works, and [360 Virtual Tour of the National Museum of Fine Arts](#), to serve as a continuation, or an 'upgrade', of the researcher's [MMS 194 New Media Art Final Project](#).

Therefore, this study aims to answer the following question:

- How can the researcher explore the possibility of the creation of a virtual exhibit that will present ALAMAT's concept, discuss their concept by presenting Philippine historical and cultural elements/references they've used for select music videos, and demonstrate the significance of such a concept especially in relation to cultural awareness and education, with the position that ALAMAT and their concept may contribute to the education on Philippine arts, culture, and history with the youth as the target audience?

Objectives of the Study

This study aims to achieve the following objectives:

General Objective

- To demonstrate the potential of edutainment through virtual exhibits, Philippine pop (P-pop), or a combination of the two and its significance in relation to education on Philippine arts, culture, and history;

Specific Objectives

- To design and develop a virtual exhibit that demonstrates an example of the promotion of Philippine history and culture through integrations of Philippine historical and cultural elements/references in different aspects of P-pop (song, music video, choreography, and fashion) and the significance of such a concept;
- To explore the possibility of designing and developing a virtual exhibit using A-frame, Glitch, and Blender, that features a curated collection of ALAMAT's integrations of Philippine historical and cultural elements/references in select music videos (composed of media elements such as videos, images, and 3d models), accompanied by brief descriptions/backgrounds of said elements/references derived from further research, to further provide cultural education and awareness; and
- To identify and discuss the significance of 'edutainment' through virtual exhibits discussing Philippine historical and cultural elements/references, Philippine pop groups with the concept or aim to promote Philippine arts,

history, and culture, such as those similar to ALAMAT's concept, or the combination of both.

Significance of the Study

This project has the potential to benefit several groups, including:

- **Advocates for Philippine arts, culture, and history and Educators** - By designing a virtual exhibit, this study contributes to education on Philippine history, arts, and culture, which is necessary for the preservation and promotion of Philippine culture. It serves as an educational tool that raises cultural awareness and cultural education, especially among the youth, through engaging and modern platforms like virtual reality and P-pop.
- **ALAMAT** - The exhibit can contribute to the effective communication of ALAMAT's concept/advocacy of promoting Philippine culture to a wider audience and demonstrate the significance of such a concept through an interactive experience.
- **Magiliws (ALAMAT's fans)** - The exhibit can provide fans with a more interactive and interesting experience, allowing them to learn more about ALAMAT's concept and its cultural significance. It will also hopefully enlighten them on the significance of promoting Philippine culture and cultural awareness and cultural education.

- **P-pop industry** - The project can inspire creatives in the P-pop industry to explore the use of virtual technologies like web VR to enhance their work.
- **Educational Institutions** - The virtual exhibit can serve as a supplemental tool for education on Philippine history, arts, and culture.
- **Tourism and Cultural Promotion Organizations** - The project can inspire these organizations to use virtual technologies to provide cultural experiences that could potentially attract global audiences interested in Philippine culture.
- **General Public** - The exhibit can contribute to a broader understanding and appreciation of Philippine history, arts, and culture among the general public.
- **Tech Enthusiasts** - Those interested in virtual technology can be encouraged to develop projects showcasing the capabilities of WebVR or virtual exhibits for creative and cultural expression.

Scope and Limitations of the Study

This practice-based project will focus solely on the creation of a virtual exhibit with the use of the following tools/platforms: A-frame, Glitch, and Blender. Moreover, due to the researcher's beginner-level knowledge and skills concerning coding using A-frame and 3D-modeling using Blender, there will be certain limitations concerning the production of the exhibit. Moreover, the virtual exhibit is developed to be accessed and explored through a PC/laptop with a keyboard and mouse. Access

and exploration through other devices may entail additions on the codes of the exhibit.

Meanwhile, the exhibit will only discuss:

- The Philippine historical and cultural elements/references ALAMAT used (in song, music video, choreography, and fashion) in the music videos of "kbye", "Maharani", and "Dagundong" - It will not cover other songs such as b-sides or theme songs, and integrations of Philippine cultural elements outside of music videos (like album art covers or outfits infused with traditional elements worn by members for events) will also not be discussed.
- The significance of their concept in relation to education on Philippine arts, culture, and history or contributing to cultural awareness and education.

II. REVIEW OF RELATED LITERATURE

The State of Philippine Arts and Culture and Philippine History Among Filipino Youth

According to a study conducted by Villa (2023) that investigated the senior high school respondents' awareness levels and perceptions of Filipino culture and heritage, it was found among the respondents that their awareness levels concerning aspects of Philippine culture such as traditional dresses, dances, and food are low and that these can be attributed to the following: (a) vanishing of cultural heritage; (b) meagre preservation and integration of Filipino culture in teaching; and (c) Filipino cultural heritage dilemma. In addition, the study has posited that the respondents' attitude and lack of interest in understanding their culture may be attributed to students' lack of awareness of their own culture or the Filipino culture.

Meanwhile, according to a study by Balite and Robles (2020), it has been found that there is still a certain amount of Philippine traditional games familiar among its respondents, although they are also unfamiliar to a significant percentage of such games concerning the list of Philippine traditional games the researchers presented to them. Such may be attributed to factors such as the hold of digital technologies and the Internet as well as its evolution, the reducing desire to do recreational activities that require one to be physically active, and Western influence. The resulting decline of Filipinos on playing Philippine games brought about negative effects which the researchers have cited as the following: (1) the holistic effects brought by these games through engagement has radically weakened, (2) the

essence of awareness to environment, creativeness, and innovativeness subsidies, and (3) these games are part of Filipino culture but are in danger of vanishing.

Another example would be one concerning Philippine traditional or folk dances. According to the study by Lobo (2022), it investigated the personal experience and interest of the study's student respondent and found that: 1) a relevantly high percentage of the respondents has indicated having only an average experience in Philippine traditional dances, 2) respondents indicated high interest in learning folk dance in respect to dance steps, music, costume and dance history, and 3) the level of personal experience and level of interest of students to Philippine traditional dances are significantly related to each other.

Aside from factors for the decreasing interest in or deterioration of Philippine arts and culture from the academe, we also have factors from society in general derived from De Leon (2022), such as the following: 1) high regard given to arts originating from the West compared to relevantly low prestige regarded to Philippine folk or traditional arts, 2) underrating of Philippine arts to being considered as crafts, 3) negotiation or bargaining on prices of locally-made artworks, leading to increasing the artists' tendency to find other means of livelihood, and 4) limitation of art to the professionals and the elite. The researcher would also like to posit that contributing factors to such a decrease in interest and deterioration would be the persistence of colonial mentality and the influence of other countries, especially concerning their cultures.

Moving on to Philippine history, the researcher encountered difficulty finding studies on student performance in Philippine history. Instead, a study by Rivadilla et al. (2017) was found, drawing on gamification to contribute to the enhancement of

student knowledge in Philippine History. This study resulted in a product in the form of a mobile game application with a certain amount of content revolving around information from the said subject.

All throughout the studies laid out so far, certain common themes were found among them: 1) the emphasis on the significance of the role of Philippine education, schools, or educators in promoting or maintaining the existence and thriving of Philippine arts, culture, and history as well as instilling, awakening, and fostering patriotism among the youth; 2) the decline on today's generation or youth's interest, awareness, or knowledge concerning Philippine arts, culture, and history; and 3) the increasing importance of raising cultural awareness and continuously facilitating cultural education for them to understand, appreciate, and preserve Philippine arts and culture.

Moreover, according to the National Commission for Culture and the Arts (NCCA) (2015; 2023), they developed the Philippine Cultural Education Plan (PCEP), which later turned in to the Philippine Cultural Education Program, that is defined as “a blueprint for developing greater awareness, understanding, and appreciation of the Philippine arts and culture among Filipinos”. The plan was indicated to aim for the addressing of concerns concerning Philippine arts and culture that are of interest for the essence of significance of this study, such as the following:

- the country's leaders and decision makers do not give importance to culture as a vital component in national development
- support for cultural development, heritage preservation and promotion, and cultural education has been generally neglected

- Among Filipinos in general, there is a lack of understanding and appreciation of Philippine culture and its importance to their lives and to the nation
- Cultural education has not been given priority in the country's formal education system;
- Basic education does not clearly identify and define the basic socio-cultural concepts that need to be taught to students and neither are these defined in the textbooks or instructional materials for the teachers and students;
- Arts subjects are given less time in the school curriculum compared to the other subject areas;
- Many artistic and cultural organizations, both government and non-government, have cultural education programs but these programs are not designed and implemented in a coordinated manner for greater impact;
- Textbooks and instructional materials on arts and culture are insufficient;
- that the media which is seen as a potent tool in cultural education has not been fully explored and maximized.

Adding to the aforementioned, De Leon (2022) also points out that the Philippine education system can be considered highly Westernized and thus, not culturally appropriate.

Thus, it can also be posited that, in order for the youth to be involved and engaged in Philippine arts, culture, and history, as they can potentially contribute to cultural promotion, appreciation, and preservation, there is a need to demonstrate

their significance and instill and foster interest and passion concerning the aforementioned.

The Significance of ALAMAT's concept

One of the popular genres in the contemporary Philippine music scene is Philippine pop (P-pop), which had its revival due to the influences of Korean pop (K-pop) (Domingo, 2021), as it has existed even before the spread of K-pop to other countries given the existence of groups such as the Sexbomb Girls, XLR8, and Chicser. The genre has several characteristics that distinguish it from its popular counterparts. One of these is the use of vernacular or Tagalog language (Domingo, 2021), and there have been instances where certain P-pop groups or artists such as Felip of SB19, ALAMAT, and G22 have used different Philippine languages in their songs. Additionally, P-pop often incorporates elements/references to Philippine culture. For example, SB19's song "Mana" is inspired by the Philippine mythical creature "*manananggal*", while some P-pop concepts are based on specific periods of Filipino pop culture. For example, part of BINI's "I Feel Good" music video pays homage to Y2K Filipino pop culture. (Rey, 2023). Overall, P-pop shares similarities with other pop music genres, while also having unique characteristics that make it stand out. Thus, it can be argued that while influences from international music trends are evident, it is also evident that we've indigenized the pop genre to formulate our own genre that suits our culture.

Nowadays, globalization has been more adamant than ever, and thus, there is a pressing need for cultural promotion and preservation. According to Pineda (2023), it is imperative to conserve Philippine culture because it can help future generations to understand their roots, significant aspects of their society, and our national identity. It will also contribute to creating a sense of community, promoting traditional arts, and preserving core values.

Popular music, particularly our very own P-pop genre, can convey cultural significance and promote cultural awareness, representation, and education. A study by Placido et al. (2022) has demonstrated that P-pop groups and their content can promote Philippine tourism and culture. The study's findings indicate that P-pop content highly features Philippine destinations, transportation, food and beverage, and culture. Such P-pop content can potentially promote the country's tourism industry through culture, giving awareness to fans and influencing their perceptions (i.e., increasing the travel motivation of Filipino fans). The aforementioned can be posited as similar to how the Hallyu wave, especially K-pop and K-dramas, have contributed to the promotion of South Korea's culture and tourism industry, as cited in several studies (Placido et al., 2022; Igno and Cenidoza, 2016; Domingo, 2021). Thus, it can be inferred that we can learn from how K-pop was used as a vehicle or means to promote Korean culture and explore the potential of P-pop, especially in terms of its possible social, cultural, and economical contributions.

ALAMAT is a P-pop group that stands out due to their unique concept, as suggested by various studies. According to Iglesias and TMT (2021, as cited in Placido et al., 2022), the music of ALAMAT offers a distinct Filipino experience. Domingo (2021) also posits that the group is enthusiastic about showcasing local Filipino culture and identity, and Placido et al. (2022) have taken note of the group's

vlog series “Pasyal ALAMAT”, which features local destinations such as Batangas, Baguio City, and Rizal. This is made more evident by their interesting initiatives, such as partnering with the Department of Science and Technology-Philippine Textile Research Institute (DOST-PTRI) to become the department’s TELAmbassadors (Agustin, 2023). This partnership means that ALAMAT will continue to use Philippine textiles or fabrics supplied by DOST-PTRI. Furthermore, the group released a YouTube video that compares several Philippine languages and contains a discussion by Dr. Ruanni Tupas on the differentiation between languages and dialects, countering the misconception of Philippine languages as dialects (ALAMAT, 2021).

Another is that their ‘edutainment’ concept can contribute to cultural awareness and education, and hopefully, cultural appreciation and preservation. This is so since although other P-pop groups use Philippine cultural elements/references in certain aspects or instances, they don’t usually provide info on such integrations. Usually, fans would discuss among themselves what cultural element/reference the said P-pop group used. Thus, ALAMAT is deemed to have an ‘edutainment’ concept since they provide cultural awareness or education to fans through their social media content and those of their creative director, providing clarification on the cultural elements/references they used. To increase cultural awareness, promoting cultural diversity is crucial, and ALAMAT achieves this by featuring cultural elements from various cultures across the country.

It should be noted that ALAMAT, a music group, contributes to cultural representation in various ways. The group's members come from different provinces of the Philippines and are fluent in their respective native languages. Additionally, they champion Philippine culture through their music and have stated that they

conduct proper research and consultations with people belonging to a particular culture they take inspiration from (Lago, 2023). In addition, in certain interviews, the members took opportunities to share about culture from the parts of the country they came from.

Although ALAMAT, along with their creative director and team, has published or released content and social media posts that reveal and clarify their use of Philippine cultural elements/references, such information is scattered throughout the web and can be disorganized, making it difficult for such significant and educational information to be surfaced and made known to a wider audience. However, thanks to ALAMAT's consistent use of Philippine cultural and historical elements and their supply of info of such usage coupled with Magiliws' passionate diligence to discuss them, ALAMAT's potential in terms of contributing to cultural awareness and education can be gradually recognized.

Moreover, ALAMAT, through their concept, significantly contributes to cultural awareness, appreciation, and representation through several ways, including:

- musical fusion of modern and traditional sounds - i.e., use of traditional instruments in a significant amount of their songs (i.e., kulintang, bandurria, etc.), sounds reminiscent of Philippine fiestas in "HALA", etc.
- incorporation of folk dances in choreos - i.e., [Bagobo Tagabawa and Pantomina de Albay was used in the choreography for ALAMAT's "Day and Night"](#), [ALAMAT's dance coach and choreographer Jim Amen's explanation of Philippine dances used for choreos for "kbye" and "kasmala"](#), etc.

- visual storytelling in music videos that feature aspects of Philippine culture - i.e, [storytelling of the experiences of Overseas Filipino Workers \(OFW\) parents and their children left at home in the Philippines through the music video of “ILY ILY”](#)
- fashion representation through the incorporation of traditional Filipino attire, fabrics, or accessories - i.e., [historian Xiao Chua’s analysis on the outfits from “kbye” music video](#), [a set of outfits from “kasmala” music video inspired by Philippine clothing from past times](#), etc.
- lyrics with cultural themes - i.e., [ALAMAT’s song “Manila Dreams” depicts the Philippine culture of people traveling to Manila in pursuit of achieving their dreams while also depicting its norms and the diversity of such people evidenced through the multilingual](#), [ALAMAT’s song “Dong-Dong-Ay” depicting the Filipino culture and value of *bayanihan* and *pagkakaisa*](#), etc.
- collaborations with indigenous artists - i.e., [ALAMAT worked with Shella Mae Remuldo, Renato David, Janet Baclay, Lorea Jane Baclay, Carlo Baclay, Jacob King, Jireh Mendoza, and Reyna Baclay and IP Consultant Norman King for the music video of “ABKD”](#)
- educational initiatives - i.e, [video discussion on the origins of their mascot Aki Alamid](#), [Philippine language comparison video with ALAMAT members comparing words in their native languages accompanied with Dr. Ruanni Tupas elaborating on the distinction between languages and dialects](#), etc.
- social media engagement, and
- philanthropic activities.

Most, if not all, of these contributions will be further demonstrated on the website.

Considering what has been laid out, ALAMAT's interesting and unique concept/advocacy can be posited to hold potential social and cultural contributions. The researcher believes that ALAMAT, with their talents, no-skip discography, and well-thought-out edutainment concept of promoting Philippine history and culture can demonstrate the inherent creativity and ingenuity Filipinos have as well as contribute to fostering cultural awareness, education, and appreciation, especially in today's youth. This, in turn, can contribute to instilling patriotism or encouraging cultural preservation. As stated by De Leon (2022):

“An important step towards restoring pride in being Filipino is embarking on a serious program for cultural awareness and education. Lack of knowledge about the Filipino cultural genius results in our inability to harness it as a resource for nation building.”

Theoretical Framework

Multimedia Learning

According to Mayer (2002), “multimedia learning occurs when a learner builds a mental representation from words and pictures that have been presented”. The Multimedia Learning Theory, with its recent developments, contains several principles.

With the Multimedia Principle, learning is facilitated through words and pictures or visuals/visual aids, as it holds that “people can learn more deeply from words and

pictures than from words alone” (Mayer, 2014). Meanwhile, the Spatial Contiguity Principle suggests that it’s optimal that related text and visuals are high in proximity when presented, as such can indicate relationships between them, to maximise learning. Lastly, we have the Segmenting Principle, wherein students learn better when students can learn at their own pace and information is segmented or divided into parts (*Mayer’s 12 Principles of Multimedia Learning.*, n.d.).

This theory, along with the stated principles, will be used to inform the organization and presentation of information or content of the virtual exhibit.

Edutainment

Simply put, edutainment is the blend of education and entertainment, wherein entertainment is used to support education. Based on the notion that subjects containing entertainment attract consumers’ or, in the context of education, students’ attention, learning is facilitated through fun and engaging means when edutainment is considered and used (Aksakal, 2015). Under this type of delivery of educational content are examples such as educational computer games and interactive museums (Buljan, 2021; *What Is Edutainment? Mixing Education and Entertainment*, 2020).

Aksakal (2015) states several definitions of edutainment as derived from multiple studies such as: 1) edutainment as a type of entertain[ment] which is designed with the aim of educating by including entertaining variety such as multimedia software, internet sites, music, films, video and computer games, and TV programs in order to exhilarate in addition to educate (Colace and co, 2006); and 2) edutainment [aims] to

execute permanence of learning by attracting learners' attractions and regenerating their feelings (Okan, 2003). Common qualities of edutainment were derived from such definitions and enumerated, providing a comprehensive overview of what edutainment entails. Thus, consulting such common qualities, edutainment can be considered as somewhat student-centric or taking into account the needs or wishes of learners, especially concerning how they can learn better. Edutainment builds on the observations that student-centric teaching styles encourage learners to be more active in learning, that computer games can be utilized to teach complex subjects, and that computer games motivate students.

Meanwhile, Zin & Zain (2010) conducted a study that investigated the effects of edutainment on students' achievements, wherein edutainment software was used to contribute to better facilitation of teaching and learning. It found that the edutainment software was effective in helping students learn and that the students held positive attitudes concerning the edutainment software. Moreover, the study also lays out implications that are noteworthy such as that educators play a role in shaping the learning experience of students, as they are expected to use teaching methods that would enable students to experience better learning with the increase of their interest and understanding, and that digital games, or in other terms, edutainment software or products, are to be tools for supplementing curriculum or usually delivery of lessons instead of being replacements.

Thus, edutainment is the main theoretical basis of the study, wherein: 1) ALAMAT can be considered as using edutainment as they foster cultural awareness and education through their concept of promotion of Philippine culture through use of Philippine historical and cultural elements/references and revelations of which elements/references are used as well as a certain amount of educational content; 2)

virtual exhibits use edutainment for visitors or users comprehend info better with interactive features; and 3) a combination of the two, wherein a virtual exhibit can be created to present ALAMAT's concept of promoting Philippine culture, the Philippine elements/references they've used, and the significance of their concept in relation to education on Philippine arts, culture, and history.

Design Thinking Process

This study was conducted in alignment with the Design Thinking Process, which consists of 5 stages, namely: 1) Empathize – the stage where designers are necessitated to delve into the needs of users, clients, or benefactors, 2) Define – the stage that entails the identification and statement of the needs or issues gathered from the previous stage, 3) Ideate – the stage when generation of ideas for probable solutions occur, 4) Prototype – the stage when designers make prototypes based on the identified optimal solution, and 5) Test – the stage when resulting prototypes are evaluated. However, the Test phase will not be conducted and will be recommended to be pursued by future researchers or future versions of this study.

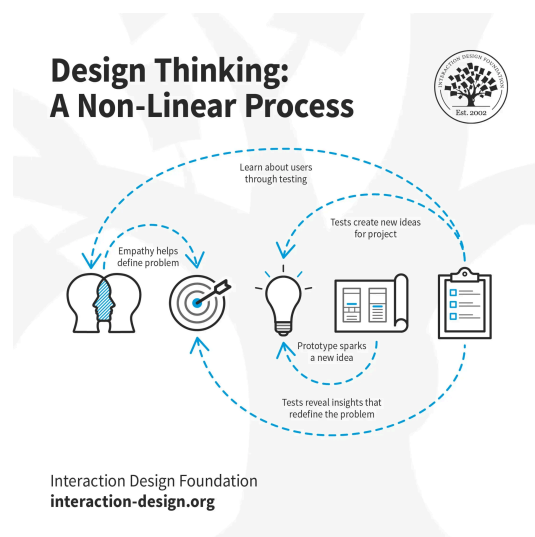


Figure 1. An infographic illustrating the Design Thinking process

The Rationale Behind A Virtual Exhibit

One of the technologies that are trending and provide interesting affordances is virtual reality (VR). It is a technology that allows computer-generated simulations of three-dimensional images or environments, which can be interacted with by a person using special electronic equipment (Freina & Ott, 2015). Studies have shown that VR has significant contributions to education due to its advantages such as supporting students' varying learning styles, providing ease in teaching and learning processes through immersive, interactive, and engaging experiences, and increasing learners' involvement and motivation (Getso & Bakon, 2017; Freina & Ott, 2015).

Considering the benefits afforded by virtual reality, along with the need to present collections (i.e., collection of artifacts, artworks, etc.) and make them more accessible to a wider audience, has led to the emergence of virtual exhibits, with cultural heritage being one of the prominent fields taking advantage of this technology. A virtual exhibit is defined as “an online dynamic web-based and hypertextual collection dedicated to a specific theme or topic, concept or idea”. They present artifacts that are digitally captured and rendered into 2-D or 3-D objects, compiled in collections, and linked by hyperlinks, to present them to a larger audience and make them accessible online. Virtual exhibits are essentially user-centric in the sense that they use hyperlinks that support both linear and non-linear discovery and learning. Thus, they offer educational opportunities that are

challenging to replicate in physical exhibitions. Moreover, virtual exhibits enable engagement in multiple forms of multimedia content on a single page and allow users to explore options that enable self-paced learning for different users. These lead to a deeper understanding, awareness, and learning of the exhibit's contents (Dumitrescu et al., 2014)

Considering the benefits or affordances on harnessing the capabilities of edutainment and virtual reality (VR) or virtual exhibits, the study will explore the possibility of the creation of a virtual exhibit will present ALAMAT's concept, as well as Philippine historical and cultural elements/references the group has used in select music videos, accompanied with related and relevant curated multimedia content (i.e., images, 3d models, videos, and texts) and brief descriptions of the aforementioned. Therefore, web content curation will be involved in the creation of the exhibit. Curation is usually employed in the compilation of different types of related media to explore a common interest. According to Wolff & Mulholland (2013), curation is a powerful learning tool for web-based content and is beneficial for education. It can be employed to construct a narrative that will contribute to the effective delivery of relevant and significant information to be presented in exhibits.

Fan-made Websites

A few fans of ALAMAT who have made websites or directories that compile historical and cultural elements/references that the group has used or integrated so far:

- [@devata41362176](#) made a Carrd webpage, which somewhat serves like a directory to select social media content containing information about certain cultural elements used by ALAMAT (specifically, indigenous instruments, folk dances, and folk songs): [Alamat Cultural References \(alamat-kultura.carrd.co\)](#).
- [@magiliuwu](#) made a comprehensive Wix website, which contains a wide range of information, especially about the cultural elements/references ALAMAT has used so far: [Alamat | Pinoy Pop with a Purpose \(magiliw.wixsite.com\)](#).

Thus, it can be said that this study aims to build on the previous websites or website authors' endeavors by developing a virtual exhibit that will utilize compiled relevant info.

Operational Definition of Terms

A-frame: A-frame is a web framework used to construct virtual reality (VR) experience, intended to enable the convenient yet powerful development of VR content. It is based on the Hypertext Markup Language (HTML) and uses the Entity-Component Architecture. In addition, it has a built-in visual 3D inspector, enabling users to scan through the various A-frame entities in a scene through its Scene Graph and explore possible modifications of the components and properties of entities through its Components Panel. Throughout the study, this refers to the framework to be used for the construction of a virtual exhibit in the form of a web VR

website through Glitch. A-frame will be used to code or make Info Panels that provide information on elements/references and interactive features, as well as insert 3d models made from Blender.

Blender: Blender is a “free and open source 3d creation suite”. This software will be used to create the 3D models of the 3D environment of the exhibit rooms and of certain elements/references.

Cultural Awareness: Cultural awareness can be defined as “the ability and willingness to objectively examine the values, beliefs, traditions, and perceptions within our own and other cultures” (O’Brien, 2017).

Cultural Appreciation: Cultural appreciation is the eagerness to learn and explore a different culture, with the hope of understanding it better through the guidance of others or its people (What is cultural appreciation [And how it’s different from cultural appropriation]?, 2020). Cultural awareness can pave the way for cultural appreciation by fostering understanding and respect for other cultures.

Historical and Cultural Elements/References: These refer to historical and cultural elements/references ALAMAT has integrated or used for their music videos and their respective concepts (i.e., Philippine jeepney in “kbye” MV, ethnic dance Singkil in “Maharani” MV, and war drum Gimbol in “Dagundong” MV).

Glitch: Glitch is an online browser-based web development tool. This will be used to contain the A-frame codes and the various media assets for creating the exhibit as well as sharing the product virtual exhibit through links.

Info Panels: Info Panels contain related information and media (i.e., images and videos) related to the presented element/reference.

Media: Media such as images, videos, and 3D models included to supplement textual information for the element/reference, contributing to their effective presentation.

Exhibit Rooms: These are virtual environments created for and assigned to each music video (i.e., main exhibit room, “kbye” exhibit room, “Maharani” exhibit room, and “Dagundong” exhibit room), similar to how museums or galleries allot certain spaces (i.e., rooms, halls, or sections) to hold artifacts or pieces under a specific theme or concept.

III. METHODOLOGY

This practice-based project explores the possibility of the creation of a virtual exhibit through web VR websites that will present ALAMAT's concept, as well as a curated collection of the Philippine historical and cultural elements/references the group has used in select music videos, accompanied with related and relevant curated multimedia content (i.e., images, 3d models, videos, and texts) and brief descriptions of the aforementioned. The exhibit will also highlight the essence of the project and the significance of such an edutainment concept. The project will involve the following phases:

Preparation: The researcher explored various virtual exhibit creation tools to find those that met the following requirements: 1) allows embedding of YouTube videos to present select MVs of ALAMAT, 2) enables custom designing of walls/interiors to design rooms/spaces aligning with the visual identity of the MV being discussed, and 3) permits the insertion of images, YouTube videos, links, and text in information panels.

Ultimately, A-Frame and Glitch were chosen for the creation of the virtual exhibit. Other options such as ArtSpaces or Mozilla Hubs could not meet all the above criteria, and they have certain limitations such as the inability to insert additional images or videos on a single info panel, limited storage space for users using a free plan, or the occurrence of errors in loading YouTube videos to be embedded in the environment. Additionally, A-frame offers the following benefits: 1) it allows the researcher to utilize her programming skills to achieve greater artistic freedom, 2) it uses web VR, allowing for a virtual reality experience through a browser, 3) it enables the use of 360 images or videos, the creation of 3D environments, or a

combination of the two, and 4) it allows the researcher to inspect using its Built-In Inspector (Milloway, 2017).

Thus, the researcher will delve deep into the know-how of virtual exhibit creation by referring to various tutorials and guides available for creating a web VR website using A-Frame, a framework for virtual reality creation, and Glitch, a web development tool. For this purpose, an ongoing collection of essential links and information has been compiled on a Notion page to aid in preparation.

Research and Content Gathering: This phase involves researching and organizing information about ALAMAT's initiatives promoting Philippine culture, historical and cultural elements/references in their music videos (in the aspects of song, music video, choreography, and fashion), and brief backgrounds/descriptions of these elements/references.

Sources of information on ALAMAT's significant initiatives promoting Philippine culture, along with the cultural elements and references they have used or integrated so far would be, but not limited to: ALAMAT's official social media pages/accounts, articles about ALAMAT, their creative director Jason Paul Laxamana's Tweets, and knowledgeable fans. This information was compiled alongside relevant multimedia content, such as images and YouTube videos. Meanwhile, further research on the web will be conducted to provide brief backgrounds and descriptions of these historical and cultural elements/references to allow further cultural awareness and education. This in turn will potentially contribute to educating the exhibit viewers on the significance of the said elements/references.

In addition, aside from the info already obtained, further research will also be conducted for the identification and discussion of the significance of 'edutainment' through virtual exhibits discussing Philippine historical and cultural elements/references and Philippine pop groups with the concept or aim to promote Philippine arts, history, and culture, such as those similar to ALAMAT's concept.

Conceptualization: For the overall design and theme of the WebVR experience, the researcher plans to use aesthetics or visual identity inspired by Philippine culture, building on the idea from the product website of the researcher's MMS 194 Final Project and on ALAMAT's concept. Additionally, the virtual exhibit will consist of rooms or spaces designed according to the formulated visual identity, incorporating visual elements from the music videos.. Canva and other tools deemed fit will be utilized for the creation of needed graphical elements to build the needed visual identities.

For layout and arrangements, each room/space in the virtual exhibit will be designated to a specific music video of ALAMAT, which will then feature a curated collection of the Philippine cultural elements/references used in the said MV. For example, a room/space designated for the "Maharani" music video can probably be designed with a gold and black color scheme, which is inspired by the "Lakan" outfit set and the fact that gold is usually associated with royalty (since the song uses pre-colonial royalty titles such as "maharani", "*lakan*", and "*lakambini*"), and it can contain an interactive element/s presenting ALAMAT's integration of Singkil in the Maharani MV, a video of the traditional Singkil, and a brief background/description of the dance.

In addition, certain rooms/spaces will be dedicated to: 1) the introduction of the exhibit; and 2) the discussion of the significance of 'edutainment' concepts that aim to promote Philippine culture – i.e., cultural awareness, appreciation,, and preservation; cultural representation in the entertainment industry. Rooms/spaces will be added if deemed necessary. Sketches of the initial layouts or arrangements for each exhibit room were created.

Thus, four Exhibit Rooms will be created: the Main Room (introducing the virtual exhibit and discussing the significance of 'edutainment' through virtual exhibits discussing Philippine historical and cultural elements/references and Philippine pop groups with the concept or aim to promote Philippine arts, history, and culture), "kbye" Exhibit Room, "Maharani" Exhibit Room, and "Dagundong" Exhibit Room.

A curatorial narrative will be employed to enhance user experience and to deliver engaging and informative content and discussions that highlight ALAMAT's integrations of Philippine cultural elements/references, as well as the significance of their concept of promoting Philippine culture.

Prototype Design and Development: The possibility of incorporating 3D models will be explored. The placement of text, images, videos, and interactive elements will be carefully considered, keeping in mind the Multimedia Learning Theory will be used for the organization and presentation of info in the exhibit. Exhibit Rooms and 3D models of elements/references will be made using Blender, while Info Panels, along with media (images, videos, and text), will be inserted using A-frame codes. The development of interactive elements will involve the use of entities and

components created with A-frame, particularly through Hypertext Markup Language (HTML) and JavaScript (JS).

IV. RESULTS AND DISCUSSION

Link to Virtual Exhibit

[MMS 200 Virtual Exhibit - Main Room \(main-exhibit-room.glitch.me\)](https://glitch.com/@renaidevera08/mms-200-virtual-exhibit-project-tala)

Link to codes for the Virtual Exhibit

<https://glitch.com/@renaidevera08/mms-200-virtual-exhibit-project-tala>

Exploration of the Possibility of the Creation of a Virtual Exhibit

Preparation: Since this project involves the use of Blender, Glitch, and A-frame for creating the virtual exhibit, the researcher familiarized herself with the technical aspects of these platforms.

Learning about A-frame was conducted by watching and following tutorials from YouTube, the Web, and the A-frame School, as well as reading info from A-frame's website. Meanwhile, learning about Blender was done by watching and following tutorials from YouTube. A compilation of the learning materials used for A-frame and Blender is provided in [Appendix A](#).

Research and Content Gathering: Firstly, gathering info on the various historical and cultural elements/references ALAMAT used in the music videos for "kbye", "Maharani", and "Dagundong" was conducted by consulting the researcher's Notion page containing info concerning ALAMAT's concepts, [@magiliuwu's comprehensive fan-made Wix website](#), as well as conducting internet research, which resulted in

compilations of such. Furthermore, given the exhibit's goal of fostering cultural education, additional research was conducted to generate curatorial descriptions and gather relevant media such as images from the Web and videos from YouTube for the elements/references in the exhibit, and such descriptions are included in the said compilations along with citations for sources of information. The said compilations can be found in [Appendix B](#).

Conceptualization: This phase entailed the creation of [mood boards of the visual identities](#) of the rooms for Kbye, Maharani, and Dagundong, as well as the room/s for the main room.

Additionally, the layout for each room dedicated to the music videos was designed by dividing the room into six sections, namely: music video viewing section (where users can watch the music video for each room), mini-room for switching rooms (where users can access and use mechanisms to be transported between the different rooms of the exhibit), and sections for the different aspects or categories mentioned (Song, Music Video, Choreo, and Fashion).

Prototype Design and Development:

- **Exhibit rooms:** This was done by learning and testing how to insert 3D models into a scene of websites using A-frame. [This YouTube video by Matt F on uploading a GLTF/GLB 3D model](#) was used to learn and test how to insert 3d models. After ensuring that 3D models that the researchers made from Blender can be inserted, the next step was to create the bases of the exhibit

rooms and their inclusions such as the base of the switch room and the 3d-modeled parts of the Info Panels. The number of elements/references per category/aspect (Song, Music Video, Choreo, Fashion) was used to inform the arrangement and division of the sections within each Exhibit Room, while the mood board was used to inform the design of each exhibit room.

- **Switch room:** Switch rooms are mini-rooms where users can teleport between different exhibit rooms, and they are located in or near the center of each exhibit room. Thus, a **Room Directory** is placed inside each switch room, for users to click logos of the room they want to be teleported to (i.e., when a visitor clicks on the logo for the Maharani room, they will be transported to the said room). Here are the other features included in the Switch Room: 1) 3D-modeled signs of the exhibit room's name are included to indicate to the user which exhibit room they're currently in; 2) a plane that, when clicked, leads to a Canva powerpoint on Navigation Within the Exhibit; and 3) a Room Map, which indicates the layout of the exhibit room visitors are currently in and the different spots or sections they can teleport to (refer to **Navigation** for more info). In addition, most of the exhibit rooms' switch rooms contain doors that, when clicked, lead to the next teleport spot or section to be explored, which is the Viewing Room/Section.
- **Main Room:** This room is the first exhibit room for the suggested flow for visitors to follow, as this is where the exhibit and its essence is introduced. Interactive planes are inserted in the northernmost and southernmost parts of the room, wherein visitors can click on it to view Canva powerpoints on: 1) Northernmost interactable entity/plane - the introduction of Project TALA and the virtual exhibit, as well as the identification and discussion of the

significance of edutainment through virtual exhibits, Philippine pop (P-pop) groups with the concept or aim to promote Philippine arts, history, and culture, or the combination of both; and 2) Southernmost interactable entity/plane - the introduction of ALAMAT, their concept of promoting Philippine history, arts, and culture, and the significance of such.

- **Viewing Room/Section or Theater:** Since it is necessary for visitors to watch the music videos for “kbye”, “Maharani”, and “Dagundong” to enable better comprehension of the concept of each MV and for them to spot the included historical or cultural elements/references in each MV, video players for music video watching are inserted in Viewing Rooms/Sections or Theater.

Considering that lyrics of the songs can also include elements/references as in the case of “Maharani” and “Dagundong”, both English and Filipino subtitles are provided in the copies of the music videos used solely for this section.

This was possible through downloading the music videos and their corresponding English subtitles. As for the Filipino subtitles, they are generated by consulting lyrics of the songs found in the Web and their corresponding lyric videos, if available. [Aegisub](#) was used to create and modify the subtitles, and VLC Media Player was used to hardcode the subtitles into the music video copies by following [this tutorial by TJ FREE](#).

- **Song, Music Video, Choreo, and Fashion Sections:** These sections are where the Philippine historical or cultural elements/references ALAMAT has used or integrated for each music video are enumerated, presented, and discussed, divided into 4 categories/aspects: Song, Music Video, Choreo, and Fashion – i.e., ALAMAT uses traditional Philippine textiles for their outfits, so

they are under the Fashion category. Thus, these sections contain Info Panels.

- **Info Panels:** Info Panel displays are created and arranged in the 3D models of the exhibit rooms, while Info Panels are then created through A-frame codes and arranged through calculations and the use of A-frame's Visual Inspector. Info Panels contain the following information: Element Name, Element Description (generated through further Internet research), and related media (i.e., image/s, video, or 3D model).

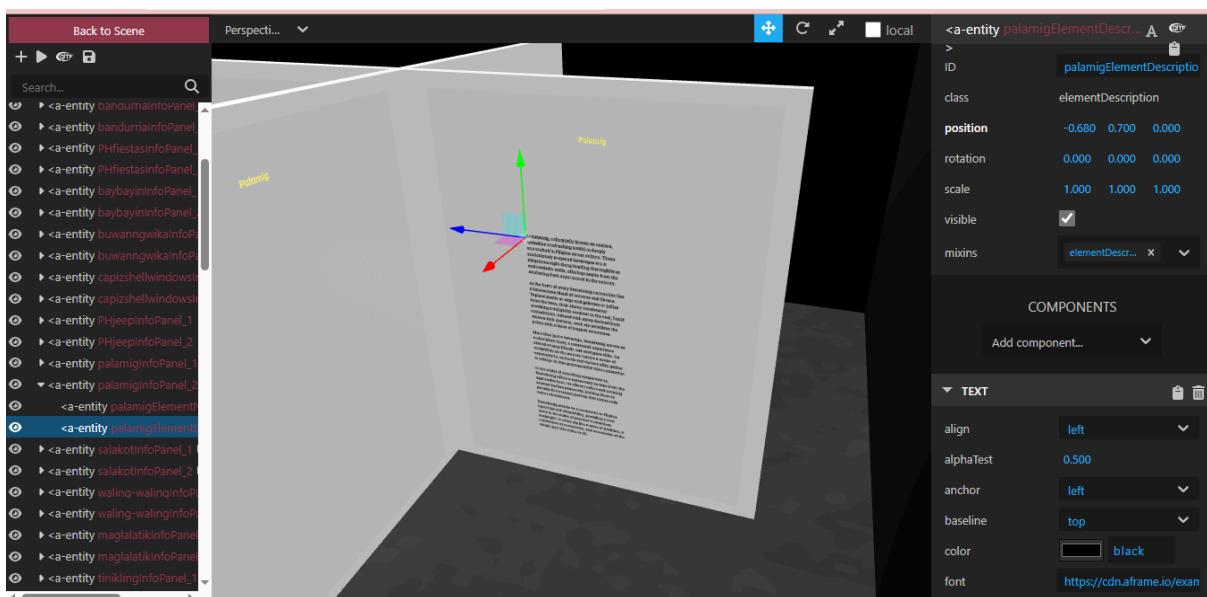


Figure 2. Positioning or arranging Info Panels using A-frame's Visual Inspector

■ Non-interactable Entities

- **3D Models:** 3D models of certain elements/references were included. The basis of the selection of the cultural elements to be 3D modeled would be those that are

possible to create with the researcher's current 3D modeling skills, the availability of tutorials that can be used to learn how to model such elements, time constraints concerning the project. Some 3D models were made by following necessary tutorials from YouTube and gathering reference images from the Web, while some were made using the Blender-related knowledge and skills acquired and developed over time thanks to info from the Web and YouTube tutorials.

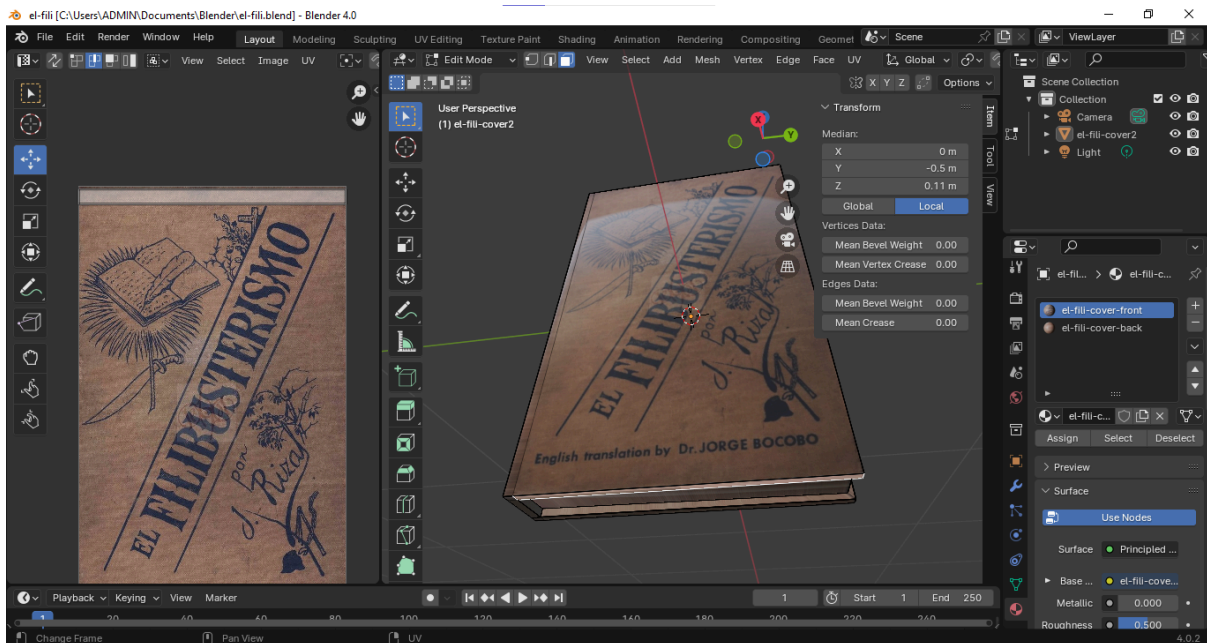


Figure 3. A screenshot of 3D modeling the *El Filibusterismo* using Blender

- **Interactive Entities:** Drawing on the interactivity, gamification, or edutainment and their relationship with learning, images were made interactable and video buttons were made. Visitors/users

can use the circle cursor in the middle of the screen to hover over and interact with the interactable entities.

- **Images:** Visitors can interact with images on Info Panels, wherein when they hover over images, image captions will appear.
- **Video Buttons:** Visitors can interact with video buttons, wherein when clicked, opens a new tab for watching the linked YouTube videos.
- **Lighting:** To illuminate the exhibit rooms for optimal exploration of the exhibit, lighting was done in A-frame **using insert**.
- **Navigation:** Visitors/users can move using the 'WASD' keys (W - forward, A - leftward, S - backward, and D - rightward). They can also click the left mouse button and drag to adjust their point of view and position of the circle cursor in the middle. In addition, they can use number keys 1-6 to teleport to different sections in the Exhibit Room they're in (sections and their corresponding number keys for teleporting to them are indicated below).

Number Key	Section
1	Switch Room
2	PowerPoint on Introduction to the Exhibit
3	PowerPoint on Introduction to ALAMAT

Table 1. List of various sections in the Main Room and their corresponding number keys

Number Key	Section
1	Switch Room
2	Viewing Room/Section or Theater
3	'Song' Section
4	'Music Video' Section
5	'Choreo' Section
6	'Fashion' Section

Table 2. List of various sections in Exhibit Rooms (all rooms except Main Room) and their corresponding number keys.

Challenges Encountered

Preparation Phase:

- This was the researcher's first time using A-frame and Blender, as well as their first time creating a virtual exhibit, particularly using these tools together. Thus, this entailed slow progress concerning learning and applying the know-hows concerning both. It also meant that the researcher familiarized themselves with the two apps while conducting the project. The researcher took this study as an opportunity to acquire knowledge and develop skills that may potentially be useful in the future.

- As a visual learner, it was difficult to learn A-frame coding given the limited videos on coding with A-frame present in YouTube. However, what mitigated such difficulty were existing examples made by other developers (wherein A-frame components or interactive elements can be derived from or inspired by such examples) and the compilation of documents for the different primitives and components as well as other helpful info for A-frame coding provided in the A-frame website.
- It was quite difficult getting used to coding A-frame components using JavaScript given the subtle differences compared to how the researcher learned and coded with JavaScript previously (i.e., for certain past MMS courses).

Conceptualization:

- Due to the project's focus on promoting Philippine culture, the researcher chose to use fonts created by Filipino graphic designers or typographers. It was ensured that most, if not all, of the fonts used in the exhibit are available for commercial use.

Research Phase:

- Given that the info used for generating the curatorial descriptions were gathered from different websites and sources, it is difficult to ensure the accuracy and validity of the information provided.

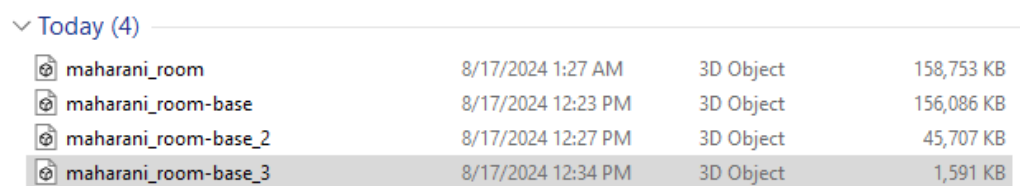
- Certain elements/references cited by ALAMAT were difficult to find information on, such as the byeon, an instrument stated to have been used for “Maharani” and bandela, a part of the outfit/s of ALAMAT members Mo and Alas for the music video of “Dagundong”. Thus, they were not included in the exhibit.

Prototype Design and Development Phase:

- **Exhibit Visitor/User:** The researcher had difficulty figuring out how to add codes that will enable the visitor to be constrained within designated areas, as currently, the visitor can pass through 3D models and A-frame entities in the Exhibit Rooms. In addition, there are occurrences where, when the visitor/user teleports to different sections within the room, they might be teleported to positions a bit far from the designated teleport position based on the distance they traveled before teleporting. This issue is yet to be resolved, as the researcher hasn’t figured out the code to resolve it.
- **Exhibit Rooms:**
 - Creation of exhibit rooms entails bits of interior design and architecture. This in turn induced difficulties in the construction or design of the 3D models of the Exhibit Rooms, due to the researcher’s relatively beginner-level knowledge and skills concerning the aforementioned. What also added to the difficulty was the complexity and detailedness the researcher initially desired for the resulting virtual exhibit. For example, the researcher planned on making the Exhibit Rooms as similar as possible to the appearance of structures they’re inspired from (i.e., a theater, museum/gallery, dark room exhibit, etc.). This

contributed in opting for this study's product virtual exhibit to be considered a prototype.

- When attempting to insert the 3D model of the Exhibit Room for 'Maharani,' the researcher discovered that large 3D model file sizes caused long loading times, resulting in a completely white scene (instead of the blue loading screen of Glitch or the view that indicates that the inserted 3d model has successfully loaded).



A screenshot of a file explorer interface showing a list of files under the heading 'Today (4)'. The files are listed in a table with columns for file name, date and time, file type, and file size. The file 'maharani_room-base_3' is highlighted.

File Name	Date and Time	File Type	File Size
maharani_room	8/17/2024 1:27 AM	3D Object	158,753 KB
maharani_room-base	8/17/2024 12:23 PM	3D Object	156,086 KB
maharani_room-base_2	8/17/2024 12:27 PM	3D Object	45,707 KB
maharani_room-base_3	8/17/2024 12:34 PM	3D Object	1,591 KB

Figure 4. A screenshot of the varying file sizes resulting from selecting different parts of the 3D model of the “Maharani” Exhibit Room to be exported

After realizing that the 3D models of the “kbye” and “Dagundong” Exhibit Rooms loaded faster due to their smaller file sizes, the researcher decided to divide the 3D model of the “Maharani” Exhibit Room into smaller sections for faster loading. They are then exported from Blender, uploaded separately into A-frame, and re-assembled in A-frame.

- 3D models of doors in certain exhibit rooms were not rendering as they should be compared to when they are rendered in Blender (i.e., parts with metallic values didn't load,). Thus, this was mitigated by re-editing the models and/or simplifying them. In addition, they were initially

planned to include interactions, wherein visitors are teleported to specific positions when they are clicked. However, the code for the addition was yet to be figured out and added.

- Certain 3d models in the exhibit room for “kbye” initially had emission values (i.e., section and arrow signs, the text and ALAMAT logos on the “kbye” exhibit room display sign inspired by the head of a Philippine jeepney), as the researcher was trying to make them appear similar to neon signs (attempting to abide by the visual identity for the room). However, upon uploading and inserting them into A-frame, the neon-like glow of their specific parts disappeared. Thus, the researcher decided to leave them as is since the colors of such elements are sufficiently vibrant.

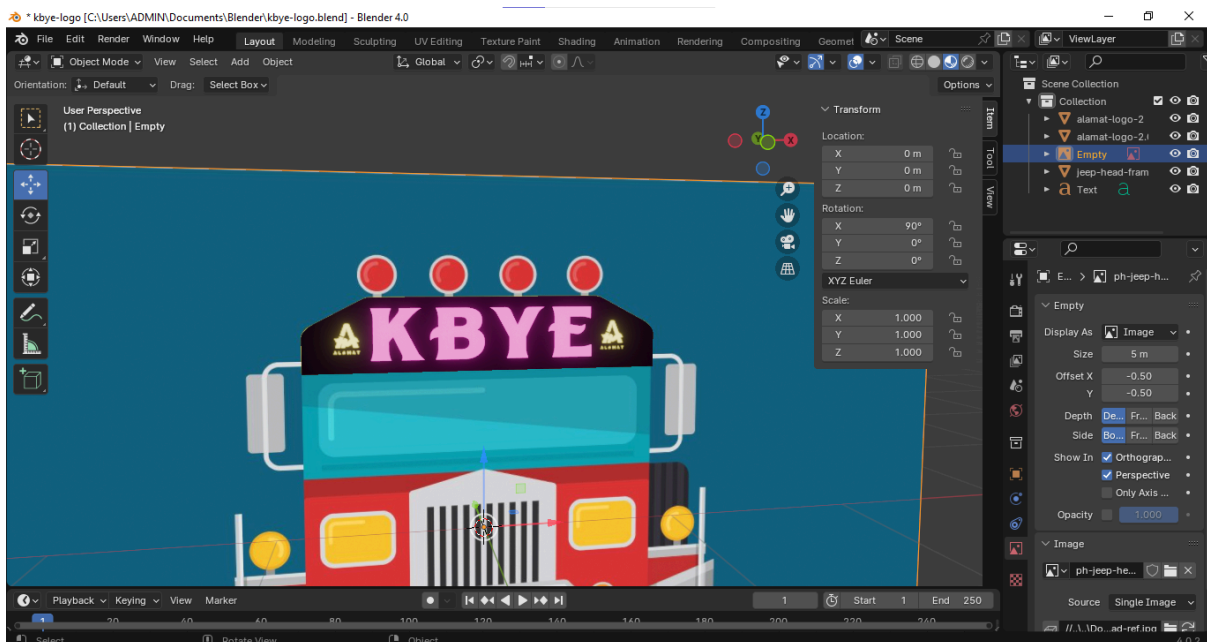


Figure 5. 3D modeling of the exhibit name sign for “kbye” Exhibit Room

with Emission property

- **Viewing Room/Section or Theater:** It was found that embedding of YouTube videos in A-frame wasn't possible, thus, creating a video player from scratch using A-frame was opted for instead. However, this in turn resulted in visitors not getting to use YouTube features they're accustomed to, such as the progress bar, the volume slider, etc, meaning that accessibility afforded by the A-frame-made video player for music video watching is relatively low.
- **Info Panels**
 - The researcher encountered difficulty in figuring out how to use fonts other than the fonts already made available by A-frame. However, this was mitigated by consulting info from the A-frame website, YouTube tutorials, and others' codes. Insertion of fonts used in Info Panels was done by: 1) downloading font files; 2) ensuring that they're in TrueType font file (TTF) formats (otherwise, they're converted into the said format through converters on the Web); 3) using a [MSDF font generator](#) to convert them into JavaScript Object Notation (.json) files; 4) uploading the resulting .json files into [a GitHub repository](#); 5) copying the uniform resource locators (URLs) of the raw versions of the uploaded .json files; and 6) pasting the URLs into the A-frame codes of the exhibit rooms.
 - Element descriptions were initially relatively lengthy, given that the researcher aims to foster further education through them. However, given the ineligibility and/or inscrutability accompanying the attempt to fit the lengthy descriptions according to the dimensions of Info Panels and their displays using small dimensions for text, element descriptions were then shortened into 1-2 paragraphs.

- **Video Buttons:** Initially, it was planned that the video player for watching music videos would also be used for watching videos related to the presented elements/references. However, upon further consideration, given the current limited coding skills when making an A-frame component for making a video player using Javascript and the inconvenience visitors would have to experience when watching through a video players with a small screen and relatively low accessibility, the researcher has decided to opt for letting the visitors to watch videos related to elements/references through YouTube, especially given its accessibility and features people are accustomed to.
- **Lighting:** When 3D models with included lights from Blender were exported Blender in the GLTF format, for some reason, they weren't preserved or rendered when the said 3d models were uploaded and inserted into A-frame. This in turn led to resorting to the light component by A-frame.

Factors contributing to the Project's Success

Several factors contributed to the success of the creation of the virtual exhibit. First was the accessibility of info about what elements/references ALAMAT used for the select music videos as well as info from the Web related to them. This especially contributes to the virtual exhibit's aim to contribute to cultural awareness and education.

Another factor is the accessibility to Blender as a free 3D modeling tool and the vast array of Blender tutorials on YouTube. This in turn enabled the researcher to

create the Exhibit Rooms with artistic freedom, as well as explore the possibility of including 3D models of elements/references. These are crucial, given that some core characteristics of virtual exhibits are that they are interactive and immersive, it is appropriate that 3D environments, or in the case of this project, Exhibit Rooms, are designed and developed to be immersive. In addition, with 3D models of elements/references, visual learning or multimedia learning is enabled, allowing for education through recognition and familiarization of certain elements/references that bear significance.

Moreover, the creation of a virtual exhibit necessitated at least the use of Hypertext Markup Language (HTML) and JavaScript for A-frame coding. The two are quite doable to learn and code with, despite the mentioned difficulty of adjusting to coding A-frame components and interactions with JavaScript.

V. SUMMARY, CONCLUSION, AND RECOMMENDATIONS

Summary

The study centers on designing and developing a virtual exhibit using A-frame, Glitch, and Blender, showcasing ALAMAT's integration of Philippine historical and cultural elements in select music videos. The exhibit incorporates media such as videos, images, and 3D models, with educational content provided through brief descriptions, Info Panels, and interactive elements linked to Canva PowerPoints. The goal is to promote cultural education and awareness, demonstrating how P-pop can be used to highlight Philippine history, arts, and culture. Despite its success, the exhibit could benefit from improvements in design and accessibility.

Key recommendations include refining the 3D models to better emulate real-world exhibits and adding more interactive features, such as allowing visitors to engage with traditional Philippine instruments or participate in quizzes, which would further enhance the exhibit's educational and immersive qualities. Accessibility, especially in terms of user learning, exploration, and navigation within the exhibit, should also be addressed.

The study also explored the concept of 'edutainment'—the fusion of education and entertainment—through the virtual exhibit, emphasizing its potential in promoting Philippine culture via P-pop. This was exemplified through interactable entities linked to introductory Canva PowerPoints on Project TALA and ALAMAT. While this project demonstrates the promise of using virtual exhibits and P-pop for cultural education, further research is needed to assess the effectiveness of this approach. The virtual exhibit serves as a foundation for future investigations into the potential of

edutainment in virtual exhibits to advance the education of Philippine arts, culture, and history.

Conclusion

Reflecting on the researcher's experience in creating the virtual exhibit, there are points to be considered. The researcher faced several challenges throughout the project phases. In the Preparation Phase, the researcher faced challenges due to their inexperience with A-frame and Blender, which resulted in slow progress. They had difficulty learning A-frame coding through limited video resources, though this was mitigated by using online documentation and examples. They also struggled with the differences in JavaScript coding specific to A-frame. During the Conceptualization Phase, the researcher emphasized using Filipino-designed fonts to align with the project's cultural focus. In the Research Phase, it was challenging to find reliable information on some cultural elements referenced by ALAMAT, leading to the exclusion of certain items from the exhibit. The Prototype Design and Development Phase saw difficulties in designing exhibit rooms due to the researcher's beginner-level knowledge in 3D modeling. Issues like large file sizes causing slow loading times led the researcher to divide and upload models in smaller parts. Some 3D models, such as doors and neon-like signs, did not render correctly in A-frame, requiring adjustments. Additionally, embedding YouTube videos was not possible, forcing the creation of a custom video player that lacked familiar YouTube features. Custom fonts for the info panels required a complex process, and long descriptions were shortened to fit the display. Another was that the researcher wasn't

able to figure out how to constrain the exhibit visitor/user within the Exhibit Rooms, meaning the exhibit visitor/user can pass through 3D models and A-frame entities. Finally, lighting exported from Blender was not preserved in A-frame, necessitating the use of A-frame's light components.

Despite the aforementioned challenges, it was possible to create a virtual exhibit that will present ALAMAT's concept, discuss their concept by presenting Philippine historical and cultural elements/references they've used for select music videos, and demonstrate the significance of such a concept especially in relation to cultural awareness and education, with the position that ALAMAT and their concept may contribute to the education on Philippine arts, culture, and history with the youth as the target audience. This is due to the design and development of a virtual exhibit using A-frame, Glitch, and Blender.

However, improvements can be made to enhance the exhibit's design and development, and challenges in accessibility were noted. Despite these limitations, the inclusion of Info Panels with accompanying media and Canva-linked PowerPoints demonstrated the potential of 'edutainment' in promoting Philippine history, arts, and culture. Future studies may focus on refining the exhibit, conducting user evaluations, and exploring the effectiveness of virtual exhibits as educational tools for Philippine arts and culture. This project serves as a foundational step in realizing the potential of edutainment through virtual exhibits and P-pop.

Despite the challenges laid out, several factors contributed to the success of creating the virtual exhibit. First, the availability of information about ALAMAT's cultural references and elements from the web supported the exhibit's goal of promoting cultural awareness and education. Second, Blender, being a free tool with

a wealth of tutorials, enabled the researcher to design the Exhibit Rooms with artistic freedom and to include 3D models of cultural elements, enhancing the exhibit's interactivity and immersiveness. Finally, learning and applying HTML and JavaScript for A-frame coding, though challenging, proved manageable and essential for building the interactive virtual exhibit.

On another note, this project can be potentially replicated, given that the knowledge and skills required are at least those necessary for 3D modeling using Blender and coding using A-frame, HTML, and JavaScript. With such replication, it would contribute to the determination and demonstration of virtual exhibits as a potential learning aid for supplementing education on Philippine history, arts, and culture provided by schools.

Recommendations

The design and development of a virtual exhibit using A-frame, Glitch, and Blender, that features a curated collection of ALAMAT's integrations of Philippine historical and cultural elements/references in select music videos (composed of media elements such as videos, images, and 3d models), accompanied by brief descriptions/backgrounds of said elements/references derived from further research, to further provide cultural education and awareness was successful and possible.

However, there can be improvements on the design and development. Firstly, the interior design or 3d modeling can be improved so that the design of the Exhibit Rooms appear more refined or similar to exhibits in the physical world or the

structures they're inspired by (i.e., "kbye" - dark room exhibit, "Maharani" - theater, "Dagundong" - museum). Another is that more interactive elements can be added to the exhibit to make it more interactive, immersive, and effective in terms of educational purposes to draw on the benefits of edutainment in relation to education on Philippine history, arts, and culture. For example, the possibility of including interactive elements that will allow visitors to immersively learn more about certain elements/references can be explored (i.e., a feature that will allow visitors to play Philippine traditional instruments included in the exhibit). Another example is to include interactive quizzes at the end of each exhibit or exhibit room.

In addition, certain features, interactions, adjustments can be added or developed to improve the accessibility in relation to learning through and exploration of the exhibit. The researcher wasn't able to figure out how to constrain the user or, in other words, make the user not pass through 3D models or A-frame objects.

Lastly, the identification and discussion of the significance of 'edutainment' through virtual exhibits discussing Philippine historical and cultural elements/references, Philippine pop groups with the concept or aim to promote Philippine arts, history, and culture, such as those similar to ALAMAT's concept was done by the inclusion of interactable entities/planes linked to Canva PowerPoints tackling the aforementioned.

Future researchers or future studies that will build on this study may opt to develop the virtual exhibit further (or improve it), conduct user evaluation on the exhibit, and/or investigate the effectiveness of the current version or future versions of the study's product virtual exhibit. In addition, there may be a need to improve the accessibility concerning the experience of learning through and exploration of the

exhibit. This, in turn, will inform the academe on the potential, benefits, challenges, and disadvantages of such, which can lead to the academe's consideration of such exhibits as a supplement for education on Philippine history, arts, and culture.

Concerning the demonstration of the potential of edutainment through virtual exhibits, Philippine pop (P-pop), or a combination of the two and its significance, this project and its product virtual exhibit may be considered as a stepping stone to the accomplishment of such. While PowerPoints discussing the potential and significance of the aforementioned are included in the exhibit, there remains the necessity to evaluate the effectiveness and accessibility of the exhibit to determine if edutainment is possible through the exhibit.

Recommendations gleaned from the researcher's experience of construction of the product virtual exhibit

- Accessibility and convenience of exhibit visitors or students should be kept in mind while constructing virtual exhibits: For example, given that the researcher hasn't found a way to embed educational videos from YouTube (along with accompanying video players or controls) or that doing so was impossible, it was opted that a video player was made from scratch through the creation of an A-frame component.
- It is significant that the descriptions or background info on Philippine historical or cultural elements/references to be included in such exhibits be derived from valid and verified sources of information: The generated backgrounds or descriptions for the elements on the product virtual exhibit was derived from

websites online. Thus, there may be a need for standardized sources of information for Philippine historical and cultural elements/references (especially concerning those from or related to Philippine indigenous culture) available on the Web, especially if recommended by appropriate experts.

- Developers and educators should thoroughly familiarize themselves with the features, functions, and capabilities of the tools they'll use to make virtual exhibits. Better yet, they can acquire necessary knowledge and develop necessary skills related to such tools before constructing virtual exhibits. : Speaking from experience, the researcher would like to emphasize this as, due to the beginner-level knowledge and skills related to the tools used for the product virtual exhibit,

Thus, doing so will enable developers and educators on how they'll approach or conduct the construction of a virtual exhibit with the aim of providing education (i.e., what to include, how to arrange the recommended flow for the exhibit, etc.). For example, if developers are familiar with the capabilities of Blender,

- It must be kept in mind that ideas concerning how to construct virtual exhibits, especially those centered around specific or narrow themes/concepts do not emerge at once: Thus, it also implicates a need for the allocation of longer periods for similar projects.

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APPENDICES

Appendix A

Compilation of Materials for A-frame and Blender for the Preparation phase

Learning Materials for A-frame

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Appendix B

Compilation of materials used for Research and Content Gathering phase

Compilation of Philippine historical and cultural elements used by ALAMAT included in the exhibit, divided by music video and aspect

kbye		
Song		Philippine languages: Tagalog, Bisaya, Hiligaynon, Kapampangan, Ilocano, Waray, and Bicolano (native languages of the members)
	Instruments	Kulintang
		Angklung
		Bandurria
Music Video		Philippine fiestas
		Baybayin
		Buwan ng Wika
		Capiz shell windows

		Philippine jeepney
		Palamig
		Salakot
		Waling-waling
Choreo		Maglalatik
		Tinikling
		Philippine National Anthem
Fashion	Taneo	Kalinga Warrior “Batek” Tattoo
		Kalinga Weaving Design
	Mo	Durag: Head cloth worn by Black people
		Sambal people as depicted in the Boxer Codex (16th century)
	Jao	Batala (Kingfisher): Sacred bird among ancient Kapampangans

		Kulitan: Pre-colonial Kapampangan script
		Pampanga Holy Week flagellant paraphernalia
		“Tayum” or indigo-colored clothes as worn by Kapampangan men (1832 painting by Damian Domingo)
	Kin	Katipunero Scarf
		Barong Tagalog
		19th century stripe trousers worn by the Principalia (native elites) in Spanish Manila
	Tomas	“Butanding” or whale shark of Sorsogon
		Oryol, half-serpent demi-goddess in Bicolano mythology

		Karagumoy (palm grass) mats of Bicol
		Pulang Angui Festival of Albay
	R-ji	Words in the Waray-waray language
		Basey, Samar's "Tikog Banig", palm mats made of "Tikog" (a kind of reed grass)
	Valfer	Gold Death Mask of Oton, Iloilo (14th-15th century artifact)
		Masskara Festival of Bacolod
		Hablon (Ilonggo weave)
	Gami	"Patik" (Tattoos) of Ancient Visayan (Pintado) warriors as depicted in the Boxer Codex (16th century)

		“Mawumag” (Tarsier) of Bohol
		Chocolate Hills
		Grass skirts of the Ati Tribe of Bohol
		Eskayan writing system
	Alas	Yakan weaves and pants
		Yakan red belt for men
		Vinta sail boats of Zamboanga

Maharani		
Song	Lyrics	Bathala
		Lakan
		Lakambini
	Traditional instruments	Gangsa
Music Video		Singkil
		Tinikling

		Kadang-kadang
		Sarimanok
Choreo		Takik
		Beneracion
		Pangalay
Fashion		Maguindanao Inaul
		Gold from Boxer Codex
		Marawi hand-guided embroidery/Langkit + Okir
		Singkil-inspired outfits

Dagundong		
Song	Lyrics	Kalasang
		Balangay
		Balaraw
		Filipino drill commands
		Gimbal

		Catalogo Alfabetico de Apellidos
		Noli Me Tangere
		El Filibusterismo
		Philippine flag
		Propaganda Movement
		The Cry of Pugadlawin
		Philippine Declaration of Independence
		Mock Battle of Manila
		Philippine-American War
Music Video		Arnis
Choreo		Sikaran
		Idaw
Fashion	The Battle of Mactan (1521) - Mo and Alas	The Battle of Mactan
		Tattoo/Patik
		Ba-ag
		Philippine Revolution

	The Spanish Colonization - Taneo and Tomas	La Solidaridad
		Katipunero Hat
		“The Parisian Life” (1892) by Juan Luna
		Andres Bonifacio, “The Father of the Philippine Revolution”
		Bisayan Pintados from Boxer Codex
		Rizal Monument
		Portrait of a “Mestiza de Sangley” by Francisco Van Camp, ca. 1875
		Philippine jeepney
		Tarsier
		Veralde Map
	The First United Building	
	The Treaty of Paris (1898) - R-ji and Jao	The Treaty of Paris
		Binakol

		Isabel Inabel
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**Compilation of element descriptions and references (for info and media) for
“kbye”**

Song

Philippine languages

The song contains lyrics containing 7 Philippine languages, namely: *Tagalog, Bisaya, Hiligaynon, Kapampangan, Ilocano, Waray, and Bicolano* (native languages of the members).

The Philippines, an archipelago of rich linguistic diversity, is home to 170+ languages. These languages reflect the unique cultural and regional identities across the islands.

Tagalog is the foundation of the national language, Filipino. Predominantly spoken in the capital, Manila, and surrounding areas such as Bulacan, Laguna, and Cavite, Tagalog serves as a unifying medium in the Greater Manila Area.

Bisaya, spoken by nearly 20 million people, is one of the most widely spoken languages in the Philippines, originating from the Visayas. It is predominantly used in Central Visayas, the western part of Eastern Visayas, and much of Mindanao.

Ilokano, spoken in the northern Philippines, connects linguistically to Indonesian, Malay, and even Hawaiian. This language bridges the Ilocano-speaking communities with broader Austronesian cultures.

Bikolano or Bicolano, heard in the Bicol Region, diversifies into eight geographical varieties, showcasing the region's linguistic richness.

Hiligaynon, also known as Ilonggo, is renowned for its melodious intonation. Native to over seven million people, it is spoken across the Iloilo, Bacolod, and Panay Islands, as well as parts of Mindanao like North and South Cotabato.

Waray, another Visayan language, thrives in Samar and Leyte. It is associated with the Waray people, who are known for their resilience.

Kapampangan, or Pampangueño, finds its roots in Pampanga and parts of Tarlac and Bataan. This language underscores the cultural identity of the Kapampangan people.

These languages not only emphasize the regional differences across the Philippines but also celebrate the rich tapestry of cultural uniqueness inherent in each region.

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Kulintang

Kulintang, an idiophone percussion instrument boasting a row of small gongs struck with wooden beaters, stands as a pinnacle of the archaic gong-chime ensembles in Southeast Asia. Evolving from a simple signaling tradition, kulintang music now represents the most developed form of this cultural heritage, distinguished by its melodic construction and flexibility, setting it apart from gamelan music.

Belonging to the larger gong-chime culture of Southeast Asia, kulintang is deeply intertwined with certain indigenous cultures of the Philippines, serving as an icon of Filipino heritage and identity. Its melodic fluidity and improvisational nature allow for a profound understanding and sharing of Mindanao culture, transcending barriers and fostering human connections.

A typical kulintang ensemble features a row of gongs arranged in a pentatonic scale, carefully tuned to produce harmonious melodies. Each gong, usually numbering eight but varying according to regional traditions, is placed horizontally on a resonating rack known as a *kulintang*, amplifying its distinct sound. Wooden beaters,

or *balus*, are meticulously crafted to elicit different tones when striking the gongs with varying force.

The complexity of kulintang music lies in its intricate rhythms, with each gong contributing a unique sound that, when played together, creates a layered and textured composition. Performances often feature various groups and tribes showcasing their interpretations of this traditional instrument, combining music with traditional dance movements.

Clad in traditional attire, performers engage in a mesmerizing interplay, each responsible for specific gongs or sets of gongs. Through their harmonious collaboration, kulintang ensembles have played a pivotal role in celebrations, rituals, and social gatherings, serving as a testament to the profound connection between music and identity within Filipino culture.

Shortened Version

Kulintang, an idiophone percussion instrument featuring a row of small, horizontally arranged gongs, is a defining element of Southeast Asia's archaic gong-chime ensembles. Rooted in the indigenous cultures of the Philippines, particularly Mindanao, kulintang music has evolved from a simple signaling tradition into a sophisticated form of melodic and improvisational expression. This transformation distinguishes it from other regional music, such as gamelan, by its fluidity and adaptability.

The kulintang ensemble, typically consisting of eight gongs tuned to a pentatonic scale, creates intricate, layered rhythms that resonate deeply within Filipino cultural

heritage. Performers, often adorned in traditional attire, collaborate in a rhythmic dialogue that transcends mere performance, embodying the connection between music, identity, and community in Filipino culture.

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Angklung

The Angklung is a traditional handmade musical instrument originating from the Sundanese community of West Java, Indonesia. Crafted from bamboo, each angklung is meticulously measured to produce a specific pitch. The instrument consists of two or three bamboo tubes of varying heights mounted in a bamboo frame. A portion of each tube is removed to create a slit opening at the top, while the bottom of the tube sits loosely in a hole within the frame. This unique design allows the tubes to move back and forth sideways when shaken, producing melodious sounds as they knock the bottom frame.

Typically played by an ensemble, each musician is responsible for a single angklung, contributing one note to the collective performance. Players shake their angklungs alternately, following a musical score to weave a harmonious melody. The angklung's presence is not confined to Indonesia alone; variations of this instrument are found in Malaysia, the Philippines, and other parts of Asia. As each angklung produces a distinct note, the instrument offers a fascinating counterpoint in the musical tapestry, with each player's contribution essential to the overall melody. This cultural treasure exemplifies the rich musical heritage and collaborative spirit of its origins.

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Bandurria

The Bandurria, a plucked chordophone akin to the mandolin, embodies a harmonious fusion of Spanish musical heritage and Philippine cultural expression. Originating from Spain, this string instrument found its way to the Philippines during the Spanish colonization period (1521 – 1898), where it underwent an evolution to suit the unique musical traditions of the archipelago.

In its Spanish form, the Bandurria is primarily utilized in Spanish folk music, adding a melodious flourish to traditional compositions. However, in the Philippines, a distinct variation known as the harp bandurria has emerged, featuring 14 strings and playing a central role in the country's rich tapestry of folk songs.

As a key component of the Filipino musical ensemble known as the *rondalla*, the Bandurria occupies a cherished place in Philippine cultural heritage. Its mellow tones and distinctive tuning—F#, B, E, A, D, G from low to high—imbue Philippine folk music with a unique timbre and resonance.

Beyond its melodic contributions, the Bandurria serves as a cultural emblem, symbolizing the enduring legacy of Spanish influence on Philippine music. Whether resonating through Spanish plazas or Filipino town squares, the Bandurria continues to captivate audiences with its timeless charm and evocative melodies, bridging the divide between two distinct yet intertwined musical traditions.

Shortened Version

The Bandurria, a plucked chordophone reminiscent of the mandolin, reflects a rich blend of Spanish musical heritage and Philippine cultural identity. Introduced during the Spanish colonization of the Philippines, this instrument adapted to local traditions, leading to the creation of the 14-string harp bandurria. In the Philippines, it holds a prominent place within the rondalla ensemble, contributing its mellow tones and distinctive tuning to the nation's folk music. As both a musical and cultural symbol, the Bandurria encapsulates the enduring Spanish influence on Philippine art, bridging two intertwined traditions with its evocative melodies.

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Music Video

Philippine fiestas

Philippines festivals, known as fiestas, epitomize the vibrant spirit and rich cultural heritage of the Filipino people. Rooted in a centuries-old tradition of celebration and merriment, these festivities are a testament to the enduring legacy of conduct of grand feasts and celebrations by pre-colonial Filipinos melded with Spanish influences.

Derived from the Spanish term for festivity, fiestas have become ingrained in the fabric of Filipino society, with communities across the archipelago eagerly anticipating these joyous occasions. Even before Spanish colonization, Filipinos were fervent in their love for celebrations and feasts, imbuing these gatherings with a sense of communal unity and spiritual reverence.

Originally introduced by the Spaniards to honor patron saints, fiestas have evolved over time, incorporating traditional practices such as processions and novenas into their observance. Today, there are approximately a hundred different fiestas and

festivals celebrated throughout the Philippines each year, each one uniquely dedicated to a local patron saint or cultural tradition.

Preparations for these grand celebrations begin weeks in advance, with every household bustling with activity as they ready themselves for the festivities. Colorful *banderitas* adorn the streets, signaling the impending arrival of the fiesta day, while communities organize an array of performances, events, activities, and contests to entertain revelers.

On the day of the fiesta, the air is filled with anticipation and excitement as families gather to feast on favorite Filipino dishes and attend special mass services dedicated to the patron saint. Examples of highlights of the celebration include a solemn procession honoring the saint and stirring melodies of marching bands during parades.

As the day progresses, visitors flock to join the festivities, sharing food, drinks, and music late into the night. The convivial atmosphere, punctuated by laughter and song, fosters a sense of camaraderie and kinship among attendees, forging bonds that endure after the fiesta has ended.

Indeed, fiestas offer a vivid glimpse into the colorful tapestry of Philippine history, culture, and traditions. They serve as a poignant reminder of the power of celebration to connect and reconnect human relationships, weaving a thread of unity and belonging that resonates deeply within the Filipino psyche.

Shortened Version

Philippine fiestas, deeply rooted in pre-colonial traditions and enriched by Spanish influences, embody the vibrant spirit and cultural heritage of the Filipino people. These annual celebrations, originally introduced by the Spaniards to honor patron saints, have evolved into a unique fusion of religious observance and communal festivity. Each fiesta showcases the lively tapestry of Filipino life, with communities across the archipelago preparing weeks in advance for grand feasts, processions, and performances. The joyous atmosphere, filled with food, music, and camaraderie, highlights the enduring power of celebration in fostering unity and preserving cultural traditions.

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Baybayin

The Baybayin script, deriving its name from the Tagalog word "*baybay*" meaning "to spell," stands as a revered testament to the linguistic and cultural heritage of the Philippines. During the pre-colonial period, the inhabitants of the archipelago utilized this ancient script as a means of communication and expression, weaving its intricate characters across various mediums.

Across the Philippine islands, particularly in Luzon, the Baybayin script flourished, its influence permeating realms of society. Evidence suggests that this script, while diverse in its application, likely emanated from a singular source.

Etched onto leaves, tree barks, bamboo, and even the known Laguna Copperplate, Baybayin characters became conduits of poetry, love letters, and historical documentation. Its graceful curves and flowing lines lent themselves to the poetic

nuances of the Filipino language, enriching literary traditions and fostering expressions of affection and devotion.

The significance of Baybayin transcends its utilitarian function, intertwining with the fabric of Philippine history and identity, as Baybayin characters adorn the waving flags of the Kataastaasang Kagalanggalangang Katipunan ng mga Anak ng Bayan (KKK).

As a relic of a bygone era, the Baybayin script serves as a poignant reminder of the enduring legacy of pre-colonial civilizations and the resilience of Filipino culture. Its preservation and revival stand as a testament to the indomitable spirit of the Filipino people, echoing across generations as a cherished symbol of linguistic heritage and national pride.

Shortened Version

The Baybayin script, named after the Tagalog word 'baybay', meaning 'to spell,' is a revered symbol of the Philippines' linguistic and cultural heritage. During the pre-colonial period, it was widely used across the archipelago, particularly in Luzon, as a means of communication and expression. Baybayin's graceful characters were etched on leaves, tree barks, bamboo, and even the Laguna Copperplate, capturing poetry, love letters, and historical records.

Beyond its practical use, Baybayin is deeply intertwined with Philippine history and identity, famously appearing on the flags of the Kataastaasang Kagalanggalangang Katipunan ng mga Anak ng Bayan (KKK). As a relic of pre-colonial civilization, Baybayin serves as a powerful reminder of the resilience of Filipino culture. Its

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Buwan ng Wika

Buwan ng Wika is symbolized especially by the inclusion of a famous saying from the poem “Sa Aking Mga Kabata”.

Buwan ng Wika stands as a testament to the rich linguistic heritage of the Philippines, celebrating the national language and honoring the pivotal figures who championed its development. This annual event, deeply rooted in history, reflects the nation's evolving appreciation for its linguistic identity.

The tradition began from 1946 to 1954, following the declaration of Filipino as the national language. President Sergio Osmeña's Proclamation No. 35 initiated the week-long *Linggo ng Wika*, from March 27 to April 2, culminating on the birthday of Francisco Balagtas, a revered Filipino poet and literary icon.

Significant changes have shaped this celebration over the decades, with the most notable transformation occurring in 1997. Under President Fidel Ramos, Proclamation No. 1014 extended the celebration to a month-long event every August, thus establishing the annual *Buwan ng Wika*. This evolution underscores the importance of the Filipino language as a unifying force in a country characterized by a mosaic of languages and dialects.

It took multiple decades for the Philippines to establish a national language and a dedicated celebration. This journey highlights the necessity of a common linguistic thread to unify diverse thoughts and perspectives, fostering national solidarity.

Buwan ng Wika is not just a celebration of language, but a celebration of unity and identity.

Shortened Version

Buwan ng Wika celebrates the Philippines' rich linguistic heritage and honors those who championed the development of the national language. Rooted in history, this annual event reflects the nation's growing appreciation for its linguistic identity, beginning with President Sergio Osmeña's Proclamation No. 35, which established Linggo ng Wika in 1946. The celebration evolved in 1997 when President Fidel Ramos extended it to a month-long event every August, emphasizing the Filipino language as a unifying force in a country of diverse languages and dialects. Buwan ng Wika stands as a testament to the importance of a common linguistic thread that fosters national unity and identity.

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Capiz Shell Windows

Capiz shell windows, revered for their ethereal beauty and practical elegance, epitomize the exquisite craftsmanship of the Philippines. Sourced from the Windowpane oyster of the *Placuna* genus, these delicate shells, with their translucent quality, emit a radiant glow akin to pearls when illuminated.

Initially serving as functional fixtures in traditional architecture, these windows have evolved into iconic symbols of Filipino culture, embodying notions such as those of prosperity and spiritual protection. Their significance extends to religious practices, where they were used to adorn altars or to create religious icons.

Beyond tradition, Capiz shells have seamlessly integrated into contemporary design, gracing modern homes, fashion accessories, and eco-friendly kitchenware.

Craftsmen harness their versatility to create an array of decorative objects, from lamps to jewelry, infusing each piece with timeless allure and cultural significance.

Shortened Version

Capiz shell windows, crafted from the translucent shells of the Windowpane oyster, are celebrated for their ethereal beauty and cultural significance in the Philippines.

Once functional fixtures in traditional architecture, these luminous windows have become enduring symbols of Filipino heritage, embodying prosperity and spiritual protection. Their cultural relevance extends to religious practices, where they adorned altars and religious icons.

Today, Capiz shells have transcended their traditional role, finding a place in modern design, from home decor to fashion and eco-friendly products. This evolution showcases the enduring appeal and versatility of Capiz, blending timeless craftsmanship with contemporary aesthetics.

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Philippine Jeepney

The Philippine jeepney stands as an indelible icon of Filipino culture, a testament to resilience, resourcefulness, and creativity. Emerging from the aftermath of World War II, these vehicles, crafted from military jeeps left behind by the Americans, were transformed into a vital component of the nation's transportation network.

Initially repurposed by American soldiers, these utility vehicles found new life as public transport, meeting the burgeoning demand for mobility in the post-war era. Entrepreneurial spirits seized upon the opportunity, converting surplus jeeps into colorful, eye-catching public transport vehicles.

Central to the jeepney's allure is its captivating artwork – a kaleidoscopic array of vibrant paintings, handcrafted ornaments, and personalized designs adorning it. These intricate creations, often depicting Filipino folklore, landscapes, religious motifs, or popular icons, transform each jeepney into a mobile canvas, inviting passengers into an immersive visual experience steeped in cultural richness.

Yet, it is not merely the aesthetics that define the jeepney experience. Jeepney drivers are oft with a lively personality, reflective of the Filipino spirit – warm, friendly, and brimming with stories to share. Serving as local tour guides in their own right, they regale passengers with tales and insights about the places they traverse, fostering a sense of community amidst the journey.

Indeed, the jeepney transcends its role as mere transport; it is a social hub where individuals from diverse backgrounds converge, exchanging stories, forging connections, and weaving the fabric of communal experience. Each ride becomes a microcosm of Filipino society – a melting pot of personalities, cultures, and shared aspirations.

Despite its enduring popularity and significance as a Philippine pop culture icon, the jeepney has faced challenges in recent years. Modernization efforts and changes in transportation regulations have posed threats to its traditional form, prompting debates about its future. Yet, amidst these challenges, the jeepney remains a source of national pride, cherished as a symbol of Filipino identity and ingenuity.

In essence, the Philippine jeepney is more than a mode of transport – it is an immersive cultural experience, encapsulating the warmth, creativity, and diversity of Filipino culture. As it continues to traverse the roads of the country, it serves as a living testament to the indomitable spirit of the Filipino people, a vibrant symbol of resilience, resourcefulness, and unwavering optimism.

Shortened Version

The Philippine jeepney, a vibrant emblem of Filipino culture, emerged from the resourcefulness of post-World War II society. Repurposed from surplus military jeeps, these vehicles became essential public transport, characterized by their kaleidoscopic artwork and personalized designs that often depict Filipino folklore, landscapes, and religious motifs. More than just transportation, jeepneys serve as social spaces where diverse individuals converge, exchanging stories and fostering a sense of community. Despite facing modernization challenges, the jeepney endures as a cherished symbol of Filipino identity, embodying the resilience, creativity, and spirit of the nation.

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Palamig

Palamig or *samalamig*, colloquially known as "coolers," embodies a refreshing tradition deeply entrenched in Filipino street culture. These meticulously prepared beverages are a ubiquitous sight along bustling thoroughfares and roadside stalls, offering respite from the sweltering heat experienced in the country.

At the heart of every *Palamig* concoction lies a harmonious blend of textures and flavors. Tapioca pearls or 'sago' and 'gulaman' or jellies form the base, their chewy consistency providing a delightful contrast to the cool, liquid refreshment. Infused with syrup derived from various fruit extracts, each sip tantalizes the palate with a burst of tropical sweetness.

More than just a beverage, *Palamig* serves as a cherished ritual, a communal experience shared among friends and strangers alike. Its availability on the streets fosters a sense of camaraderie, as locals and visitors alike gather to indulge in this quintessential thirst-quencher.

In the midst of scorching temperatures, *Samalamig* offers a momentary escape from the oppressive heat. Its vibrant colors and enticing aromas beckon passersby, inviting them to partake in a sensory journey that transcends mere refreshment.

Palamig stands as a testament to Filipino ingenuity and adaptability, providing a cool oasis in the midst of summer's relentless onslaught. In every sip lies a taste of tradition, a celebration of community, and a reminder of the simple joys that unite us all.

Shortened Version

'Palamig,' or 'samalamig,' represents a refreshing tradition deeply rooted in Filipino street culture. These beverages, featuring chewy tapioca pearls, 'gulaman' jellies, and tropical syrups, are a staple along bustling streets, offering relief from the intense heat. More than just a drink, Palamig is a communal experience, inviting both locals and visitors to share in its vibrant flavors and textures.

Beyond its role as a thirst-quencher, Palamig embodies Filipino ingenuity and a celebration of simple joys. Each sip offers a sensory journey that highlights tradition, community, and the enduring charm of everyday rituals.

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Salakot

The Salakot, an integral part of the National Costume of the Philippines, is a quintessential representation of Filipino cultural attire. Its name, which closely translates to "native hat," pays homage to its indigenous origins. Inspired by European pith helmets, it serves as a sturdy protection against the sun's rays, crafted from locally sourced materials like bamboo, palms, and rattan leaves, reflecting the abundance of the Philippines' natural resources.

Traditionally worn by the Tagalogs and Kapampangans, the Salakot has evolved into various styles across different ethnic groups throughout the islands. Coated in resin for waterproofing and worn as protection from the sun, it was commonly used by farmers and fishermen. Intricate designs adorned with tassels, feathers, and beads signified wealth and social status.

With the arrival of Spanish colonization in the 19th century, the Salakot transformed into a symbol of status, incorporating luxurious materials such as tortoiseshell, gems, and silver. This evolution marked its association with the ruling class, known as the *principalia*.

During times of conflict, the Salakot took on a new role as a war helmet, used in both the Philippine Revolution and the subsequent Philippine-American War. This multifaceted headgear, fashioned from a diverse array of resources, mirrors the biodiversity and cultural richness of the Philippines.

Shortened Version

The Salakot, a central element of the Philippine National Costume, embodies Filipino cultural heritage with its name meaning 'native hat.' Originally inspired by European pith helmets, it is crafted from local materials such as bamboo, palms, and rattan leaves, highlighting the country's natural resources. Traditionally worn by Tagalogs and Kapampangans, its design evolved across the archipelago, featuring intricate decorations like tassels and beads that indicated wealth and social status.

During the Spanish colonial period, the Salakot's status symbolism was enhanced with luxurious materials such as tortoiseshell, gems, and silver, associating it with the ruling class. The Salakot also served as a war helmet during conflicts like the Philippine Revolution and the Philippine-American War, reflecting its versatile role and the cultural richness of the Philippines.

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Waling-waling

The inclusion of the Waling-waling may be due to the establishment of a connection with their advocacy/mission and the legend associated with Aki Alamid (ALAMAT's mascot).

The Waling-waling, also known as Vanda Sanderiana, holds a regal title as the "Queen of Philippine Orchids." Worshipped as a *Diwata* or fairy by the indigenous Bagobo people, this exquisite flower was discovered in 1882 and has since become a symbol of Philippine botanical splendor.

Renowned for its rarity, beauty, and value, the Waling-waling stands as one of the largest orchid species globally. Its striking blooms, celebrated for their vibrant colors and considerable size, have captivated flora enthusiasts worldwide.

Endemic to the Philippines, the Waling-waling thrives in the lush forests of Davao, Sultan Kudarat, and other parts of Mindanao, even around the tropical haven of Mount Apo. Blooming only once a year between July and October, it adorns the trunks of tall hardwood trees, embodying the rich biodiversity of its native habitat.

The Waling-waling remains deeply rooted in Philippine culture and ecology. In 2004, a proposal surfaced in the Philippine House of Representatives to designate the Waling-waling as the national flower, underscoring its significance as a Philippine treasure.

Shortened Version

The Waling-waling, or *Vanda Sanderiana*, often referred to as the 'Queen of Philippine Orchids,' is a symbol of botanical splendor in the Philippines. Revered by the indigenous Bagobo people as a Diwata or fairy, this rare and beautiful orchid was first discovered in 1882. Known for its striking blooms and vibrant colors, it is one of the largest orchid species globally and thrives in the lush forests of Mindanao.

Blooming once a year from July to October, the Waling-waling adorns tall hardwood trees, reflecting the rich biodiversity of its habitat. Its deep cultural and ecological significance was highlighted in 2004 with a proposal to designate it as the national flower, underscoring its status as a treasured part of Philippine heritage.

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Choreo

Maglalatik

Maglalatik is a vibrant Philippine dance that playfully intertwines humor and the essence of a folk game with the intricate choreography of *luksong tinik* (jumping spines). Set to lively music, the dance narrates a whimsical battle between two religious factions vying for the coveted *latik*, the sweet residue from slow-simmered coconut milk.

Dancers representing the Muslims of the southern Philippines don red trousers, while Filipino Christians of the lowlands wear blue. Both groups adorn their bare torsos, hips, and thighs with halved empty coconut shells, which they also hold in their hands, creating a rhythmic symphony as they strike the shells against each other.

The performance unfolds in four parts: *palipasan* and *baligtaran*, depicting the warfare between the two groups; and *paseo* and *escaramuza*, illustrating the subsequent reconciliation. The narrative concludes with the Moros winning the battle, yet the Christians seize the moment to baptize their foes.

Maglalatik's choreography incorporates dynamic movements from Filipino martial arts, including the *sinawali* double-stick techniques from *arnis*, which mimic the crisscross pattern of the *sawali* or woven split bamboo mat, and the *gunting* (scissors) movements from *suntukan* (fistfight), where one hand traps an attack while the other disables the opponent's striking arm.

Rooted in Biñan, Laguna, the dance has become integral to the city's heritage, often performed during religious processions as an offering to San Isidro Labrador, the patron saint of farmers, reflecting the area's agricultural past. The dance, initially performed by the men of Loma and Zapote, is a highlight of the annual Puto Latik Festival, celebrating the culturally and agriculturally significant *latik*.

Shortened Version

Maglalatik is a lively Philippine dance that combines humor and tradition, dramatizing a playful conflict between two religious groups over *latik*, a sweet residue from coconut milk. Set to upbeat music, dancers dressed in red and blue, representing Muslims and Filipino Christians respectively, use halved coconut shells to create rhythmic beats as they move.

The performance unfolds in four segments: *palipasan* and *baligtaran*, depicting the battle; and *paseo* and *escaramuza*, showing reconciliation. The dance, rooted in Biñan, Laguna, incorporates Filipino martial arts movements and is a staple of local festivals, particularly the Puto Latik Festival, honoring San Isidro Labrador and celebrating the dance's agricultural heritage.

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Tinikling

Tinikling, considered one of the oldest traditional dances in the Philippines, captivates audiences with its rhythmic movements and cultural significance. Named after the *tikling* bird from the Philippines, this dance incorporates a pair of bamboo poles which is evaded by the dancer/s with agility and grace, as if imitating the bird's movements as it navigates through grass or evades traps set by farmers.

Originating from the Spanish occupation, particularly on the island of Leyte, Tinikling holds a legendary tale of resilience against oppression. According to legend, it originated from forced laborers' experience of punishment. Workers who refused to

follow the orders of the King of Spain to labor on large plantations were ordered to stand in between two bamboo poles, which were then clapped to beat their feet. The Filipino laborers would then jump to evade the punishment or harm brought with it.

Today, Tinikling remains a cherished part of Filipino heritage, performed on special occasions such as festivals and theatrical productions. Its spirited choreography reflects the talents and joyous spirit of the Filipino people. Danced barefoot, with two pairs of bamboo poles ranging from 6 to 12 feet in length, Tinikling embodies the diverse and vibrant culture of the Philippines.

Shortened Version

Tinikling, one of the Philippines' oldest traditional dances, enchants audiences with its rhythmic movements and cultural depth. Named after the tikling bird, the dance involves agilely maneuvering between clapping bamboo poles, mimicking the bird's grace in avoiding obstacles.

Originating from Leyte during the Spanish occupation, the dance symbolizes resilience against oppression. Legend has it that Filipino laborers, punished for resisting forced labor, evaded clapping bamboo poles as a form of retribution. Today, Tinikling, performed barefoot and accompanied by the rhythmic clash of bamboo poles, remains a vibrant expression of Filipino heritage, celebrated in festivals and theatrical productions.

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Philippine National Anthem

The Philippine National Anthem or 'Lupang Hinirang', a masterpiece by Julian Felipe (a distinguished music teacher and composer from Cavite), was first performed by the band of San Francisco de Malabon during the historic Philippine Declaration of Independence in Kawit, Cavite on June 12, 1898. Initially instrumental, the anthem found its powerful voice in 1899 when the young poet-soldier Jose Palma penned the poem *Filipinas*, encapsulating the fervent patriotism and indomitable spirit of the Filipino people in eloquent Spanish verses. These verses were later translated into Filipino by Felipe de Leon, ensuring the anthem's message resonated deeply with every Filipino. Today, when the anthem is played, it is sung with heartfelt fervor, usually done with the right palm placed over the left chest or over the heart, a gesture that signifies national pride and unity.

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Fashion

1. Taneo - Igorot Warrior Spirit
 - a. Kalinga Warrior "Batek" Tattoo

The Kalinga Warrior's "*Batek*" tattoos encapsulate a rich tradition deeply ingrained in Philippine culture. These emblems, known as "*batok*" or "*batek*" ("to hit" or "to strike") from the onomatopoeic "tek"

sound of the tapping stick during the tattooing process, epitomize a heritage of bravery, social standing, and spiritual significance.

When utilizing the technique of hand-tapping, the process involves a "stick-with-a-thorn" (*gisi*) made from carabao horn with steel needles at its tips, delivering with precise taps and creating intricate designs with the help of a light wooden stick (*pat-ik*). Soot scraped from clay or aluminum pots, mixed with water or plant dye, forms the bold black ink, the color reminding elders of the color of the native pigs that were used for payment in past traditions.

For the people of Kalinga, tattooing wasn't merely decorative; it symbolized societal roles, protection against malevolent spirits, and rites of passage. Chest tattoos denoted bravery demonstrated during enemy attacks, tattoos on warriors were believed to be for protection (either as armor for their bodies or protection from evil spirits), and they also served as markers of wealth and social status.

As a social and cultural practice, tattooing transcended mere body adornment, embodying the essence of Philippine identity and heritage. From the warrior class to everyday individuals, each mark bore testimony to a rich tapestry of tradition, resilience, and community.

Shortened Version

The Kalinga warriors' tattoos called 'Batek' represent a profound tradition in Philippine culture, reflecting bravery, social status, and

spiritual significance. Derived from 'batok' or 'batek' (meaning 'to hit' or 'to strike'), these tattoos are created through a meticulous hand-tapping technique using a stick with steel needles and bold black ink made from soot and plant dyes.

For the Kalinga people, these tattoos are far more than mere decoration; they symbolize societal roles, protection against malevolent spirits, and rites of passage. Chest tattoos signify bravery, while those on warriors were believed to offer protection and mark wealth and status. As a cultural practice, Batek embodies the essence of Philippine identity, weaving together tradition, resilience, and community into each intricate design.

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b. Kalinga Weaving Design

Kalinga weaving, a vibrant expression of indigenous heritage in the Philippines, embodies a rich cultural legacy. Passed down through generations, this traditional craft involves meticulous backstrap weaving techniques, resulting in exquisite woven fabrics used for various purposes, from ceremonial garments to contemporary products like decor and accessories.

In this collaborative endeavor, both men and women contribute, resulting in intricate designs that reflect the communal spirit of the people of Kalinga. Motifs inspired by nature, such as birds and mountains, adorn the fabric, each imbued with symbolic significance.

Colors hold profound meanings in Kalinga weaving: red symbolizes bravery, black represents the earth, and yellow signifies wealth and fertility. These hues, combined with traditional patterns and beadwork, create visually striking textiles.

Traditional garments like the *ka-in* (wraparound skirt for women) and *be-e* (g-string for men) feature distinct design variants, worn proudly during cultural celebrations and rites of passage. Over time, Kalinga weaving has evolved to incorporate contemporary designs, offering a blend of tradition and modernity in everyday wear and home decor.

Through Kalinga weaving, individuals can embrace the vibrant colors and intricate patterns of indigenous culture, enriching their lives with tangible expressions of heritage and identity.

Shortened Version

Kalinga weaving, a vivid expression of Philippine indigenous heritage, showcases a rich cultural legacy through intricate backstrap weaving techniques. This traditional craft, passed down through generations, produces beautiful fabrics used for ceremonial garments, modern decor, and accessories.

In this communal art form, both men and women contribute, creating designs inspired by nature—such as birds and mountains—that are rich in symbolic meaning. Colors like red for bravery, black for the earth, and yellow for wealth and fertility, combined with traditional patterns and beadwork, result in striking textiles. Traditional garments like the ‘ka-in’ and ‘be-e’ are worn with pride during cultural events, while contemporary adaptations bring this heritage into everyday fashion and home decor.

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2. Mo

a. Durag: Head cloth worn by Black people

The durag, originating as a practical headscarf for African-American laborers and slaves in the 19th century, has evolved into a cultural emblem and fashion statement within the Black community. Once a necessity, it now symbolizes style, identity, and cultural pride.

During the 20th century, durags gained significance in the Black Power Movement, serving as symbols of resistance and differentiation.

Beyond functionality, they became vital in preserving distinctive hairstyles such as those with wave patterns, dreadlocks, and braids.

Central to the durag's significance is its role in expressing individuality.

Both men and women use durags as canvases for personal expression, adopting various styles and patterns to reflect their tastes and personalities.

Transcending utility, durags are now embraced by celebrities, athletes, and everyday individuals, symbolizing resilience and creativity within the community. Today, they remain an integral part of contemporary Black culture, celebrated for their versatility, functionality, and enduring symbolism.

Shortened Version

The durag, originally a practical headscarf for 19th-century African-American laborers and slaves, has evolved into a powerful symbol of style, identity, and cultural pride within the Black community. What began as a necessity has transformed into a prominent fashion statement, especially during the 20th century when it became associated with the Black Power Movement and resistance.

Beyond its practical use in maintaining hairstyles like waves, dreadlocks, and braids, the durag now serves as a canvas for personal expression. Embraced by celebrities and everyday individuals alike, it represents resilience and creativity, remaining a vital and celebrated element of contemporary Black culture.

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b. Sambal people as depicted in the Boxer Codex (16th century)

The Boxer Codex provides a vivid portrayal of the Sambal people of Zambales in the late 16th century, capturing their unique customs and traditions. They are distinguished by their darker complexion and distinctive hairstyle, which involves shaving the forehead and front half of the head while retaining long, loose hair at the back.

Illustrated within the codex is a pair of male and female Sambal hunters. Sambal people were described to engage in a profound ritual of mourning and vengeance. Upon the death or killing of a close relative, they adhered to a strict practice of avenging the death by

killing others. During this period of mourning, they abstained from eating rice, cut their hair at the back and front, and refrained from various activities until their revenge was fulfilled.

In the codex, a Zambales hunting team is also shown butchering a carabao, or water buffalo, with a bararao (or *balaraw*), a traditional knife. Their unique dietary customs are highlighted by their consumption of raw meat, particularly the innards of the carabao, which they considered a delicacy, consuming it without washing or cleaning.

Furthermore, the Sambal people's warrior ethos is starkly depicted in their practice of headhunting. Upon killing an enemy, they would immediately decapitate the victim, carve a crown pattern on the skull, and remove the brains. These heads were preserved as treasured trophies, symbolizing the number of men they had killed. The accumulation of such trophies conferred great honor and fear, elevating the individual's status as the bravest among their peers.

This portrayal from the Boxer Codex provides a rare glimpse into the fierce and complex societal norms of the Sambal people, illustrating their deep-seated customs of revenge, dietary practices, and the valorization of martial prowess.

Shortened Version

The Boxer Codex offers a striking depiction of the Sambal people of Zambales in the late 16th century, showcasing their distinct customs

and traditions. Notable for their darker complexion and unique hairstyle—shaved forehead with long hair at the back—the Sambal are illustrated in scenes of both daily life and ritual practices. The codex depicts Sambal male and female hunters, revealing their ritualistic mourning and vengeance practices. Upon the death of a relative, they engaged in strict vengeance rituals, abstained from eating rice, and altered their hairstyles until their revenge was exacted.

Additionally, the codex portrays a hunting team butchering a carabao with a traditional knife, highlighting their consumption of raw meat, including carabao innards. Their warrior ethos is vividly represented through their headhunting practices, where defeated enemies were decapitated, skulls carved with crown patterns, and brains removed. These preserved heads served as trophies, signifying martial prowess and enhancing the status of the bearer. This depiction offers a rare and detailed insight into the Sambal's fierce societal norms and customs.

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3. Jao

a. Batala (Kingfisher): Sacred bird among ancient Kapampangans

Batala, also known as the bird Kingfisher, holds a revered status among the ancient Kapampangans, residing in the wetlands that dot Pampanga's landscape. Revered as sacred birds in Kapampangan

mythology, these elusive creatures are believed to be harbingers of fortune, their rare sightings signifying omens of good or bad tidings.

Derived from the Sanskrit and Malay roots meaning "noble" or "god," the term "batala" finds resonance in Tagalog as "*bathala*," signifying a supreme deity. The indigo-banded kingfisher, with its vibrant blue and yellow plumage, embodies this sacred symbolism, endemic to the northern and central Philippines.

Whether interpreted as omens of ill fortune or heralds of prosperity, the kingfisher's significance transcends mere ornithology, embodying a profound spiritual connection with the natural world.

Shortened Version

Batala, or the Kingfisher, holds a sacred status among the ancient Kapampangans of Pampanga's wetlands. Revered in Kapampangan mythology, these elusive birds are seen as omens of fortune, their rare appearances signaling either good or ill tidings.

The term 'batala,' with roots in Sanskrit and Malay meaning 'noble' or 'god,' aligns with its Tagalog counterpart 'bathala,' referring to a supreme deity. The vibrant indigo-banded Kingfisher, native to northern and central Philippines, encapsulates this sacred symbolism, representing a deep spiritual connection with the natural world and transcending mere ornithological interest.

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b. Kulitan: Pre-colonial Kapampangan script

The Kulitan script is a pre-colonial and indigenous script of the Kapampangans in Central Luzon, Philippines. Wrapped in the veils of antiquity, the script whispers tales of its origin, entwined with folklore and mystery. According to legend, the Kulitan script was bestowed upon the Kapampangans by Apung Sinukwan, the revered sun god of war and death, who is said to dwell on the slopes of Mount Arayat.

While its precise genesis remains shrouded in the mists of time, Kulitan bears semblance to certain South Asian scripts, hinting at a rich tapestry of cultural exchange.

Uniquely distinctive, Kulitan defies convention with its reading orientation, wherein it's read vertically from top to bottom and from right to left, believed to be written in the said manner to follow how the sun rises in the east and sets in the west. It stands as the solitary relic among ancient Philippine scripts that is written and read in the stated manner.

Yet, beyond its aesthetic allure, Kulitan bears witness to the resilience of the Kapampangan spirit. In moments of historical upheaval, it emerged as a potent tool of resistance. During the Philippine Revolution in 1896, Kapampangan writers, spearheaded by the indomitable Aurelio Tolentino, wielded Kulitan as a weapon against Spanish colonial oppression by using it to inscribe anti-Spanish propaganda. In the crucible of the Philippine-American War, Kulitan once again became a bastion of defiance, channeling the aspirations of a people striving for liberation, as it was used to make anti-American propaganda.

Across the annals of history, Kulitan found sanctuary among the ranks of the HUKBALAHAP, serving as the clandestine medium through which messages of rebellion were whispered and plots of resistance were hatched, as the script was used for communication among its members. Even in the face of modernity's relentless march, some

stand as custodians of Kulitan, staunch advocates committed to its preservation and revival. Through their tireless efforts, Kulitan continues to defy oblivion, its ancient glyphs etched into the fabric of Kapampangan identity, a testament to the enduring power of heritage and the indomitable spirit of the Kapampangans.

Shortened Version

The Kulitan script, a pre-colonial writing system of the Kapampangans from Central Luzon, Philippines, carries with it the weight of ancient legend and mystery. Believed to have been granted by Apung Sinukwan, the revered sun god, Kulitan's origins remain obscure, yet its similarities with South Asian scripts suggest a rich history of cultural exchange. Uniquely, Kulitan is read vertically from top to bottom and from right to left, mirroring the sun's journey across the sky.

Beyond its visual uniqueness, Kulitan symbolizes the resilience of the Kapampangan people. It played a crucial role during historical periods of resistance, including the Philippine Revolution and the Philippine-American War, where it was used to convey anti-colonial sentiments. Even in the face of modernity, Kulitan endures through dedicated efforts to preserve and revive this script, continuing to serve as a powerful emblem of Kapampangan identity and heritage.

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c. Pampanga Holy Week flagellant paraphernalia

In the fervent Holy Week traditions of Pampanga, the role of the *magdarame* is both intense and profound. The term *magdarame*, derived from the Kapampangan word *dame* (meaning “to volunteer to share in someone else’s sorrow”), encapsulates a unique form of empathetic devotion. These devout individuals, by whipping themselves or carrying crosses, seek to unite with Christ in his agony, embodying the spirit of San Vicente Ferrer’s impassioned exhortations to follow Christ’s model of penitence.

Central to this practice is the local flagellum known as the *bulyos* (Tagalog) or *burilyus* (Kapampangan). This instrument is crafted from cylindrical bamboo sticks, meticulously bundled into a cord of braided cotton or abaca strings. The flagellant, or *mamalaspas* as they are called in Pampanga, uses the *bulyos/burilyus* to repeatedly flog themselves, drawing blood as a physical manifestation of their devotion and penance.

The reasons behind this rigorous practice are varied, ranging from the fulfillment of a solemn vow or *panata* to pleas for divine intercession. For some, it is a means to seek miraculous healing, uphold family traditions, or serve as a rite of passage for young men.

Pampanga has become renowned as the epicenter of such dramatic acts of faith, where the devout engage in similar acts such as flagellation and crucifixion. Through these acts, they deeply embody

the sufferings of Christ, reaffirming their strong devotion and commitment to their faith.

Shortened Version

In Pampanga's intense Holy Week traditions, the 'magdarame' embodies a profound form of empathy and devotion. Derived from the Kapampangan term 'dame', meaning 'to share in someone else's sorrow,' these practitioners engage in self-flagellation or cross-bearing to unite with Christ's suffering, reflecting the penitential spirit urged by San Vicente Ferrer.

A central element of this practice is the 'bulyos' (Tagalog) or 'burilyus' (Kapampangan), a flagellum made of bamboo sticks bundled into braided cotton or abaca strings. The 'mamalaspas', or flagellant, uses the bulyos/burilyus to flog themselves, drawing blood as an expression of penance. This rigorous ritual, driven by vows, pleas for divine intervention, or traditional rites of passage, underscores Pampanga's reputation as a focal point of dramatic acts of faith, where devotees deeply embody Christ's sufferings to reaffirm their devotion.

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 - Caption: Flagellants or ‘mamalaspas’ using the ‘burilyus’ during Holy Week
 - Source: Pantig, A. G. (2019). *Penitensya (Penance)* [Photograph]. Retrieved from <https://medium.com/themonoclepub/a-week-of-traditions-how-filipinos-practice-holy-week-99b805f9066e>

- Video about Burilyus
 - Title: One North Central Luzon: Penitensya sa Semana Santa by GMA Regional TV
 - Source: GMA Regional TV. [@GMARegionalTV]. (2023, April 5). *One North Central Luzon: Penitensya sa*

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- d. “Tayum” or indigo-colored clothes as worn by Kapampangan men
(1832 painting by Damian Domingo)

A 1832 painting by Damian Domingo, a seminal artist renowned for his authoritative depictions of *tipos del país* (collection of paintings that show the different inhabitants and native costumes of the Philippines at the time), vividly portrays Kapampangan men adorned in indigo-dyed attire. The indigo dye was derived from the plant known as *tayum* or *Indigofera tinctoria L.*, and it imbues the fabric with a spectrum of hues ranging from deep blue to violet and black. This dye, traditionally utilized by ancient Kapampangans for everyday garments, is not only a testament to the rich cultural heritage but also a practical choice due to its reputed ability to repel snakes, offering protection to farmers in the fields.

During the Spanish colonial period, indigo was a valuable export, alongside cotton and abaca fiber textiles. The indigo-dyed clothing depicted in Domingo's painting highlights the societal norms and regional distinctions of 19th-century Philippines. The choice of indigo for daily wear underscores the cultural significance and functional aspects of these garments. This painting not only captures the vibrant

essence of Kapampangan attire but also reflects the factors influencing fashion during that era.

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 - Caption: Indigo dye
 - Source: The Kapampangan Listorian. (2016). 5. *Dyeing* [Image]. Retrieved from

<https://kaplistorian.blogspot.com/2016/09/15-7-lost-kapampangan-skills.html>

- Tayum Element Image 2
 - Caption: An artist's illustration of the indigo plant, used for making 'tayum' or indigo-colored clothes
 - Source: Apucay, H. (2016). *Indigo Plant* [Image]. Retrieved from <https://narrastudio.com/blogs/journal/philippine-natural-dyes-part-1>

- Tayum Element Image 3
 - Caption: 'Yndio de Panpanga, Azucarero' by Damian Domingo, depicting a Kapampangan sugarmaker wearing indigo-colored clothes
 - Source: Cheesetorian. (2021). "*Yndio de Panpanga, Azucarero*" (*Native of Pampanga Sugarmaker*) *Damian Domingo, 1827-32 (Newberry Library Digital Collections)* [Photograph]. Retrieved from https://www.reddit.com/r/FilipinoHistory/comments/ott4pb/yndio_de_panpanga_azucarero_native_of_pampanga/

4. Kin

a. Katipunero Scarf

The Katipunero Scarf is a red scarf recognized as part of the perceived outfit of the Katipuneros back in the day, due to Guillermo Tolentino's inclusion of a scarf on the statue for Andres Bonifacio in the Andres Bonifacio Monument located in Caloocan. The considered Katipunero getup consists of bright red pants, a long-sleeved white shirt, a farmer's hat, a red scarf, and slippers.

Katipuneros are members of the Katipunan. The Kataastaasan Kagalanggalang na Katipunan ng mga Anak ng Bayan (KKK), more commonly known as the Katipunan, was a pivotal revolutionary society in the late 19th century that played a crucial role in the Philippines' struggle for independence from Spanish colonial rule. Established on July 7, 1892, by Filipino patriots Andres Bonifacio, Teodoro Plata, and Ladislao Diwa, along with a cohort of like-minded individuals, the Katipunan aimed to liberate the nation from Spanish oppression and unite Filipinos in a collective resistance.

Drawing inspiration from the *Ilustrados* and the Propaganda Movement, whose calls for reforms and exposure of Spanish abuses heightened national consciousness, the Katipunan embraced these ideas and molded them into a revolutionary ideology. Founders, many of whom were Freemasons, infused their cause with masonic rites. In addition, secret meetings and rituals were conducted, maintaining a clandestine network committed to independence. Members swore oaths of loyalty, operated under a complex system of codes and symbols, and progressed through three degrees of membership: Katipon, Kawal, and Bayani. Their emblem, a triangle, symbolized the

core ideals of liberty, equality, and fraternity. The society's military preparations, including the publication of the "*Kalayaan*" newspaper in March 1896, further fueled the revolutionary spirit.

The Katipunan's objectives were clear: "to develop a strong alliance with each and every Katipunero to unite Filipinos into one solid nation; to win Philippine independence by means of an armed conflict (or revolution); to establish a republic after independence." Despite the initial Philippine Revolution not immediately securing independence, it ignited a fervent sense of nationalism that would endure.

The collected writings, memoirs, and accounts of Katipunan members offer invaluable insights into the organization's activities and the broader revolutionary movement, providing a rich historical perspective on the socio-political climate of the time. Today, the Katipunan stands as an enduring symbol of Filipino nationalism and patriotism, a testament to the country's relentless quest for freedom.

Shortened Version

The Katipunero Scarf, a vibrant red accessory, became emblematic of the Katipunero outfit, inspired by Guillermo Tolentino's depiction of Andres Bonifacio in the Andres Bonifacio Monument. Traditionally, this ensemble included bright red pants, a white shirt, a farmer's hat, a red scarf, and slippers.

The Katipuneros were members of the Katipunan, a revolutionary society founded on July 7, 1892, by Andres Bonifacio and others to seek Philippine independence from Spanish rule. Embracing ideals from the Propaganda Movement and masonic traditions, they operated in secrecy with a complex system of oaths and symbols. Despite not achieving immediate independence, their efforts fostered a lasting sense of nationalism and patriotism, shaping the country's relentless quest for freedom.

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- Katipunero scarf Element Image 1
 - Caption: The Katipunero Drip with the inclusion of the scarf

- Source: Eulalia, P. (2023). *THE KATIPUNERO DRIP The author's father (front row: far left) dons a Katipunero outfit along with other teachers and school staff members for a Buwan ng Wika celebration in the late '90s* [Photograph]. Retrieved from <https://mb.com.ph/2023/08/29/from-linggo-ng-wika-to-buwan-ng-wika-to>
- Katipunero scarf Element Image 2
 - Caption: The Bonifacio Monument located at Caloocan City
 - Source: Velasquez, R. F. (2013). *Bantayog ni Bonifacio* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Bonifacio_Monument#/media/File:BonifacioMonumentjf9933_13.JPG
- Katipunero scarf Element Image 3
 - Caption: A closer look at the figures in the Bonifacio Monument
 - Source: Mello47. (2012). *Bronze figures at the base* [Photograph]. Retrieved from [https://en.wikipedia.org/wiki/Bonifacio_Monument#/media/File:Pambansang_Bantayog_ni_Andres_Bonifacio_\(Bonifacio_National_Monument\).jpg](https://en.wikipedia.org/wiki/Bonifacio_Monument#/media/File:Pambansang_Bantayog_ni_Andres_Bonifacio_(Bonifacio_National_Monument).jpg)

b. Barong Tagalog

The *Barong Tagalog*, translating to "Tagalog outfit" from its root word "*baro*" denoting "upper garment," is a quintessential attire for important celebrations and formal gatherings in the Philippines. Originally coined during the early Spanish colonial period to distinguish it as native Filipino attire, the Barong Tagalog has a rich history dating back to pre-colonial times, when it was known as the *baro* or *canga* (collarless rough-cotton doublet).

Crafted from sheer, lightweight fabrics such as piña or jusi, the Barong Tagalog evolved from its early iterations, including the longer, vibrant-striped "*barong mahaba*," to the shorter, monochromatic style known as the "*baro cerrada*." Initially a garment exclusive to the upper class, it eventually gained recognition as a national attire.

Though its popularity waned over time, the Barong Tagalog remains a symbol of cultural pride, worn during special occasions. It endures as a testament to Filipino heritage and tradition.

Shortened Version

The Barong Tagalog, meaning 'Tagalog outfit,' is a distinguished garment for formal and celebratory events in the Philippines. Originating during the Spanish colonial period to highlight its Filipino roots, its history extends to pre-colonial times as the *baro* or *canga*. Traditionally crafted from

lightweight fabrics like piña or jusi, it evolved from the vibrant-striped 'barong mahaba' to the shorter, monochromatic '*baro cerrada*.'

Once exclusive to the upper class, the Barong Tagalog has become a symbol of national pride and cultural heritage. Despite fluctuations in its popularity, it remains a cherished attire, embodying Filipino tradition and identity during special occasions.

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 - Caption: Ramon Magsaysay and his (eventual) successor, Vice-President Carlos P. Garcia wearing Barong Tagalog
 - Source: Anonymous (2011). *Ramon Magsaysay and his (eventual) successor, Vice-President Carlos P. García, at their inauguration on December 30, 1953* [Photograph]. Retrieved from

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- c. 19th century stripe trousers worn by the Principalia (native elites) in Spanish Manila

In the early 19th century, the Principalia of Spanish Manila, comprising the educated and ruling upper class, exhibited a distinctive sartorial elegance. This elite group, which included the *gobernadorcillo* and *cabezas de barangay*, traced their lineage to the pre-colonial noble class and enjoyed privileges such as exemption from tribute and exclusive electoral rights.

Among their refined attire, striped trousers stood out as a hallmark of sophistication. A transition occurred, from the trend being from the loose, wide-legged trousers of the 18th century to the more fitted and narrow styles in the 1820s and 30s. Often made from silk, these trousers featured intricate stripes that added to their visual appeal and complemented the semi-transparent *Barong Tagalog*.

A vivid depiction from this period shows a well-dressed *Mestizo de Manila* strolling with an umbrella and *salakot*, donning a striped piña *Barong Tagalog* paired with matching striped trousers. He also holds an umbrella in hand and dons shoes or slippers without stockings. This ensemble highlights the blend of native ingenuity and foreign

influences, reflecting the Principalia's role as cultural and political leaders in colonial Philippine society. Their fashion choices denoted their noble status at the time.

Shortened Version

In early 19th century Spanish Manila, the Principalia—comprised of the educated and ruling elite—exhibited notable sartorial elegance. This upper class, including roles like *gobernadorcillo* and *cabezas de barangay*, was distinguished by their heritage from pre-colonial nobility and enjoyed privileges such as tribute exemption and exclusive electoral rights.

A prominent feature of their attire was the striped trousers, which evolved from the loose, wide-legged styles of the 18th century to more fitted versions in the 1820s and 1830s. Made often from silk, these trousers, adorned with intricate stripes, were paired with the semi-transparent Barong Tagalog. This period's fashion, vividly depicted in images of well-dressed Mestizos de Manila, showcases a blend of native and foreign influences, reflecting the Principalia's status as cultural and political leaders in colonial Philippine society.

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 - Caption: An illustration of a 19th-century mestizo wearing striped silk trousers
 - Source: Anonymous. (n.d.). *Un Mestizo de Manila* [Image]. Retrieved from <https://pineappleind.com/blogs/about-us/journey-of-the-barong-tagalog-spanish-colonial-philippines-part-10-late-18th-century-men-s-fashion-changes>

5. Tomas

a. “Butanding” or whale shark of Sorsogon

Nature's gentle giants, the Butanding or Whale Sharks, grace the azure waters of Donsol, Sorsogon from January to June for feeding. As the world's largest living fish, these magnificent creatures captivate with their awe-inspiring presence, reaching lengths of up to 12 meters and weighing as much as 21 tons.

During the peak season, from March to May, visitors are treated to unparalleled opportunities for interaction with these gentle giants. They glide gracefully through the ocean depths, their enormous mouths agape, filtering plankton and nektonic prey.

The whale sharks play a vital role in maintaining the delicate balance of marine ecosystems. Through responsible tourism and conservation efforts, visitors have the privilege of witnessing these magnificent creatures in their natural habitat.

This creature is a testament to the breathtaking biodiversity of the Philippines' seas and a reminder of the importance of safeguarding our marine treasures for future generations.

Shortened Version

The Butanding, or Whale Sharks, enchant the azure waters of Donsol, Sorsogon from January to June. As the largest living fish, these majestic

beings can reach up to 12 meters in length and 21 tons in weight. During the peak season from March to May, visitors have the rare chance to observe these gentle giants as they filter plankton and nektonic prey with their enormous mouths.

Whale sharks are crucial to marine ecosystems, and their presence underscores the breathtaking biodiversity of the Philippines' seas. Responsible tourism and conservation efforts allow us to witness these magnificent creatures in their natural habitat, highlighting the importance of protecting our marine treasures for future generations.

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- Butanding Element Image 1
 - Caption: A young whale shark playing with a group of tourists in Donsol, Sorsogon
 - Source: Ironwolf En Route. (2024). *A little whale shark playing with the group* [Photograph]. Retrieved from

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- Video about Butanding
 - Caption: Born to be Wild: Whale shark watching in Donsol, Sorsogon by GMA Public Affairs
 - Source: GMA Public Affairs. [@gmapublicaffairs]. (2018, March 4). *Born to be Wild: Whale shark watching in Donsol, Sorsogon*. Youtube.
<https://www.youtube.com/watch?v=hN-V11VqHCQ>

b. Oryol, half-serpent demi-goddess in Bicolano mythology

Oryol is a demi-goddess of unparalleled beauty and mysterious allure in Bicolano mythology. Born as the daughter of Asuang, the deity of evil, Oryol emerged as a figure of myth and legend.

In the Ibalong epic, Oryol emerges as a formidable force, her serpent-like form embodying both seduction and danger. With a voice that can enchant both man and beast, she commands legions of monsters in a relentless quest for supremacy against the humans led by the valiant Handiong.

Yet, beneath her fearsome exterior lies a complex character, torn between her divine heritage and mortal desires. In some versions of

the myth, Oryol's heart softens towards Handiong, and love blossoms between the two.

The myth of Oryol serves as a testament to the enduring legacy of storytelling and the richness of the cultural heritage of the Bicolanos.

Shortened Version

Oryol, a demi-goddess of exceptional beauty and enigmatic charm in Bicolano mythology, is the daughter of Asuang, the deity of evil. In the Ibalong epic, she appears as a formidable entity with a serpent-like form that signifies both allure and peril. Her enchanting voice commands monstrous legions in her relentless battle against the human hero, Handiong.

Despite her fearsome persona, Oryol's character is deeply complex, caught between her divine origins and mortal yearnings. In some versions of the myth, her affection for Handiong evolves into love, highlighting the intricate layers of her story. Oryol's legend exemplifies the profound storytelling tradition and cultural richness of the Bicolanos.

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- Oryol Element Image
 - Caption: An artist's illustration of Oryol
 - Source: Labao, C. (2021). *Oryol* [Image]. Retrieved from <https://gspot.ph/culture/5-filipino-mythological-creatures-you-may-not-know-about/#>

c. Karagumoy (palm grass) mats of Bicol

Karagumoy, a resilient palm grass resembling a pineapple plant, flourishes abundantly in the verdant hills near Brgy. Cabasan and forests of Cagraray Island. The art of weaving *Karagumoy* mats is a testament to the ingenuity and perseverance of the people of Albay. The journey of crafting these exquisite mats begins with treks into certain locations, often undertaken by the weavers or their family

members. They gather the raw leaves, de-thorn them, and haul them home.

The preparation process is meticulous and labor-intensive. The collected leaves are sun-dried before being softened by running a heavy coconut trunk over them. This softening involves pushing the coconut log through strips of *Karagumoy* leaves, with some measuring between six to eight feet in length. The leaves are then dyed by boiling them in water mixed with "Jobos," a locally available coloring powder, and left to dry further. The mats are then weaved, spread out to be dried under the sun or on the road, and transported or sold after which.

Weaving these mats is an activity seamlessly interwoven with the daily lives of the people of Albay, who manage to engage in this intricate craft between household chores.

These *Karagumoy* mats not only embody the rich cultural heritage of Bicol but also reflect the resilience and dedication of the community that breathes life into this traditional craft.

Shortened Version

Karagumoy mats, crafted from a resilient palm grass resembling pineapple plants, are a testament to the skill and perseverance of the people of Albay. Harvested from the lush hills of Brgy. Cabasan and the forests of Cagraray Island, the process begins with gathering and preparing the leaves—de-thorning, sun-drying, and softening them using a heavy coconut

trunk. After being dyed with local coloring powders, the leaves are woven into mats, which are then dried and sold.

This meticulous craft is seamlessly integrated into the daily lives of Albay's residents, reflecting both their cultural heritage and their resilience. Karagumoy mats are more than just functional items; they are a vibrant expression of the community's dedication and artistry.

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<https://www.bulatlat.com/2011/07/15/karagumoy-mats-a-thriving-industry-for-albay-villages/>

References (Media):

- Karagumoy mats Element Image
 - Caption: A set of Karagumoy mats from Bicol
 - Source: Gamil, A. (n.d.). *Karagumoy mats Bicol, Philippines* [Photograph]. Retrieved from <https://es.pinterest.com/pin/384917099382648642/>

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- Caption: Native Sleeping Mat II Karagumoy/ Banig Making by Bicol Tour Guide
- Source: Bicol Tour Guide. [@bicoltourguide]. (2021, October 30). *Native Sleeping Mat II Karagumoy/ Banig Making II weaving in Cagraray #bicoltourguide #excitingbicol*. Youtube.
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d. Pulang Angui Festival of Albay

The Pulang Angui Festival in Polangui, Albay, is an annual celebration steeped in legend and lore, commemorating the timeless tale of 'Red Maria' or 'Angui'. From June 15 to 29, this vibrant festival takes participants on a captivating journey through Polangui's origins while reliving Angui's enchanting saga.

At its core lies the legend of Angui, a maiden adored for her beauty and known for her love for the color red. The festival pays homage to her legacy through a crimson-red street dance presentation, a dazzling spectacle of color, movement, and tradition. It is a testament to the enduring power of storytelling and community spirit, celebrating Polangui's history.

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- Pul-ang Element Image
 - Caption: A performance for a street dance competition during Pulang Angui Festival
 - Source:TMD Entertainment. (2018). *Pulang Angui Festival 2018 Street Dance Competition* [Photograph]. Retrieved from <https://www.facebook.com/photo/?fbid=909584879214668&set=pcb.909586225881200>

6. R-ji - Waray Stud

a. Words in the Waray-waray language

The Waray-Waray language, a member of the Bisayan branch of the Central Philippine language family, is spoken by approximately 3.6

million people predominantly in the Eastern Visayas Region of the Philippines, encompassing the provinces of Samar, Northern Samar, Eastern Samar, Leyte, and Biliran. This language also reaches speakers in Masbate, Sorsogon, and Gibusong island in the Dinagat Islands. Known by various names such as Waray, Samar-Leyte, Winaray, Binisaya nga Winaray, Samarenyo, and Lineyte-Samarnon, the term "*waray*" translates to "nothing" in English.

Waray-Waray boasts a rich dialectal diversity with variants including Tacloban, Leyte, Abuyog, Biliran, Culaba, Catbalogan, Calbayog, Allen, and Northern Samar. The Tacloban dialect holds the distinction of being the standard dialect. Officially recognized as a regional language of the Philippines, Waray-Waray serves a vital role in local governance, television and radio broadcasts, religious contexts, and is a medium of instruction in kindergartens and primary schools.

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- b. Basey, Samar's "Tikog Banig", palm mats made of "Tikog" (a kind of reed grass)

The *Tikog Banig*, intricately woven mats from Basey, Samar, stand as a testament to the region's rich cultural heritage and the meticulous

artistry of its local artisans. Made from the *tikog* plant, a reed grass known for its solid, jointless stems, these mats are the result of a labor-intensive process that involves harvesting, drying, dyeing, and flattening the stems before they are masterfully woven.

The weaving process, carried out predominantly by skilled women known as "*paraglara*," begins with the careful cutting and drying of *tikog* stems. The stems are sometimes dyed to create vibrant, intricate designs that highlight the weaver's precision and attention to detail. Each mat is a reflection of the unique weaving traditions and techniques passed down through generations, varying from village to village.

In contemporary times, *Tikog Banigs* are highly sought after not only for their beauty and durability but also for their versatility. They have transcended their traditional roles as sleeping mats and floor coverings, finding new applications as upholstery material for furniture. This modern adaptation has only heightened their appeal and demand.

Beyond their functional uses, *Tikog Banigs* hold significant cultural value. They are prominently displayed during special occasions and festivities, symbolizing warmth, hospitality, and a sense of community. As welcoming gestures, these mats offer comfort and create an inviting atmosphere, showcasing the artistry and craftsmanship of Filipino weavers.

The production of *Tikog Banigs* is a vital livelihood activity in many villages of Basey, fostering economic sustainability while preserving a

rich cultural practice. Each mat, with its intricate patterns and durable construction, tells a story of collective effort, skill, and the enduring legacy of local artisans.

Shortened Version

The Tikog Banig from Basey, Samar, represents the region's rich cultural heritage and the artistry of its local weavers. Crafted from the *tikog* plant's reed grass, these mats are made through a meticulous process of harvesting, drying, dyeing, and weaving. Skilled women, or '*paraglara*,' create intricate patterns that reflect generations of weaving tradition, with each mat showcasing unique designs that vary by village.

Today, Tikog Banigs are prized not only for their beauty and durability but also for their versatility, finding use as upholstery material beyond their traditional roles. They hold significant cultural value, often featured in celebrations and symbolizing warmth and hospitality. This traditional craft not only supports local economies but also preserves a cherished cultural practice through its intricate patterns and enduring craftsmanship.

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References (Media):

- Tikog Banig Element Image 1
 - Caption: Various products for sale made from Tikog Banig
 - Source: Villareal, M. (2023). *Finished Products for sale at Saob Cave* [Photograph]. Retrieved from <https://outoftownblog.com/the-banig-weavers-in-saob-cave-of-basey-samar/>

- Tikog Banig Element Image 2
 - Caption: A Tikog Banig showroom
 - Source: Villareal, M. (2023). *Banig Showroom in Basey* [Photograph]. Retrieved from <https://outoftownblog.com/the-banig-weavers-in-saob-cave-of-basey-samar/>

- Video about Tikog Banig
 - Caption: Banig Weaving (Tikog) - Basey, Samar by Mel Mariano

- Source: Mariano, M. [@melmariano]. (2014, September 3). *Banig Weaving (Tikog) - Basey, Samar*. Youtube. <https://www.youtube.com/watch?v=49TQJz2Jb3M>

7. Valfer

a. Gold Death Mask of Oton, Iloilo (14th-15th century artifact)

Dated to the late 14th to early 15th century, during the vibrant Age of Trade, the Oton Death Mask stands as a remarkable testament to ancient burial practices and the reverence for the departed in the Philippines. Crafted from thinly beaten gold sheet using intricate repoussage techniques, this exquisite artifact is one of the few funerary gold masks found in the country.

Adorned with delicate repousse dots and curvilinear motifs, the mask covers the eyes and nose, serving as a protective barrier for the deceased against malevolent spirits. The belief that gold possesses a radiant quality capable of warding off evil entities underscores the spiritual significance of such burial adornments.

Rooted in ancient burial customs, the burying of the dead with face covers was a widespread practice across Southeast Asia and beyond. Scholars suggest that the presence of similar gold death masks in Bali, Indonesia, Vietnam, and southern India reflects a shared cultural tradition of honoring the departed.

Discovered *in situ*, the Oton Death Mask holds immense archaeological and cultural significance, offering a rare glimpse into the funerary rituals of early Philippine societies. Its meticulous craftsmanship and symbolic adornments underscore the importance of gold not only as a precious metal but also as a conduit for spiritual protection and reverence.

Declared a National Cultural Treasure, the Oton Death Mask continues to captivate scholars and enthusiasts alike, inviting contemplation on the timeless mysteries of life, death, and the afterlife. As a tangible link to the past, it serves as a poignant reminder of the enduring legacy of ancient civilizations and their profound beliefs surrounding mortality and transcendence.

Shortened Version

The Oton Death Mask, dating to the late 14th to early 15th century, is a stunning relic from the Age of Trade that highlights ancient Filipino burial customs and reverence for the dead. Crafted from thinly beaten gold with intricate repoussage techniques, this rare funerary mask features delicate dots and curvilinear motifs, covering the eyes and nose to protect the deceased from malevolent spirits. Its gold construction reflects the belief in gold's ability to ward off evil, showcasing its spiritual significance.

Found *in situ*, the Oton Death Mask offers a unique insight into early Philippine funerary practices and is a key piece in understanding shared

cultural traditions across Southeast Asia. Declared a National Cultural Treasure, it stands as a poignant reminder of ancient civilizations and their profound beliefs about life, death, and the afterlife.

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b. Masskara Festival of Bacolod

The Masskara Festival, held annually in Bacolod City, Philippines, is a vibrant extravaganza that embodies the spirit of resilience and optimism. Celebrated every 4th Sunday of October, this colorful event showcases elaborate masks, lively street dances, and vibrant costumes, captivating both locals and visitors alike.

Characterized by its distinctive masks adorned with smiling faces, the Masskara Festival symbolizes the resilience or indomitable spirit of the Bacolodnons, earning Bacolod the well-deserved title of the "City of Smiles." The festival emerged in the late 1970s during a period of crisis marked by tragedy and economic hardship. Conceived as a beacon of hope and a means to uplift the community's morale, it was first held in 1980 to commemorate Bacolod's charter anniversary.

The elaborate masks, crafted with feathers, beads, and vivid colors, serve as powerful symbols of joy amidst adversity. The term "*masskara*" itself is a portmanteau of "mass" (crowd) and "*kara*" (face in Spanish), reflecting the collective spirit of the festival-goers who come together to celebrate life's triumphs over challenges.

Feathers, representing freedom and triumph, adorn the masks, while sequins and bright colors signify Bacolod's vibrancy and dynamism. The smiling faces depicted on the masks capture the locals' positive spirit, resonating with their city's reputation as the "City of Smiles."

As an annual tradition deeply rooted in the community's history and culture, the Masskara Festival continues to inspire and uplift, reminding us all of the power of resilience, unity, and joy in the face of adversity.

Shortened Version

The Masskara Festival, held every 4th Sunday of October in Bacolod City, Philippines, is a vibrant celebration of resilience and optimism. Originating in the late 1970s amidst economic hardship, this colorful event was first held in 1980 to uplift community spirits and mark Bacolod's charter anniversary. Known for its elaborate masks adorned with smiling faces, the festival embodies Bacolodnons' indomitable spirit and has earned the city the title of the 'City of Smiles.'

The festival's masks, embellished with feathers, beads, and bright colors, symbolize joy and triumph over adversity. The term 'masskara' combines 'mass' (crowd) and 'kara' (face in Spanish), reflecting the collective celebration of life's victories. This annual tradition continues to inspire and remind us of the power of unity and joy.

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c. Hablon (Ilonggo weave)

Hablon, derived from the Hiligaynon word "*habol*" meaning "to weave," stands as one of Iloilo's most cherished cultural treasures. This handwoven textile, traditionally crafted with natural fibers such as

abaca, piña, and cotton, represents not only a rich tradition of craftsmanship but also a profound connection to the region's heritage.

Dating back to pre-colonial times, hablon weaving was already flourishing in Iloilo even before the arrival of the Spaniards in the 16th century. The province's abundant supply of cotton and other textiles established it as a hub for textile production. By the 19th century, Iloilo had earned the illustrious title of the "textile capital of the Philippines," with towns like Miagao, Oton, Igaras, Badiangan, and Dueñas boasting a rich hablon weaving legacy.

The process of creating hablon involves meticulous craftsmanship and attention to detail. Skilled artisans meticulously prepare the materials, selecting yarn made from cotton, abaca, or piña. While traditional methods are still practiced, modern techniques have introduced polyester as an alternative material, albeit with environmental considerations.

Using a handloom, weavers deftly interlace the yarn to form intricate patterns and designs. Each step, from setting up the warp to threading the shuttle and operating the loom, requires precision and expertise. The result is a high-quality textile renowned for its durability, versatility, and timeless elegance.

Hablon finds its expression in various forms, including shawls, *patadyong* (wraparound skirts), and formal wear such as gowns.

Beyond its utilitarian function, hablon embodies the cultural identity and

artistic expression of the Ilonggos, serving as a testament to their heritage and creativity.

As Iloilo's signature weave, hablon continues to weave a narrative of tradition, resilience, and craftsmanship, bridging the past with the present and ensuring its legacy for generations to come.

Shortened Version

Hablon, meaning 'to weave' in Hiligaynon, is a treasured handwoven textile from Iloilo, crafted from natural fibers like abaca, piña, and cotton. This traditional fabric, with roots tracing back to pre-colonial times, highlights Iloilo's historical role as a textile hub, recognized in the 19th century as the 'textile capital of the Philippines.'

The creation of hablon involves skilled artisans using handlooms to produce intricate patterns, blending traditional techniques with modern materials like polyester. The textile is celebrated for its durability and versatility, appearing in garments such as shawls, *patadyong*, and formal wear. Hablon embodies the cultural identity and artistry of the Ilonggos, preserving a rich heritage while adapting to contemporary needs.

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8. Gami

- a. “Patik” (Tattoos) of Ancient Visayan (Pintado) warriors as depicted in the Boxer Codex (16th century)

Embodied in intricate designs etched upon the skin, the tradition of tattooing among the indigenous peoples of the Philippines, especially the Visayans, speaks of a rich cultural heritage and a deep-rooted sense of identity. Referred to as '*Pintados*' or painted ones by the Spanish colonizers, the Visayans had tattoos that were more than mere adornments; they were symbols of pride, valor, and a testament to one's feats in battle.

Tattooing, considered a permanent art form, was not only a mark of bravery but also a painful rite of passage, serving as a test of physical endurance and manhood. Applied by skilled artists using sharp metal instruments heated over fire and often administered in installments, the process was painstaking. Tattoos were first applied from the ankles to the waist.

The Boxer Codex offers a glimpse into the elaborate designs adorning the bodies of Visayan warriors, featuring bold linear patterns on legs and backs. Floral elements adorned chests, buttocks, and the backs of legs, inspired by the intricate motifs found on Chinese porcelain jars. Conversely, women's tattoos were delicate, resembling fine embroidery on their hands.

For the *Pintados*, tattoos were not only marks of bravery but also cultural expressions, preserving stories of valor and heritage for generations to come. Through these ancient practices, the spirit of resilience and identity thrives, echoing across time and space.

Shortened Version

The tattoos (*patik*) of the Visayans, known as 'Pintados' or painted ones by Spanish colonizers, is a profound symbol of cultural heritage and identity. These tattoos were not merely ornamental but represented pride, valor, and personal achievements in battle. The intricate designs, applied through a rigorous and painful process using heated metal tools, were a testament to one's endurance and manhood.

The Boxer Codex reveals the elaborate tattoo designs of Visayan warriors, featuring bold linear patterns and floral elements inspired by Chinese porcelain motifs. In contrast, women's tattoos were delicate and intricate, akin to fine embroidery. For the Pintados, these tattoos were a powerful cultural expression, preserving stories of bravery and heritage through generations.

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b. “*Mawumag*” (Tarsier) of Bohol

Nestled within the lush forests of the Philippine archipelago resides a creature of captivating allure: the Philippine Tarsier, known locally as *Mawumag* in Cebuano. Renowned for its diminutive size, distinctive appearance, and nocturnal habits, this remarkable primate stands as one of the smallest and most enigmatic members of its kind.

Measuring mere inches in height, the Philippine Tarsier's petite frame belies its remarkable adaptations for survival in its forest habitat. With large, luminous eyes that afford exceptional night vision, and sensitive ears finely attuned to the rustlings of the nocturnal world, the tarsier navigates the dimly lit realm of the forest.

By day, these elusive creatures seek refuge in tree cavities or dense foliage, concealing themselves from predators and conserving energy

for their nocturnal forays. As insectivores, tarsiers rely on a diet of insects gleaned from the forests.

Endemic to the Philippines, the Philippine Tarsier finds sanctuary in the verdant forests of Bohol and other regions, where dense vegetation and towering trees provide ideal habitats for their lifestyle. However, despite their resilience, tarsiers face mounting threats from habitat loss and degradation, driven by deforestation and agricultural expansion, leading to their classification as a vulnerable species.

Shortened Version

In the lush forests of the Philippine archipelago dwells the Philippine Tarsier, or Mawumag in Cebuano—a fascinating and diminutive primate known for its unique nocturnal adaptations. With its large, luminous eyes and sensitive ears, the tarsier excels in navigating the darkness of its forest habitat, where it preys on insects and avoids predators by day.

Endemic to the Philippines, this tiny creature thrives in the dense, verdant forests of Bohol and other regions. Despite its specialized adaptations, the Philippine Tarsier faces significant threats from habitat loss and deforestation, leading to its status as a vulnerable species.

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c. Chocolate Hills

Nestled on the picturesque island province of Bohol in the Philippines, the Chocolate Hills stand as a testament to the island's natural splendor and geological wonder. Aptly named for their resemblance to giant chocolate truffles, these rounded hills have captured the attention of locals and visitors alike, earning them the moniker of the "Eighth Wonder of the World."

Designated as the Philippines' third National Geological Monument in 1988, the Chocolate Hills have become an iconic symbol of Bohol, prominently featured on the province's local flag. Spread across the island's center, these hills undergo a remarkable transformation during the dry season, turning a rich brown hue that evokes the image of delectable chocolate delights.

But the beauty of the Chocolate Hills extends far beyond their chocolate-like appearance. These natural formations are the result of geological processes. Limestone deposits, remnants of a time when streams and rivers once flowed above sea level, gradually eroded over time due to rainfall and natural water sources. The result is a landscape dotted with over 1,200 conical hills, each bearing the mark of nature's artistry.

Legend and folklore shroud the origins of the Chocolate Hills in mystery and intrigue. One local legend tells of a fierce battle between two giants who hurled stones at each other for days, leaving behind the hills as a testament to their epic clash. Another tale suggests that the hills are

the tears of a grieving giant mourning the loss of a mortal woman he loved.

Whether viewed through the lens of legend or appreciated for their geological significance, the Chocolate Hills stand as a captivating marvel of nature, inviting visitors to marvel at their beauty and ponder the mysteries of their origin. As they continue to inspire wonder and fascination, these iconic hills remain an enduring symbol of Bohol's natural heritage.

Shortened Version

The Chocolate Hills of Bohol, Philippines, are a stunning geological marvel renowned for their resemblance to giant chocolate truffles, earning them the nickname 'Eighth Wonder of the World.' Designated as a National Geological Monument in 1988, these hills transform into a rich brown color during the dry season, enhancing their chocolate-like appearance. The unique landscape, featuring over 1,200 conical hills, was shaped by the erosion of limestone deposits from ancient rivers and streams.

Beyond their geological significance, the Chocolate Hills are enveloped in local legend. One tale speaks of a battle between giants that left the hills as a lasting reminder of their clash, while another suggests they are the tears of a grieving giant. These natural formations continue to captivate and inspire, standing as a symbol of Bohol's rich natural heritage.

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d. Grass skirts of the Ati Tribe of Bohol

The Ati tribe, notable for their round dark eyes and dark complexion, are considered the first inhabitants of the Philippine archipelago. This Negrito ethnic group, originally from Panay Island, is believed to have arrived in the Philippines from Borneo around 20,000 to 30,000 years ago. Known for their distinctive cultural heritage, the Ati people have relocated to more populated areas, yet they maintain their traditions.

The Atis speak their indigenous language, *Binisaya nga Inati*, with about 1,500 speakers. Despite their dispersion across Boracay, Panay, and Negros, the Atis preserve their identity through events such as the Ati-Atihan Festival and the Dinagyang Festival in Iloilo City. These festivals commemorate their identity and contributions.

Historically nomadic, the Atis also practiced animism and herbal medicine. Their traditional attire included simple bark cloth skirts for women and loincloths for men, adorned with jewelry made from flowers, animal bones, and pig teeth. Their ancestral land is the renowned Boracay (they call it Takbuyan).

In Bohol, tourists can visit an Ati tribe relocation site along the Loboc River as part of a river tour operated by Rio Verde Floating Restaurant. Visitors are welcomed by the rhythmic beating of indigenous drums and displays of traditional weaponry and exotic pets. The tour also encourages participation in activities such as vine swinging along the

riverbank, providing a unique cultural experience that highlights the culture of the Ati people.

Shortened Version

The Ati tribe, one of the earliest inhabitants of the Philippine archipelago, originally hails from Panay Island and is believed to have migrated from Borneo 20,000 to 30,000 years ago. This Negrito ethnic group, known for their dark eyes and complexion, has preserved their cultural heritage despite relocating to more populous areas. They continue to speak their indigenous language, Binisaya nga Inati, and maintain their traditions through vibrant festivals such as the Ati-Atihan and Dinagyang.

In Bohol, visitors can explore an Ati relocation site along the Loboc River through a tour offered by the Rio Verde Floating Restaurant. This immersive experience includes traditional drum performances, displays of weaponry, and activities like vine swinging, offering a rich insight into Ati culture and their enduring customs.

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e. Eskayan writing system

The Eskayan writing system is a fascinating linguistic artifact from Bohol. The Eskayan language is a language isolate, spoken by an uncertain number of individuals, features a unique syllabic script consisting of over 1,000 symbols. Eskayan language displays syntactic and morphological similarities to Boholano-Bisayan, the island's predominant language, and bears traces of Spanish influence.

The language is employed primarily in prayers, songs, and formal speeches, and the Eskayan script is written left to right in horizontal lines. The symbols, intriguingly modeled on human body parts, bear a striking resemblance to cursive Latin letters. The earliest known document in Eskayan dates back to 1908, and the script's origin is attributed to a man named Pinay, though the exact timeline of its creation remains a mystery. The Eskayan script stands as a testament to the rich cultural and linguistic heritage of Bohol.

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9. Alas

a. Yakan weaves and pants

The Yakan weaves and pants represent a rich tapestry of cultural heritage and artistry, distinct for their vibrant colors and geometric patterns, with figures depicting their village life and Islamic symbols.

These hand-loomed fabrics, traditionally crafted from pineapple and abaca fibers dyed with natural extracts, are a testament to the Yakans' deep connection to their environment and history.

Yakan women gather to transform the said fibers into vibrant textiles, ensuring the preservation of geometric symbols that narrate the spirit of their people. Native to Basilan, Philippines, particularly in Lamitan, the Yakans are renowned as the finest weavers in Southern Philippines, a

skill evident in their intricate, tight-fitting costumes that reflect their love for art and nature.

Traditionally, Yakan weaves were made from silk threads, homespun cotton, and pineapple fibers, featuring designs inspired by nature and geometric figures. Today, these fabrics are celebrated in modern Filipiniana outfits, fashion accessories, and home decor, bridging traditional artistry with contemporary style.

The "*sawal*," a term for traditional Yakan trousers, is notable for its vertical stripes and unique design. With tight-fitting legs from the knee down and a loose upper section, these trousers are held in place by a cloth band at the waist. The "*sawal*" varies according to the materials used and the wearer's social status.

Shortened Version

The Yakan weaves and pants are a vibrant testament to cultural heritage, known for their intricate geometric patterns and vivid colors that reflect village life and Islamic symbols. Hand-loomed from pineapple and abaca fibers dyed with natural extracts, these textiles showcase the Yakans' profound connection to their environment and history.

Originating from Basilan, Philippines, particularly Lamitan, the Yakans are celebrated for their weaving skills, which are evident in their tightly fitting, artful costumes. Traditionally crafted from silk, homespun cotton,

and pineapple fibers, Yakan fabrics now feature prominently in modern Filipiniana fashion, accessories, and home decor. Meanwhile, the 'sawal,' or traditional Yakan trousers, is distinguished by its vertical stripes, tight-fitting legs, and loose upper section, secured by a waist band, with variations reflecting the wearer's social status.

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b. Yakan red belt for men

Complementing the '*sawal*' is the '*kandit*,' a traditional red cotton belt worn by men, which serves both as protection during combat and a versatile tool for resting. This belt reaches fifteen meters or longer and

is made of red cotton cloth called 'gilim.' It is 'worn for protection during combat and at times used as hammock for resting or a pillow at night.'

Through their traditional attire and woven textiles, the Yakans express their most prominent visual means of cultural identity, weaving the essence of their narrative into each piece.

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c. Vinta sail boats of Zamboanga

The Vinta sailboats, also locally known as *lepa-lepa* or *sakayan*, stand as one of Zamboanga's most iconic images. Celebrated as one of the most colorful vessels in the Philippines, these traditional boats are masterfully crafted by the Sama-Bajau, Tausug, and Yakan tribes for diverse uses such as short-distance transportation, fishing, and even housing.

Each Vinta features a narrow front with a distinct prow, evocative of a crocodile's gaping mouth, and ranges from 4.5 to 10 meters in length. Adorning its body is the intricate *Okir* design, a curvilinear, vine-like motif. The earliest Vintas were constructed using the durable red *Lawaan* tree, with *Bakawan* or mangrove wood providing essential support and structure.

The Vinta's sails are a celebration of harmony, each displaying a unique array of hues, meticulously sewn into vertical stripes. Despite the modern preference for Junkung boats for inter-island transport, the timeless beauty of Vintas still graces Zamboanga's shores, particularly during the Zamboanga Hermosa Festival. Here, a fluvial parade honors

these majestic boats, celebrating their enduring legacy and cultural significance.

Shortened Version

The Vinta sailboats, also known as *lepa-lepa* or *sakayan*, are iconic symbols of Zamboanga, renowned for their vibrant colors and craftsmanship. Created by the Sama-Bajau, Tausug, and Yakan tribes, these traditional boats are used for transportation, fishing, and housing. They feature a distinctive narrow prow reminiscent of a crocodile's mouth and range from 4.5 to 10 meters in length, adorned with intricate Okir designs and sails in striking vertical stripes.

Though modern Junkung boats are favored for inter-island travel, the Vinta's timeless beauty remains celebrated, especially during the Zamboanga Hermosa Festival. The festival's fluvial parade honors these vessels, highlighting their enduring cultural significance and artistry.

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Compilation of element descriptions and references (for info and media) for “Maharani”

Song

Bathala

In ancient Tagalog mythology, Bathala Maykapal, commonly known as Bathala, reigns as the revered creator and ruler of the universe. This supreme being, whose name suggests Hindu influences, is believed to have originated from the Sanskrit word "*bhattara*," signifying his all-encompassing power and authority.

Depicted as a deity with a flowing white beard, Bathala is both ageless and powerful, appearing humanlike yet transcendent. Legends describe him as the creator of all living beings, having emerged during natural phenomena such as floods, fires, and earthquakes to declare his sovereignty over the world.

Worship of Bathala is widespread across the Philippine archipelago, with particular prominence among the indigenous tribes of Luzon. From his celestial abode in Kawalhatian, Bathala observes humanity and commands obedience and reverence. He is pleased by acts of goodness and virtue, but he sends lightning and thunder to punish those who stray from his teachings.

Bathala is associated with various names, including Badala, Batchala, and Mulayri, among others. His influence extends beyond the spiritual realm, shaping the cultural attitudes of Filipinos toward worldly affairs and moral conduct.

Bathala remains an enduring symbol of divine authority and cosmic order in Philippine folklore, embodying the eternal connection between humanity and the divine.

Shortened version

In ancient Tagalog mythology, Bathala Maykapal, or Bathala, is venerated as the supreme creator and ruler of the universe. His name, influenced by the Sanskrit 'bhattara', reflects his immense power and authority. Bathala is depicted as a transcendent deity with a flowing white beard, embodying both human-like and divine qualities. He is revered as the creator of all life, emerging during natural disasters to assert his dominion.

Worship of Bathala is prevalent throughout the Philippine archipelago, especially among Luzon's indigenous tribes. From his celestial realm, Kawalhatian, he observes and guides humanity, rewarding virtue and punishing transgressions with thunder and lightning. Known by various names such as Badala and Batchala, Bathala profoundly influences Filipino cultural and moral perspectives, symbolizing divine authority and cosmic order.

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Lakan

In the rich tapestry of ancient Tagalog society, the title 'Lakan' epitomizes the stature and reverence afforded to noblemen. This honorific was reserved for individuals hailing from the higher echelons of society, reflecting both nobility and respect. Comparable to the titles of Raja or Datu found in other regions of the Philippines, 'Lakan' signified a position of substantial influence and esteem. Interestingly, the

etymology of Malacañang, the official residence of the Philippine president, can be traced back to this distinguished title. The use of 'Lakan' in names and titles underscores the profound respect and high status these individuals commanded within their communities.

Nowadays, this title is used to give recognition to men deemed venerable, such as male winners in pageanties and achievers of black belts in Filipino martial arts.

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Lakambini

Derived from the deity 'Lakan Bini,' the title 'Lakambini' translates to 'noble lady.' This title not only denoted a woman of high social standing but also carried a spiritual dimension. According to historical accounts by Dr. Pardo de Tavera, a Filipino physician and historian, Lakan Bini was a goddess venerated for health, and she may have been the consort of Lakan Pati, further elevating her divine and societal significance.

In modern times, this venerable title has found new life within the realm of pageantry, wherein it is given to a female winner, thus bestowing a sense of historical gravitas and cultural heritage upon its bearer.

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Gangsa

Gangsa, a resonant testament to the musical heritage of the Cordillera region. Crafted from bronze, brass, and iron, the Gangsa stands as a symbol of opulence and tradition, revered as the most esteemed ensemble instrument within its cultural milieu.

A masterpiece of auditory synergy, the Gangsa exists within ensembles comprising two or more gongs of varying dimensions, each contributing its unique timbre to the

melodic tapestry. In Kalinga, the instrument is played in an ensemble of 6 players/members, wherein each performer meticulously coaxes melodic nuances from their individual instrument.

Practitioners engage with the Gangsa through two distinct styles: the resonant reverberations elicited by the "*pattung*" technique, wherein beaters meet the gong's surface, or the primal connection fostered by the "*topayya*" style, wherein bare palms are used to elicit melodies from the instrument. Through the deft interplay of rhythmic cadences and intricate melodies, the Gangsa weaves a sonic narrative that accompanies the jubilant exuberance of festive occasions, from celebratory dances to solemn rites such as peace pacts and weddings.

Beyond its musical prowess, the Gangsa holds a deeper significance within Cordilleran society, serving as a tangible marker of affluence and prestige among the elite. Thus, the resonance of the Gangsa extends far beyond its melodic cadences, embodying the rich cultural heritage and social stratification of the Cordillera region.

Shortened Version

The Gangsa, a resonant symbol of the Cordillera region's musical heritage, is a prestigious ensemble instrument crafted from bronze, brass, and iron. Revered within its cultural context, the Gangsa is central to Cordilleran music, with each gong in an ensemble contributing its unique timbre to create a harmonious auditory experience. In Kalinga, the instrument is traditionally played by six performers, each skillfully drawing out its melodic nuances.

There are two main styles of playing the Gangsa: the 'pattung', where beaters strike the gong's surface, and the 'topayya', where bare palms produce the melody.

Beyond its musical role, the Gangsa signifies wealth and status within Cordilleran society, making it a powerful symbol of both artistic and social identity in the region.

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Music Video

Singkil

Singkil, a traditional dance originating from the Maranao people of Lake Lanao in the Philippines, is a captivating portrayal of grace, skill, and cultural heritage. The dance depicts a prince and princess gracefully navigating between crisscrossed bamboo poles, symbolizing their journey through life's challenges and obstacles. Precision, agility, and impeccable timing are essential, reflecting the Maranaos' resilience and adaptability. Accompanied by traditional music from a kulintang and agung ensemble, Singkil is a staple of festive occasions and is even taught in schools as part of the curriculum.

Named after the Maranao princess Gandingan's belled accessory known as "*singkil*," the dance is further enhanced by the melodic rhythm created by the bells. Adorned in traditional costumes, the Maranao princess dazzles in intricately embroidered skirts, silk blouses, and ornate headdresses, embodying the rich cultural heritage of the Maranao people.

The male dancer who portrays Prince Bantugan, showcasing impressive sword and shield manipulation, adds an element of bravery and honor to the performance, representing the prince's strength and prowess. The sword symbolizes the prince's

bravery, while the shield represents protection and defense, paying homage to the Maranao ancestors' valor in defending their land.

Singkil is more than just a dance; it is a celebration of tradition and the enduring spirit of the Maranao culture.

Shortened version

Singkil, a traditional dance from the Maranao people of Lake Lanao, Philippines, is a mesmerizing display of grace, precision, and cultural richness. The dance portrays a prince and princess skillfully navigating crisscrossed bamboo poles, symbolizing life's challenges. Accompanied by the rhythmic sounds of a kulintang and agung ensemble, Singkil is a staple in both festive occasions and educational settings, underscoring its cultural significance.

Named after the princess's belled accessory 'singkil', the dance is distinguished by its intricate movements and vibrant costumes. The performance not only highlights the Maranao people's resilience but also honors their ancestral valor through the depiction of Prince Bantugan, whose sword and shield represent bravery and protection. Singkil stands as a living celebration of Maranao heritage and tradition.

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Tinikling

Tinikling, considered one of the oldest traditional dances in the Philippines, captivates audiences with its rhythmic movements and cultural significance. Named after the *tikling* bird from the Philippines, this dance incorporates a pair of bamboo

poles which is evaded by the dancer/s with agility and grace, as if imitating the bird's movements as it navigates through grass or evades traps set by farmers.

Originating from the Spanish occupation, particularly on the island of Leyte, Tinikling holds a legendary tale of resilience against oppression. According to legend, it originated from forced laborers' experience of punishment. Workers who refused to follow the orders of the King of Spain to labor on large plantations were ordered to stand in between two bamboo poles, which were then clapped to beat their feet. The Filipino laborers would then jump to evade the punishment or harm brought with it.

Today, Tinikling remains a cherished part of Filipino heritage, performed on special occasions such as festivals and theatrical productions. Its spirited choreography reflects the talents and joyous spirit of the Filipino people. Danced barefoot, with two pairs of bamboo poles ranging from 6 to 12 feet in length, Tinikling embodies the diverse and vibrant culture of the Philippines.

Shortened Version

Tinikling, one of the oldest traditional dances in the Philippines, mesmerizes audiences with its rhythmic grace and cultural significance. Named after the tikling bird, the dance involves agile movements between a pair of clapping bamboo poles, mimicking the bird's swift evasion of traps. Rooted in the Spanish colonial period, Tinikling is said to have emerged from a form of punishment for Filipino laborers, who would jump to avoid being struck by the bamboo poles.

Today, Tinikling endures as a beloved expression of Filipino heritage, performed at festivals and special events. Its lively choreography, danced barefoot between

bamboo poles, celebrates the resilience and spirit of the Filipino people, embodying the rich diversity of the nation's cultural traditions.

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Kadang-kadang

Kadang-kadang, a traditional Philippine game or *laro ng lahi*, epitomizes balance, concentration, and coordination. Players navigate two bamboo stilts, each equipped with a foot-long tongue for their feet, aiming to walk from start to finish without falling. With precision and skill, they maneuver through the course, avoiding missteps that would require them to restart. The first player or team to reach the finish line claims victory in this test of agility and endurance. *Kadang-kadang* celebrates tradition and camaraderie through physical prowess and determination.

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Sarimanok

The Sarimanok stands as a cherished symbol deeply rooted in the cultural tapestry of the Maranaos in the Philippines. Revered and invoked in rituals, this majestic creature showcases the unique artistic genius of the Maranaos with its vibrant feathers and intricate motifs. Its name, derived from "Sar" for garment of different colors and "manok" for rooster, reflects its colorful plumage and rooster-like appearance.

Characterized by its vivid feathers, ornate scroll, leaf motifs, and the fish it carries, the Sarimanok is a central figure in Maranao artistic, decorative, and architectural

designs. While its exact origin remains shrouded in legend, its presence in Maranao culture is undeniable, permeating rituals, dances, and festivals.

The Maranaos hold the Sarimanok in high esteem, believing it to bring good fortune and bountiful harvests when the spirits are pleased. As an embodiment of their cultural identity, the Sarimanok continues to inspire and captivate, serving as an icon of Maranao culture.

Shortened Version

The Sarimanok is a revered symbol deeply embedded in the cultural heritage of the Maranaos in the Philippines. Known for its vibrant plumage and intricate motifs, this mythical bird reflects the artistic brilliance of the Maranaos. Its name, derived from 'Sari' (garment of different colors) and 'manok' (rooster), aptly describes its colorful feathers and rooster-like form. The Sarimanok's origins are steeped in legend, yet its significance in Maranao culture is undeniable, playing a vital role in rituals, dances, and festivals.

Esteemed as a harbinger of good fortune, the Sarimanok is believed to bring prosperity when the spirits are pleased. Adorned with ornate scroll and leaf designs, and often depicted carrying a fish, it remains a central figure in Maranao artistic and architectural traditions, symbolizing the enduring cultural identity of the Maranaos.

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Choreo

Takik

Takik is a heartfelt thanksgiving dance performed during weddings and festive feasts within Igorot culture, symbolizing gratitude and exuberance at such events. One of the most beloved and frequently performed dances among the Igorot people, *Takik* features a meticulously structured sequence that assembles six skilled players, each contributing a unique beat to create a harmonious and joyous rhythm. The dance begins with the *solibao* player setting the initial rhythm, followed by the *palakis* or *takik* players who emphasize the dance's cadence. The *pingsan*, *pindua*, and *pitlo* players then seamlessly join the ensemble, culminating in a grand finale led by the *sunob* player skillfully playing the gong. The celebration concludes as dancers join

in, with a male dancer performing the “*tayaw*” and a female counterpart participating, embodying the communal spirit and cultural richness of the Igorot people.

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Beneracion

Beneracion, a romantic folk dance originating from Capiz, Philippines, captivates with its graceful and circular movements. Performed by a pair, this traditional dance evokes a tender and affectionate atmosphere. Through gentle steps and flowing motions, the dancers weave a narrative of love and romance, symbolizing the timeless beauty of Filipino courtship traditions. Beneracion enchants audiences with its elegant choreography, embodying the cultural heritage of Capiz.

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Pangalay

Pangalay, originating from the Tausug people of the Sulu Archipelago and also performed by the Bajau people in Sabah, Malaysia, is a mesmerizing traditional dance known for its intricate hand and arm movements, often accompanied by *janggay* or metal claws. Traditionally performed during weddings and festivities, Pangalay encompasses various versions, including Pangasik (performed by males) and Pangiluk (performed by both males and females), each with its unique characteristics. Believed to have been influenced by pre-Islamic and Buddhist concepts of celestial angels, Pangalay shares similarities with dances from Bali and Thailand.

At its core, Pangalay emphasizes precision and fluidity, with performers isolating different body parts and executing precise movements. The dance evokes the gentle sway of the ocean, with wave-like motions gracefully emanating from the arms and hands. Intricate footwork adds depth to the performance, showcasing the dancers'

skill and mastery of the art form. Pangalay is more than just a dance; it is a cultural expression, a celebration of heritage, and a testament to the beauty of Tausug culture.

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Fashion

Maguindanao Inaul

Inaul, the traditional woven cloth of the Maguindanaon, derives its name from the Maguindanaoan word for "woven." This vibrant textile, deeply embedded in the cultural fabric of Maguindanao, has long been an integral part of women's lives in the region. They wear it, weave it, and sell it primarily as "*malong*"—wraparound skirts worn by both sexes.

The rich history of *inaul* can be traced back to the 1920s. Historically, the "bara-bangsa" fabric was exclusively woven and worn by Maguindanao women of royal lineage, with each *datu's* family having unique, non-replicable designs. Today, while some traditional designs remain exclusive, others inspired by dreams and imaginations of the weavers can be replicated.

Inaul's intricate craftsmanship is evident in its diverse patterns, such as "*binaludto*" (rainbow), "*makabimban*" (stripes), "*panigabi*" (taro), and "*binaludan*" (wave-like). With more than 20 known designs, including the rare and no longer produced "*riyal*," each piece of *inaul* typically takes two to four days to complete. The threads used for producing such cloth would be cottony *tanor*, silky rayon, and shiny *katiyado*. The colors used in *inaul* weaving reflect Maguindanao culture: red for bravery, green for peace, black for dignity, and white for sadness.

In 2017, the Inaul Festival was inaugurated by the province of Maguindanao and the Department of Tourism in the Autonomous Region in Muslim Mindanao (DOT-Armm) to celebrate and promote this emblematic fabric.

Beyond its traditional uses, *inaul* has found a place in modern fashion, crafted into gowns, polo shirts, and trousers. As a testament to its enduring legacy and adaptability, *inaul* remains a vibrant symbol of Maguindanaoan identity and craftsmanship.

Shortened Info

Inaul, the traditional woven cloth of the Maguindanaon, is a vibrant textile deeply rooted in the cultural heritage of Maguindanao. Traditionally crafted by women, this fabric has played a significant role in the region's history, especially as the 'malong', a wraparound skirt worn by both sexes. In the past, the 'bara-bangsa' design was reserved for women of royal lineage, with each datu's family having distinct patterns. Today, while some designs remain exclusive, others are shared widely, inspired by the dreams and imaginations of the weavers.

Renowned for its intricate craftsmanship, *inaul* features over 20 patterns, such as 'binaludto' (rainbow) and 'panigabi' (taro), each woven with symbolic colors reflecting Maguindanaoan culture. In recent years, the Inaul Festival, inaugurated in 2017, has celebrated this emblematic fabric, highlighting its modern adaptations in fashion while honoring its traditional roots. Inaul remains a vibrant symbol of Maguindanaoan identity and artistry.

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Gold from Boxer Codex

The illustrations in the 'Boxer Codex' vividly capture the opulence of gold as a symbol of power and prestige among pre-colonial Filipino ruling classes. Gold was not merely an adornment. It was an integral part of the regalia that signified authority and divine favor. Chieftains were often depicted adorned with gold diadems, heavy necklaces, waistbands, sashes, ear ornaments, and bracelets, signifying their elevated status. This lavish use of gold extended beyond personal decoration, encompassing imperial regalia and even religious images, underscoring its sacred and sovereign importance in the society. These golden embellishments were not just markers of wealth but also powerful symbols of the wearers' spiritual and political influence, reflecting a culture where gold was both a material and a mystical asset.

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Langkit and Okir

The *langkit* stands as a timeless exemplar of Maranao artistry, a multi-colored strip of fabric traditionally used to bind textile pieces or enhance the *malong's* design.

Crafted using the backstrap weaving technique, the Langkit's creation is a meticulous process where the weaver, or *pagaulen*, selects thread colors with the final pattern in mind.

It is also characterized by elaborate *okir* designs. *Okir*, or *okkil*, is an intricate art motif featuring abstract patterns inspired by the flora and fauna of the natural world, often rendered as abstracted leaves, scrolls, or vines. These motifs are integral to the *langkit*, as they elevate its intricacy and elegance— thus, they contribute to a nod to langkit’s royal origins.

Beyond its aesthetic appeal, the *langkit* fosters a sense of community and belonging among the Maranao people, strengthening social bonds through shared craftsmanship. This practice not only preserves but also celebrates the rich, creative, and sophisticated traditions of the Maranao communities, capturing the essence of their cultural heritage. The *langkit*, adorned with *okir* motifs, encapsulates the splendor of Maranao artistry, uniting cultures and enhancing the beauty of an age-old tradition, a testament to an exclusive artistic legacy dating back to the 6th Century C.E.

Shortened Version

The langkit is a timeless emblem of Maranao artistry, a multi-colored fabric strip traditionally used to bind textiles or enhance the design of the *malong*. Woven using the backstrap technique, the creation of a langkit is a meticulous process, with the weaver, or *pagaulen*, carefully selecting thread colors to form intricate patterns. Central to its design are *okir* motifs—abstract patterns inspired by nature, often rendered as stylized leaves, scrolls, or vines. These motifs not only elevate the langkit's elegance but also reflect its royal origins.

Beyond its aesthetic value, the langkit fosters a sense of community and belonging among the Maranao people, strengthening social bonds through shared craftsmanship. This tradition celebrates the rich, sophisticated heritage of the Maranao, encapsulating their cultural legacy in a piece of fabric that has united generations since the 6th Century C.E.

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 - Caption: *Malong a landap*, with *tobiran* (two skinny horizontal langkits) and *lakban* (a single broader vertical langkit)
 - Source: Honolulu Museum of Art by Hiart. (n.d.). *Malong a landap with tobrian and lakban* [Photograph] . Retrieved from

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- Langkit Element Image 2
 - Caption: An array of various langkits and products made from langkit
 - Source: Caluen, R. J. (2024). *CREATIONS. Sample langkit creations from a workshop in Marawi City* [Photograph] . Retrieved from <https://www.rappler.com/philippines/mindanao/marawi-langkit-weaving-tradition-meets-modern-market-tourism-challenges/>

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 - Title: Jardin Hybrid Loom - langkit weaving by Salika Maguindanao
 - Source: Maguindanao, S. [@salikamaguindanao1329]. (2023, July 19). *Jardin Hybrid Loom - langkit weaving*. Youtube. <https://www.youtube.com/watch?v=GvkP7t5IFd0>

Singkil-inspired outfits

Within the intricate tapestry of Maranao culture, the Singkil dance emerges as a shimmering jewel, its allure enhanced by the resplendent costumes worn by its dancers. As the rhythmic cadence of gongs resounds through the air, dancers adorned in traditional attire weave a mesmerizing tapestry of movement and grace.

The costumes donned by Singkil performers stand as epitomes of Maranao craftsmanship, boasting a fusion of vibrant hues and intricate detailing that pay homage to the rich cultural heritage of the Philippines. Each garment is a testament to the skill and artistry of Maranao artisans, meticulously crafted to evoke splendor.

Drawing inspiration from diverse influences, including Arab influences and indigenous Maranao designs, Singkil costumes exude a captivating elegance that transcends borders and epochs. Vibrant colors intertwine with delicate embroidery, creating a visual symphony that captures the essence of Filipino identity and tradition.

As dancers whirl and twirl amidst the rhythmic beats of kulintang and agung, their costumes become an extension of their movements, swirling and billowing with each graceful step. From the intricately patterned attire to the ornately adorned headpieces, every element of the ensemble speaks to the rich tapestry of Maranao culture.

Shortened Version

In the vibrant realm of Maranao culture, the Singkil dance stands out as a captivating spectacle, enriched by its resplendent costumes. These traditional garments, adorned with intricate details and vivid colors, showcase the exceptional craftsmanship of Maranao artisans. Each piece not only reflects the artistry of the creators but also honors the rich cultural heritage of the Philippines.

Inspired by a blend of Arab influences and indigenous Maranao designs, Singkil costumes embody a timeless elegance that transcends cultural boundaries. The

vibrant hues and delicate embroidery create a visual symphony, seamlessly integrating with the dancers' movements. As performers twirl to the rhythmic beats of kulintang and agung, their costumes enhance the grace of each step, celebrating the essence of Filipino identity and tradition.

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Intricate costumes used by Filipino Singkil folk dancers. (2018, January 29).

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- Sing-Fits Element Image
 - Caption: An example of outfit for Singkil used by males portraying Prince Bantugan
 - Source: Anonymous (2018). *Maranao Prince outfit* [Photograph] . Retrieved from <https://nationalclothing.org/asia/34-philippines/214-intricate-costumes-used-by-filipino-singkil-folk-dancers.html>

Compilation of element descriptions and references (for info and media) for “Dagundong”

Song

Kalasang

Kalasang, a revered symbol of Filipino warfare, stands as a testament to the martial prowess and cultural heritage of pre-colonial warriors. As a general term for shields, it evokes images of strength and protection, ingrained in the graphic insignias of Filipino regiments and law enforcement agencies such as the First Filipino Infantry regiment of World War II coat of arms and the Philippine National Police logo.

First documented by Antonio de Morga Sánchez Garay in "Sucesos de las Islas Filipinas," *kalasang*, also known as "carasas," were described as essential implements of defense, crafted from lightwood and with armholes for full-body protection.

Philippine war shields exhibit diverse forms, ranging from rectangular designs with elaborate projections, favored by highland tribes, to circular shields associated with Muslim communities in the southern regions. Whether made of wood, metal, or woven materials, these shields served both practical and ceremonial purposes, symbolizing the valor and unity of Filipino warriors across the archipelago.

Shortened Version

Kalasag, a revered symbol of Filipino warfare, embodies the martial prowess and cultural heritage of pre-colonial warriors. Known for its protective function and historical significance, the kalasag is prominently featured in Filipino regimental insignias and law enforcement emblems, such as the Philippine National Police logo.

Documented by Antonio de Morga in "Sucesos de las Islas Filipinas," these shields were crafted from lightwood and designed for full-body defense. Ranging from the rectangular designs of highland tribes to the circular forms of Muslim communities in the south, Philippine war shields not only served practical defense purposes but also symbolized the valor and unity of Filipino warriors across the archipelago.

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 - Caption: A Kalinga warrior armed with spear and shield. Photo by Fay-Cooper Cole, 1922

- Image Source: Cole, F. (1922). *A Kalinga warrior armed with spear and shield* [Photograph]. Retrieved from <https://fmapulse.com/fma-corner/fma-corner-kalasag-filipino-war-shield/>
- Kalasag Element Image 2
 - Caption: Tausug warriors in Sulu armed with round shields circa 1900 (from philippineamericanwar.webs.com).
 - Image Source: philippineamericanwar.webs.com. (n.d.). *Tausug warriors in Sulu with round shields circa 1900* [Photograph]. Retrieved from <https://fmapulse.com/fma-corner/fma-corner-kalasag-filipino-war-shield/>
- Kalasag Element Image 3
 - Caption: The First Filipino Infantry regiment of World War II coat of arms
 - Image Source: Institute of Heraldry. (2013). *COA 1st Filipino Infantry Regiment* [Image]. Retrieved from https://en.wikipedia.org/wiki/1st_Filipino_Infantry_Regiment#/media/File:COA_1st_Filipino_Infantry_Regiment.png
- Kalasag Element Image 4
 - Caption: The Philippine National Police logo
 - Image Source: Philippine National Police. (2023). *Seal of the Philippine National Police* [Image]. Retrieved from

https://en.wikipedia.org/wiki/File:Philippine_National_Police_seal.svg#/media/File:Philippine_National_Police_seal.svg

Balangay

The Balangay, a marvel of maritime engineering, stands as a testament to the prowess of ancient Filipino craftsmen. Employing the sewn-plank technique, these lashed-lug boats were meticulously constructed by joining planks edge-to-edge using pins, dowels, and fiber lashings. Dating back to 320 AD, the oldest known Balangay boats, which are the Butuan boats, were excavated in Southeast Asia, showcasing the enduring legacy of boat-building expertise.

Beyond their technical ingenuity, Balangay boats held multifaceted roles in Philippine society. Serving as trading ships, fishing vessels, and even instruments of warfare, these sturdy watercraft facilitated travel and commerce across the archipelago. The term "Balangay" not only refers to the boats themselves but also refers to the smallest political units in the Philippines.

Crafted from sturdy hardwoods like *doongon*, Balangay boats were constructed with meticulous attention to detail. Each plank was carefully fitted together using wooden pins and dowels, while fiber lashings made from tree bark or rattan secured the joints, ensuring durability and water resistance. With the addition of outriggers, these boats provided stability even in turbulent waters.

As varied in design as they were in purpose, Balangay boats were tailored to specific needs and regions. These vessels played a vital role in connecting communities and sustaining livelihoods. Today, the legacy of the Balangay lives on, serving as a

symbol of Filipino maritime heritage and the enduring spirit of exploration and innovation.

Shortened Version

The Balangay, an ancient marvel of maritime engineering, exemplifies the ingenuity of Filipino craftsmanship. Constructed using the sewn-plank technique, these lashed-lug boats date back to 320 AD, with the oldest known examples found in Butuan.

Beyond their technical brilliance, Balangay boats were integral to Philippine society, serving as trading ships, fishing vessels, and tools of warfare, while also lending their name to the smallest political units in the country. Crafted from durable hardwoods and designed for both stability and resilience, the Balangay remains a powerful symbol of Filipino maritime heritage and the enduring spirit of exploration.

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- Balangay Element Image 1

- Caption: A photo of an excavated part of a balangay in Balangay Site Museum or Balanghai Shrine Museum at Sitio Ambangan, Barangay Libertad, Butuan
- Image Source: Maranga, M. (2011, June 16). *Balanghai Artifact* [Photograph]. Retrieved from <https://www.phtourguide.com/balangay-site-museum/>
- Balangay Element Image 2
 - Caption: An ancient Balangay boat replica
 - Image Source: Balangay Voyage. (n.d.). *The ancient Balangay boat replicas will again sail the Philippine seas this December*. [Photograph]. <https://www.goodnewspilipinas.com/butuans-ancient-balangay-boat-replicas-sail-to-start-500-day-countdown-to-mactan-quincentennial-celebrations/>
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 - Title: 24 Oras: Pinakamalaking balangay, nadiskubre sa Butuan by GMA Integrated News
 - Video Source: GMA Integrated News [@gmanews]. (2013, August 15). *24 Oras: Pinakamalaking balangay, nadiskubre sa Butuan*. Youtube. <https://www.youtube.com/watch?v=7ANqaXfuzgY>

Balaraw

Balaraw, an ancient dagger steeped in Filipino tradition, emerges from the pages of history as a symbol of piercing strength and cultural significance. Described by Antonio de Morga Sánchez Garay in "Sucesos de las Islas Filipinas," the *balaraw*, with its pointed blade and ornate hilt of gold or ivory, served as a formidable weapon wielded by pre-Hispanic Filipino warriors.

Derived from "*balara*," meaning "to pierce," the *balaraw* boasts a distinctive winged design, embodying both practical utility and symbolic depth. From warfare to self-defense and even cultural celebrations, this dagger played a pivotal role, its iconic presence embedded in historical narratives and folklore.

Crafted with meticulous detail, the *balaraw* features a sharp, tapered blade designed for swift and precise strikes, complemented by a unique winged guard resembling the freedom and agility of a bird. The hilt offers a secure grip, while the pommel adds balance and serves as a striking point.

Adorned with engravings depicting motifs inspired by nature or culture, the *balaraw* symbolizes courage, valor, and connection to the natural world. It is not merely a weapon but a testament to Filipino resilience and adaptability, often revered as a mystical artifact bestowed upon legendary heroes, believed to possess supernatural powers and grant victory in battle.

Shortened Version

Balaraw, an ancient Filipino dagger, symbolizes piercing strength and cultural depth, renowned for its pointed blade and ornate hilt of gold or ivory. Mentioned by Antonio de Morga Sanchez Garay in 'Sucesos de las Islas Filipinas', the balaraw, derived

from 'balara' meaning 'to pierce', played a crucial role in pre-Hispanic Filipino warfare, self-defense, and cultural rituals. Its distinctive winged guard and meticulously crafted blade reflect both practical utility and symbolic significance, embodying courage, valor, and a deep connection to the natural world.

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- Balaraw Element Image 1
 - Caption: Two Mandaya Balaraws with Sheath
 - Image Source: Metropolitan Museum of New York. (n.d.). *Two Daggers with Sheath*. From the collection of the Metropolitan Museum of New York. [Photograph]. <https://philippinestudies.uk/mapping/tours/show/2>
- Balaraw Element Image 2

- Caption: A sheathed Mandaya balaraw in the National Museum of Anthropology
- Image Source: Todd, G. (2019). *Badao or Bayadau (Mandaya dagger) in sheath*. [Photograph].
[https://en.wikipedia.org/wiki/Balarao#/media/File:Badao_or_Bayadau_\(Mandaya_dagger\)_in_sheath.jpg](https://en.wikipedia.org/wiki/Balarao#/media/File:Badao_or_Bayadau_(Mandaya_dagger)_in_sheath.jpg)
- Balaraw Element Image 3
 - Caption: Sambal hunters using a balaraw as depicted in the Boxer Codex
 - Image Source: Boxer Codex. (n.d.). *Zambales Hunting Team butchering a carabao with a bararao*. [Photograph].
<https://www.thevisualtraveler.net/2018/05/boxer-codex-this-is-what-16th-century.html>
- Balaraw Element Image 4
 - Caption: A Bisaya with a balaraw in the right as depicted in the Murillo Velarde Map of 1734
 - Image Source: Velarde, P.M., Bagay, N. D.C., Suarex, F. (2019). *Detail from the Carta Hydrographica y Chorographica de las Yslas Filipinas (1734), showing a "Bisaya" with a balarao in the right*. [Photograph].
https://en.wikipedia.org/wiki/Balarao#/media/File:Indios._detail_from_Carta_Hydrographica_y_Chorographica_de_las_Yslas_Filipinas_1734.jpg

Filipino Drill Commands

Filipino drill commands, steeped in tradition and discipline, are essential to military training and precision. Among these commands are "*Handa, 'rap*" (Ready front), signaling soldiers to stand prepared for action. "*Pulutong, humanay*" (Platoon in line) ensures troops are properly aligned in formation. Finally, "*Pasulong, kad*" (Forward march) initiates synchronized movement, propelling the unit forward with purpose and unity. These commands, delivered with clarity and authority, instill a sense of cohesion and readiness, essential for military operations and ceremonial displays alike.

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- Video about FDC
 - Caption: DRILL COMMANDS (Negros College ROTC Unit) by Jerald Son Yen
 - Source: Yen, J. S. [@jeraldsonyen]. (2022, March 23). *DRILL COMMANDS (Negros College ROTC Unit)*. Youtube.
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Gimbal

Gimbal, also known as Gambal or Gadang, are war drums historically used by the Lumads in the Visayas region of the Philippines to bolster warrior morale and prepare for battle. Crafted from hollowed-out tree trunks with deer skin drumheads, these drums resonate with the echoes of ancient traditions and valor. Typically accompanied by gongs and other instruments, the Gimbal is played by hand or with wooden sticks, their rhythmic beats echoing across the landscape, embodying the spirit of resilience and unity. Today, this renowned Filipino instrument continues to resonate in certain areas of the Philippines, serving as a symbol of cultural heritage and martial tradition in Filipino music.

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Traditional Music and Instruments of the Philippines. (2016, October 21). Ethnic Groups of the Philippines. <http://www.ethnicgroupsphilippines.com/traditional-music-and-instruments-of-the-philippines/>

References (Media):

- Gimbal Element Image 1
 - Caption: Gimbal
 - Image Source: Anonymous (n.d.). *Gambal* [Photograph].
<https://topten.ph/2016/04/27/10-traditional-filipino-musical-instruments/>

- Video about Gimbal
 - Title: KUDLONG 101: Mandaya traditional instruments by Bagwus TV
 - Video Source: Bagwus TV. [@BagwusTV]. (2022, December 27).
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Catalogo Alfabetico de Apellidos

The *Catalogo Alfabetico de Apellidos* stands as a testament to the colonial legacy in the Philippines, a record associated with the Spanish decree to assign surnames to Filipino colonial subjects lacking one. Authored in 1849 by Spanish Governor-General Narciso Claveria y Zaldúa and Domingo Abella, it contains thousands of last names, both Spanish and indigenous in origin. While some Filipinos of Spanish, Chinese, or indigenous descent retained their original surnames, many adopted names from this catalog. However, the success of this

decree varied across provinces, and some individuals rejected it altogether, opting for names not listed. Today, tracing one's lineage is complex due to the effects of colonization, yet this catalog remains a vital historical document, reflecting the identity complexities of the Filipino people.

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References (Media):

- CAAdA Element Image 1
 - Caption: A reprint by the Philippine National Archives of *Catalogo Alfabetico de Apellidos* published in Manila, November, 1849
 - Image Source: Philippine National Archives. (2019). *A reprint by the Philippine National Archives of Catalogo Alfabetico de Apellidos published in Manila, November, 1849* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Cat%C3%A1logo_alfab%C3%A9tico_de_apellidos#/media/File:Catalogo_Alfabetico_de_Apellidos.jpg
- CAAdA Element Image 2
 - Caption: Spanish Governor-General Narciso Claveria y Zaldua

- Image Source: Anonymous (2016). *Retrato del militar y político español Narciso Clavería y Zaldúa (1795-1851), primer conde de Manila, teniente general del ejército español, y capitán general de* [Image]. Retrieved from [https://en.wikipedia.org/wiki/Narciso_Claver%C3%ADa_y_Zald%C3%BAa#/media/File:El_teniente_general_Narciso_Claver%C3%ADa_y_Zald%C3%BAa,_conde_de_Manila_\(Museo_del_Prado\).jpg](https://en.wikipedia.org/wiki/Narciso_Claver%C3%ADa_y_Zald%C3%BAa#/media/File:El_teniente_general_Narciso_Claver%C3%ADa_y_Zald%C3%BAa,_conde_de_Manila_(Museo_del_Prado).jpg)

- Video about CAAdA
 - Title: Bilog Ang Balita: Apelyido ng mga Pinoy by One PH
 - Video Source: One PH. [@OnePHonCignal]. (2021, November 22). *Bilog Ang Balita: Apelyido ng mga Pinoy*. Youtube. <https://www.youtube.com/watch?v=AUSBJ6qM1Og>

Noli Me Tangere

Noli Me Tangere, a cornerstone of Philippine literature, is a fictional masterpiece penned by Dr. Jose Rizal. Originally published in 1887 in Berlin, Germany, it bears the weight of colonial oppression faced by the Filipino people under Spanish rule. Translated as "Touch Me Not," the novel delves into various themes such as class struggle, education, and religion, capturing the socio-political landscape of the era. Written in both Spanish and English, it targeted different audiences, aiming to expose the injustices endured by Filipinos to both the Spaniards living in the country

at the time and the international audience. Through the narrative of protagonist Crisostomo Ibarra, *Noli Me Tangere* not only chronicled the struggles of its characters but also served as a rallying cry for Philippine independence. Its profound impact on Philippine society marked it as a catalyst for the revolution against Spanish colonialism, leaving an indelible mark on the nation's history and literary legacy.

Shortened version

Noli Me Tangere, authored by Dr. Jose Rizal and published in 1887, stands as a seminal work in Philippine literature, embodying the resistance against Spanish colonial rule. Through the story of Crisostomo Ibarra, the novel explores themes of class struggle, education, and religion, reflecting the deep socio-political tensions of the time.

Written to resonate with both local and international audiences, it exposed the injustices faced by Filipinos and played a pivotal role in igniting the movement for Philippine independence. *Noli Me Tangere* remains a powerful symbol of the nation's fight for freedom and its enduring literary heritage.

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References (Media):

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 - Caption: Xiao Time: Ang tunay na kahulugan ni Rizal sa salitang 'Noli Me Tangere' (The Social Cancer) by Xiao Chua
 - Source: Chua, X. [@XiaoChuaHistorian]. (2020, June 5). *Xiao Time: Ang tunay na kahulugan ni Rizal sa salitang "Noli Me Tangere" (The Social Cancer)*. Youtube.
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El Filibusterismo

El Filibusterismo, the sequel to Jose Rizal's novel *Noli Me Tangere*, is a powerful literary work that continues the narrative of Philippine struggle against Spanish oppression. Published in Ghent, Belgium on September 18, 1891, it serves as a dedication to the memory of the three martyred priests—Mariano Gomez, Jose Burgos, and Jacinto Zamora—whose unjust treatment by Spanish authorities fueled Rizal's conviction. In this sequel, Rizal's writing takes on a tone of bitterness and antipathy, as he urges readers to confront the harsh realities of colonial rule. Gone are the romantic notions and aspirations; instead, *El Filibusterismo* exposes the raw emotions of a society pushed to its breaking point, leaving an indelible mark on Philippine literature and history.

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 - Caption: Photo of Jose Rizal from the 1890s
 - Source: Anonymous. (2022). *José Protasio Rizal Mercado y Alonso Realonda; circa 1890s* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Jos%C3%A9_Rizal#/media/File:Jose_Rizal_full.jpg

- El Filibusterismo Element Image 2
 - Caption: Facsimile copy of the first page of the manuscript of El filibusterismo
 - Source: Jojit.fb. (2008). *Facsimile copy of the first page of the manuscript of El filibusterismo* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/El_filibusterismo#/media/File:First_page_of_El_filibusterismo_manuscript.jpg

Philippine flag

The Philippine flag, with its iconic design of three stars, two stripes, and a single sun, serves as a symbol of the nation, especially its struggle for independence and its enduring spirit. First raised on June 12, 1898, otherwise known as the Philippine Declaration of Independence, in Kawit, Cavite, the flag consists of two parallel colors, blue and red, with a white equilateral triangle housing three stars and a sun, both of which are golden-yellow.

Each element of the flag carries profound significance. The three stars represent Luzon, Visayas (initially referring to Panay), and Mindanao, the country's principal islands. Meanwhile, there are different notions for the symbolism of the eight rays of the sun. According to one, they symbolize

the first 8 Tagalog provinces that rose up against Spanish colonial rule: Manila, Cavite, Bulacan, Pampanga, Nueva Ecija, Laguna, Tarlac, and Batangas. Another insists that instead of Tarlac, it was Bataan.

The colors hold their own meanings: white for peace and purity, blue for justice, and red for bravery and courage, which can also signify the sacrifices made for independence. Historically, the flag's colors were believed to be inspired by those of the United States. In addition, there were several revisions of the shade of blue used such as navy blue and pale blue, with royal blue eventually codified as the official shade in 1998.

As for the white triangle, it is believed to be referring to the Katipunan (*Kataas-taasan, Kagalang-galangan, Katipunan ng Bayan* or KKK) and the “Eye of Providence”, which inspired the Katipunan’s ideology.

Crafted by Doña Marcela Mariño de Agoncillo, Lorenza Agoncillo, and Delfina Herbosa de Natividad, the first Philippine flag was sewn in Hong Kong. Conceived by the country's first president, Emilio Aguinaldo, the original flag, made of silk and cotton, is preserved at the Aguinaldo Museum in Baguio City.

The flag's display is governed by protocol, with specific guidelines for its positioning and orientation. Whether horizontal or vertical, the flag's placement conveys messages of peace or war, reflecting the nation's status and spirit. As a symbol of unity, freedom, and resilience, the Philippine flag continues to inspire pride and patriotism among Filipinos worldwide.

Shortened version

The Philippine flag, with its distinctive design of three stars, two stripes, and a radiant sun, symbolizes the nation's struggle for independence and its enduring spirit. First raised on June 12, 1898, during the Philippine Declaration of Independence, the flag features colors and symbols rich in meaning: the three stars represent Luzon, Visayas, and Mindanao, while the eight rays of the sun honor the provinces that first rebelled against Spanish colonial rule. The colors—white for peace, blue for justice, and red for bravery—underscore the sacrifices made for freedom. Conceived by Emilio Aguinaldo and sewn by Doña Marcela Mariño de Agoncillo, Lorenza Agoncillo, and Delfina Herbosa de Natividad in Hong Kong, the flag is not only a

national emblem but also a beacon of unity, freedom, and resilience, continuing to inspire pride and patriotism among Filipinos worldwide.

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- PH flag Element Image 1
 - Caption: 'Making of the Philippine Flag' by Fernando Amorsolo
 - Image Source: Anonymous. (2022). *The detail of Fernando Amorsolo's The Making of the Philippine flag depicting Agoncillo and company's manual sewing* [Painting]. Retrieved from https://en.wikipedia.org/wiki/Flag_of_the_Philippines#/media/File:Amorsolo's_The_Making_of_the_Philippine_Flag.png

- PH flag Element Image 2
 - Caption: Origins of the symbols of the Philippine flag

- Image Source: Philippine Government. (2023). *The elements making up the Philippine Flag and its subsequent meanings* [Graph]. Retrieved from https://en.wikipedia.org/wiki/Flag_of_the_Philippines#/media/File:Elements_of_Philippine_Flag.png
- PH flag Element Image 3
 - Caption: The current version of the Philippine flag
 - Image Source: Anonymous. (2024). *The national flag of the Philippines* [Image]. Retrieved from https://en.wikipedia.org/wiki/Flag_of_the_Philippines#/media/File:Flag_of_the_Philippines.svg
- PH flag Element Image 4 (3D model)
 - Caption: The Philippine flag design conceived by Emilio Aguinaldo used for the Proclamation of Philippine Independence and the First Philippine Republic.
 - Image Source: Anonymous. (2024). *The national flag of the Philippines* [Image]. Retrieved from [https://en.wikipedia.org/wiki/Flag_of_the_Philippines#/media/File:Flag_of_the_Philippines_\(1898%E2%80%931901\).svg](https://en.wikipedia.org/wiki/Flag_of_the_Philippines#/media/File:Flag_of_the_Philippines_(1898%E2%80%931901).svg)

Propaganda Movement

The Propaganda Movement was a pivotal reform and national consciousness movement that emerged among young Filipino expatriates in the late 19th century. Rooted in a quest for reform, its adherents professed loyalty to the Spanish colonial government. Despite this, Spanish authorities responded with severe repression, culminating in the execution of its most prominent member, José Rizal.

In 1888, Graciano López Jaena, a Filipino expatriate journalist, established the newspaper *La Solidaridad* in Barcelona. This publication became the voice of the Propaganda Movement, advocating for religious and governmental reforms in the Philippines. Among its leading contributors was the brilliant and influential José Rizal y Mercado.

The movement's principal figures—López Jaena, Rizal, and Marcelo del Pilar—fostered a vibrant intellectual climate through magazines, poetry, and pamphlets. While López Jaena and Pilar were abroad, Rizal returned to the Philippines in 1892 to found the *Liga Filipina*, a modest reformist society loyal to Spain. However, the Spanish authorities, perceiving a threat, swiftly arrested and exiled Rizal, echoing their overreaction to earlier events like the Cavite mutiny.

The Propaganda Movement, through its literary and reformist efforts, played a role in shaping Filipino national identity and consciousness.

Shortened Version

The Propaganda Movement, emerging in the late 19th century among young Filipino expatriates, sought reform within the Spanish colonial system while professing loyalty to Spain. Spearheaded by figures like José Rizal, Graciano López Jaena, and

Marcelo del Pilar, the movement used publications like *La Solidaridad* to advocate for religious and governmental reforms in the Philippines. Despite their moderate stance, Spanish authorities responded with severe repression, culminating in the exile and eventual execution of Rizal. This movement was instrumental in fostering a sense of national identity and consciousness among Filipinos.

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 - Caption: Filipino Ilustrados from Madrid that formed the Propaganda Movement
 - Image Source: Anonymous. (2020). *Filipino expatriates in Europe formed the Propaganda Movement. Photographed in Madrid, Spain in 1890* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Propaganda_Movement#/media/File:Ilustrados_1890.jpg

- Video about Propaganda Movement

- Caption: Xiao Time: Si Graciano Lopez Jaena at ang Kilusang Propaganda by historian Xiao Chua
- Video Source: Chua, X. [@XiaoChuaHistorian]. (2020, June 4). *Xiao Time: Si Graciano Lopez Jaena at ang Kilusang Propaganda*. Youtube. <https://www.youtube.com/watch?v=uZJEKzvZmFo>

The Cry of Pugadlawin (1896)

The Cry of Pugadlawin marks a pivotal moment in Philippine history, symbolizing the fervent spirit of resistance against Spanish colonial rule. Led by Andrés Bonifacio, founder of the Katipunan, the Katipunan held a discussion on August 23, 1896, at the house of Juan Ramos (son of Melchora Aquino or *Tandang Sora*) in Pugadlawin. As tensions mounted and hope waned for peaceful reform, Bonifacio rallied his followers to tear apart their *cedulas* (residence certificates), signaling their readiness to revolt. Amidst shouts of "*Mabuhay ang Pilipinas*" (long live the Philippines), the Katipunan members affirmed their resolve to fight for independence. This act of defiance ignited the flames of revolution, culminating in the first battle of the Philippine Revolution on August 30, 1896, at San Juan del Monte.

The Cry of Pugadlawin serves as a reminder of the sacrifices and determination of the Filipino people in their quest for freedom. It symbolizes the unwavering spirit of resistance and unity that paved the way for the nation's struggle for independence.

Shortened Version

The Cry of Pugadlawin marks a pivotal moment in Philippine history, where Andres Bonifacio and the Katipunan, driven by mounting tensions and dwindling hopes for peaceful reform, made the bold decision to revolt against Spanish colonial rule. On August 23, 1896, in Pugadlawin, they tore apart their cedula, symbolizing their readiness for armed struggle and igniting the flames of the Philippine Revolution.

This act of defiance stands as a powerful symbol of the Filipino people's unwavering determination and unity in their quest for freedom, embodying the spirit that fueled the nation's fight for independence.

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 - Caption: 'Ang Sigaw ng Pugad Lawin' Shrine
 - Image Source: Anonymous. (2023). *Cry of Pugad Lawin* [Photograph]
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- Video about CoP
 - Caption: Bilog Ang Balita: Sigaw ng Pugad Lawin by One PH
 - Video Source: One PH. [@OnePHonCignal]. (2022, August 24). *Bilog Ang Balita: Sigaw ng Pugad Lawin*. Youtube.
https://www.youtube.com/watch?v=slZmbw_sCZE

Philippine Declaration of Independence (June 12, 1898)

On June 12, 1898, Emilio Aguinaldo declared Philippine independence in Kawit, Cavite, marking a pivotal moment in the nation's history. This historic day was celebrated with the unveiling of the Philippine flag and the inaugural performance of the Marcha Nacional Filipina, which would later become the national anthem or “Lupang Hinirang”. The declaration, formalized in the 21-page Acta de la Proclamacion de la Independencia del Pueblo Filipino authored by Ambrosio Rianzares Bautista and signed by 98 Filipinos, represented a significant yet complex step towards statehood. Despite these symbolic milestones, the declaration lacked the essential elements of recognized statehood: legitimate territory and sovereignty, as the Philippines’ territory legitimacy from international recognition and the Philippines remained under Spanish rule. This moment in 1898 stood as a testament to the Filipino spirit and the quest for independence and self-determination.

Shortened Version

On June 12, 1898, Emilio Aguinaldo proclaimed Philippine independence in Kawit, Cavite, a historic moment marked by the first raising of the Philippine flag and the debut of what would become the national anthem, 'Lupang Hinirang'. This declaration, documented in the Acta de la Proclamación de la Independencia del Pueblo Filipino and signed by 98 Filipinos, was a significant step toward nationhood. However, despite its symbolic importance, the declaration fell short of securing recognized statehood, as the Philippines remained under Spanish rule without international recognition.

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References (Media):

- PDI Element Image 1
 - Caption: The 5-piso New Design Series Banknote from the New Design Series (NDS) (1985-2017) by Bangko Sentral ng Pilipinas, with an illustration of the declaration
 - Image Source: Bangko Sentral ng Pilipinas. (n.d.). *5-piso New Design Series Banknote* [Image]. Retrieved from

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- PDI Element Image 2
 - Caption: Official draft copy of the Declaration of Independence
 - Image Source: Bautista, A.R. (2016). *Official draft copy of the Declaration of Independence* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Philippine_Declaration_of_Independence#/media/File:Philippine_independence.jpg

- PDI Element Image 3
 - Caption: The original look of Emilio Aguinaldo's Kawit home, the place where the declaration occurred
 - Image Source: Ocampo, A. (2020). *The iconic Independence Day Balcony we associate with Emilio Aguinaldo's Kawit home was added in 1919, it wasn't there on June 12, 1898. This photo shows the window where the declaration was read, where the National Flag was waved to the tune of the Marcha Nacional* [Photograph]. Retrieved from <https://www.facebook.com/photo?fbid=10157665226717635&set=a.302878262634>

- PDI Element Image 4
 - Caption: The recent look of the Aguinaldo Shrine, developed from Emilio Aguinaldo's Kawit home, the place where the declaration occurred

- Image Source: Velasquez, R. F. (2013). *Aguinaldo Shrine* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Aguinaldo_Shrine#/media/File:AguinaldoShrinejf0944_13.JPG

Mock Battle of Manila

The Mock Battle of Manila, staged on August 13, 1898, was a charade orchestrated by the Americans and Spaniards to deceive and betray Filipinos. The battle, part of a larger theater of conflict in the Spanish-American War, aimed to satisfy Spanish demands for pride preservation while preventing Manila from falling into the hands of Filipino revolutionary forces led by Emilio Aguinaldo.

Negotiated between US Commodore George Dewey and Spanish Governor-General Fermin Jaudenes to cease conflict between the U.S. (sided by the Filipino revolutionary forces) and Spain, the mock battle unfolded at Fort San Antonio Abad, with both American and Spanish forces aware of the staged nature of the engagement. However, the Filipinos, unaware of the deception, fought fervently against their colonizers for more than three centuries.

As scripted, the Spanish Army inside Intramuros surrendered, allowing the Spaniards to "save face" while the Americans secured their first colony. Despite gallantly defeating one colonizing force, the Filipinos were left facing another Western power. The Mock Battle of Manila stands as a poignant reminder of the complexities and betrayals inherent in colonial conflicts, leaving lasting scars on the history and identity of the Filipino people.

Shortened Version

The Mock Battle of Manila, staged on August 13, 1898, was a deceptive act by the Americans and Spaniards to betray the Filipinos during the Spanish-American War. Orchestrated by U.S. Commodore George Dewey and Spanish Governor-General Fermin Jaudenes, the battle was designed to allow Spain to surrender Manila to the Americans while preserving Spanish pride, all without the knowledge of the Filipino revolutionary forces who fought earnestly. This charade resulted in the Spaniards surrendering Intramuros to the Americans, leaving Filipinos, who had just defeated one colonizer, to face another. The event underscores the betrayals and complexities of colonial power struggles, marking a significant and painful chapter in Filipino history.

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- MBM Element Image
 - Caption: Raising the American flag over Fort Santiago, Manila, on the evening of August 13, 1898

- Image Source: Peters, G. W. (2009). *Raising the American flag over Fort Santiago, Manila, on the evening of August 13, 1898. From Harper's Pictorial History of the War with Spain, Vol. II, published by Harper and Brothers in 1899* [Photograph]. Retrieved from [https://en.wikipedia.org/wiki/Battle_of_Manila_\(1898\)#/media/File:American_flag_raised_over_Fort_Santiago_8-13-1898.jpg](https://en.wikipedia.org/wiki/Battle_of_Manila_(1898)#/media/File:American_flag_raised_over_Fort_Santiago_8-13-1898.jpg)

- Video about MBM
 - Title: What's the Mock Battle of Manila? By Kirby Araullo
 - Video Source: Araullo, K. [@KirbyAraullo]. (2017, September 4). *What's the mock battle of manila?* Youtube. <https://www.youtube.com/watch?v=HRrzZ0nixdl>

Philippine-American War

On the night of February 4, 1899, conflict erupted on the outskirts of Manila, igniting the Philippine-American War. As fighting commenced, Emilio Aguinaldo declared war against the United States. Despite significant anti-imperialist sentiment in the U.S., the Senate narrowly ratified the Treaty of Paris ending the Spanish-American War on February 6, prompting immediate American reinforcements to the Philippines. The conflict saw Filipino General Antonio Luna, despite his military acumen, undermined by mistrust and ultimately murdered, leading to the capture of the rebel capital, Malolos, on March 31, 1899.

By March 1900, President McKinley had established the Second Philippine Commission to form a civil government, sidelining Aguinaldo's Philippine Republic. Fast forward, facing setbacks, Filipino forces adopted guerrilla tactics, with major operations in Luzon. Meanwhile, indigenous Macabebe scouts were loyal to the U.S., assisting its army. The insurrection effectively ended with Aguinaldo's dramatic capture on March 23, 1901, by Brig. Gen. Frederick Funston.

Aguinaldo's surrender did not quell the guerrilla resistance, marked by fierce engagements and brutal retaliatory measures by U.S. forces. The organized resistance waned with General Miguel Malvar's surrender in 1902 and continued skirmishes until 1906. The Moro insurgency in Mindanao persisted until 1913, but by then, U.S. control was firmly established. The Philippines remained under U.S. rule until 1946, cementing a chapter in both nations' histories.

Shortened Version

The Philippine-American War erupted on February 4, 1899, following escalating tensions between Filipino forces and the U.S., culminating in Emilio Aguinaldo's declaration of war. Despite anti-imperialist opposition in the U.S., the Senate ratified the Treaty of Paris, leading to increased American military presence in the Philippines. Filipino forces, led by General Antonio Luna, faced internal discord and external pressure, resulting in the fall of Malolos on March 31, 1899.

As the conflict progressed, Filipino forces adopted guerrilla tactics, with notable resistance continuing even after Aguinaldo's capture in 1901. The war officially ended in 1902 with General Malvar's surrender, though skirmishes persisted until

1906, and the Moro insurgency in Mindanao lasted until 1913. U.S. control was solidified, and the Philippines remained under American rule until 1946.

References (Info):

The Editors of Encyclopedia Britannica. (2024). Philippine-American War. In *Encyclopedia Britannica*. <https://www.britannica.com/event/Philippine-American-War>

References (Media):

- PAW Element Image 1
 - Caption: U.S. soldiers and insurrecto prisoners in Manila, 1899
 - Image Source: Library of Congress. (2018). *U.S. soldiers and insurrecto prisoners, Manila, 1899* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Philippine%E2%80%93American_War#/media/File:Philippines,_Manila,_1899-_U.S._soldiers_and_insurrecto_prisoners_at_the_cathedral,_Walled_City_LCCN2005691616.jpg

- PAW Element Image 2
 - Caption: U.S. troops in the Philippines during the Philippine-American War (1899–1902)
 - Image Source: Library of Congress. (n.d.). *U.S. troops in the Philippines during the Philippine-American War*

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 - Title: How Americans LIED to the Philippines | History by Jonas Tayaban
 - Video Source: Tayaban, J. [@JonasTayaban]. (2023, March 28). *How Americans LIED to the Philippines | History*. Youtube.
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Music Video

Arnis

Arnis, hailed as the national sport and martial art of the Philippines, traces its origins back to the pre-colonial era. The use of bamboo canes as weapons is believed to have been influenced by Indo-Malayan migrants from India and Indonesia or by Arab missionaries known for their blade mastery. The first documented account of wooden sticks and spears as weapons dates back to Antonio Pigafetta's chronicle of the Battle of Mactan in 1521, where natives used bamboo spears to defeat Ferdinand Magellan.

Today, *Arnis* stands as one of the country's three weapon-based fighting sports. Alongside hand-to-hand combat, grappling, and weapon-disarming techniques, *arnisadores/arnisadoras* (those who practice *arnis*) utilize bastons (sticks) made of

rattan or *kamagong* wood, as well as various sharp-edged weapons. The angles of strikes and attacks in Arnis have unique names, showcasing its intricate techniques.

Arnis was formalized during the Spanish Colonial Period and became a practical tool for self-defense and resistance against colonizers. With its rich history and practical applications, *Arnis* embodies the resilience and martial prowess of the Filipino people.

Shortened version

Arnis, the national sport and martial art of the Philippines, has roots in the pre-colonial era, with influences possibly stemming from Indo-Malayan migrants or Arab missionaries. Documented as early as 1521 in the Battle of Mactan, where natives used bamboo spears against Ferdinand Magellan, Arnis evolved into a sophisticated martial art during the Spanish Colonial Period. Practiced with rattan or kamagong sticks and various sharp weapons, Arnis combines striking, grappling, and disarming techniques, reflecting the resilience and martial tradition of the Filipino people.

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References (Media):

- Arnis Element Image 1
 - Caption: Arnis Expo hosted in Manila last 17-19 July 2019 with ASEAN country representatives
 - Image Source: Sorilla, F., IV. (2020, October 23). *Arnis Expo hosted in Manila last 17-19 July 2019 with ASEAN country representatives* [Photograph]. Tatler Asia.
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- Arnis Element Image 2
 - Caption: Rattan Arnis Sticks with Spiral Design
 - Image Source: Sorilla, F., IV. (2020, October 23). *Rattan Arnis Sticks with Spiral Design* [Photograph]. Tatler Asia.
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- Video about Arnis
 - Title: 12 BASIC STRIKES AND 12 BASIC BLOCKS | ARNIS by MATTISanJuanOfficial
 - Video Source: MATTISanJuanOfficial [@MATTISanJuanOfficial]. (2021, May 15). *12 BASIC STRIKES AND 12 BASIC BLOCKS | ARNIS*. Youtube. <https://www.youtube.com/watch?v=XYM1tv4fp5s>

Choreo

Sikaran

Sikaran, known as "the art of kicking," is a dynamic combat style originating from the southern Philippine islands over 500 years ago. Developed primarily by the Tagalog people, it emphasizes powerful and accurate kicks delivered with speed through a unique footwork system. Sikaran involves offensive and defensive techniques, grappling moves, and almost exclusive use of kicks during fights.

Derived from the Tagalog word "*sikad*," meaning to kick, Sikaran is seen as an effective means of self-defense, capitalizing on the body's natural abilities.

Practitioners are advised that 90% of strikes come from the feet and 10% come from the hands, showcasing its emphasis on kicking.

Originally developed as a means of self-defense against invaders, Sikaran's techniques and principles were later adopted and modified by various groups across the Philippines. Different regions developed their own distinct styles based on their unique needs and challenges, making Sikaran a testament to the diverse martial traditions of the Filipino people.

Shortened Version

Sikaran, or 'the art of kicking', is a centuries-old combat style rooted in the traditions of the Tagalog people of the southern Philippines. Emphasizing powerful and precise

kicks, Sikaran employs a specialized footwork system to deliver strikes with speed and accuracy. With 90% of its offensive techniques relying on the feet, it is a highly effective form of self-defense that has been adapted and refined by various groups across the Philippines, reflecting the rich diversity of the country's martial arts traditions.

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 - Caption: A statue depicting Sikaran found at the Baras Gymnasium
 - Image Source: Velasquez, R. F. (2013). *Sikaran statue* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Sikaran#/media/File:Baras,Rizaljf5872_03.JPG

- Video about Sikaran
 - Title: THE HISTORY OF SIKARAN | Filipino martial arts by Sikaran Channel

- Video Source: Sikaran Channel. [@sikaranchannel]. (2021, May 16).

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Idaw

Idaw, a sacred ritual dance of the Cordillerans, embodies the grace and movements of the Idaw bird, believed to lead warriors to victory in battle. This ritual, performed before going to war, holds deep significance for the warriors, who interpret each movement of the bird as a sign. After victorious battles, a ritual beheading follows.

Idaw is more than just a dance; it is a ritual imbued with cultural and spiritual meaning, reflecting the beliefs and traditions of the Cordillerans. Through its graceful movements and symbolic gestures, Idaw honors the sacred bond between warriors and the natural world, evoking the spirit of bravery and victory.

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 - Caption: A performance of Idaw
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- Video about Idaw
 - Title: UTA FSA Cultural Dance - Idaw | Goodphil 2016 by UTA FSA
 - Video Source: UTA FSA. [@UTAFSA]. (2016, March 15). *UTA FSA cultural dance - idaw | goodphil 2016*. Youtube. <https://www.youtube.com/watch?v=rVTIsywj6Ks>

Fashion

The Battle of Mactan - Mo & Alas

Battle of Mactan (1521)

One fateful morning on April 27, 1521, off the shores of Mactan, history bore witness to the clash between European imperialism and indigenous resistance – a conflict that would shape the destiny of the Philippine archipelago.

The Battle of Mactan stands as a pivotal moment, marking the first significant triumph of Filipino forces against European invaders. At its heart was the legendary chieftain Lapulapu, a figure of indomitable spirit and unwavering resolve, who led his warriors in a courageous stand against the forces of Portuguese explorer Ferdinand Magellan.

Amidst the swirling tides of political rivalry and ambition, the stage was set for a dramatic confrontation. Rajah Humabon, the Rajah of Cebu who was converted to Christianity, sought to consolidate his power through alliances with foreign powers, while Lapulapu, his rival and chief of Mactan, refused to bow to external authority, fiercely guarding his autonomy and sovereignty.

As dawn broke, Magellan and his well-armed expeditionary force found themselves facing formidable odds. Despite their superior weaponry, they were met with determined resistance from Lapulapu and his warriors, who defended their homeland with unparalleled valor and tenacity.

Barricaded by rocky shores and coral reefs, Magellan's ships were unable to make a decisive landing. Despite their valiant efforts, Magellan's men found themselves outnumbered and outmaneuvered, their advanced weaponry rendered ineffective against the guerrilla tactics of their opponents.

In a desperate bid to turn the tide, Magellan ordered a ruthless campaign of intimidation, commanding some of his men to burn native dwellings in a show of force. Yet, this only served to fuel the flames of resistance, as Lapulapu's warriors rallied with renewed determination, unleashing a ferocious onslaught against the invaders.

In the heat of battle, amidst the clash of swords and the rain of arrows, tragedy struck as Magellan fell, mortally wounded by the fierce onslaught of Lapulapu's warriors. His demise marked not only the end of his ill-fated expedition but also a humbling defeat for European colonial ambitions in the Philippines.

Today, the Battle of Mactan endures as a symbol of Filipino heroism and resistance, a reminder of the indomitable spirit that courses through the veins of the Filipino people. It is a story of defiance and triumph, etched into the annals of history, where the valor of Lapulapu and his warriors continues to inspire generations to come.

Shortened Version

The Battle of Mactan on April 27, 1521, remains a defining moment in Philippine history, where the forces of European imperialism clashed with indigenous resistance. Led by the legendary chieftain Lapulapu, Filipino warriors fiercely defended their homeland against the expeditionary forces of Portuguese explorer Ferdinand Magellan. Despite their superior weaponry, Magellan's men were outmaneuvered and ultimately defeated, with Magellan himself falling in battle. This confrontation not only marked the first significant Filipino victory over European invaders but also symbolized the enduring spirit of resistance and sovereignty that continues to inspire the Filipino people today.

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 - Caption: Ferdinand Magellan
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Tattoo/Patik

Embodied in intricate designs etched upon the skin, the tradition of tattooing among the indigenous peoples of the Philippines, especially the Visayans, speaks of a rich cultural heritage and a deep-rooted sense of identity. Referred to as '*Pintados*' or painted ones by the Spanish colonizers, the Visayans had tattoos that were more than mere adornments; they were symbols of pride, valor, and a testament to one's feats in battle.

Tattooing, considered a permanent art form, was not only a mark of bravery but also a painful rite of passage, serving as a test of physical endurance and manhood. Applied by skilled artists using sharp metal instruments heated over fire and often administered in installments, the process was painstaking. Tattoos were first applied from the ankles to the waist.

The Boxer Codex offers a glimpse into the elaborate designs adorning the bodies of Visayan warriors, featuring bold linear patterns on legs and backs. Floral elements adorned chests, buttocks, and the backs of legs, inspired by the intricate motifs found on Chinese porcelain jars. Conversely, women's tattoos were delicate, resembling fine embroidery on their hands.

For the *Pintados*, tattoos were not only marks of bravery but also cultural expressions, preserving stories of valor and heritage for generations to come.

Through these ancient practices, the spirit of resilience and identity thrives, echoing across time and space.

Shortened version

Tattoos among the indigenous Visayans of the Philippines were powerful symbols of cultural identity, valor, and resilience. Known as 'patik', these intricate designs were far more than decorative; they marked one's bravery and achievements in battle.

The process of tattooing, a painful rite of passage, involved skilled artists applying designs with heated metal instruments, starting from the ankles and moving upwards. The Boxer Codex reveals the elaborate patterns worn by Visayan warriors (also known as 'Pintados'), with bold linear designs and floral motifs inspired by Chinese porcelain. For the Pintados, these tattoos were enduring expressions of heritage, preserving stories of strength and identity for future generations.

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- Patik Element Image 1
 - Caption: Bisayan Pintados with Patik or tattoos as depicted in the Boxer Codex

- Image Source: Camaya, M. (2018). *The Bisayans are accustomed to paint their bodies with some very elegant tattoos* [Photograph].

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- Patik Element Image 2

- Caption: Lapu-lapu with patik/tattoos as illustrated in the 5,000-peso commemorative banknote by Bangko Sentral ng Pilipinas
- Image Source: Camaya, M. (2018). *On 18 January 2021, Bangko Sentral ng Pilipinas introduced a new 5,000-peso note featuring Lapulapu, a Filipino hero who vanquished Portuguese conquistador Ferdinand Magellan and his army in their attempt to colonize Mactan Island. This is a non-circulating legal tender commemorative banknote* [Image]. Retrieved from <https://banknotenews.com/?p=33108#>

Ba-ag

The Igorot *bahag*, also known as Ba-ag, is a traditional attire worn by the Igorot people of the Cordillera region. Initially crafted from tree bark in their natural form, contemporary *bahags* are now meticulously woven using fibers from abaca plants, banana leaves, and other indigenous materials. The modern weaving process employs a backstrap loom, a testament to the enduring craftsmanship of the Igorot people.

This garment symbolizes the resilience, resourcefulness, and enduring spirit of the Igorot community. Its simplicity embodies the core values of humility and authenticity, while the vibrant colors and intricate patterns convey profound meanings: red represents courage and bravery, while other hues reflect various aspects of nature and community life. The *bahag* is not just attire but a cultural artifact worn during rites of passage such as weddings and initiations, as well as by dancers and performers during cultural festivals and gatherings.

The Igorot *bahag* signifies a deep connection to the natural world, the mountains, and ancestral spirits. It highlights an agricultural way of life and embodies the principle of reciprocity with nature, as the materials are sustainably sourced from the environment. The lightweight design ensures ease of movement, essential for farming and hunting-gathering, and its practicality is well-suited to the tropical climate of the Philippines.

Shortened version

The Igorot *bahag*, or Ba-ag, is a traditional garment of the Cordillera's Igorot people, originally made from tree bark and now woven from fibers like abaca and banana leaves using a backstrap loom. This attire reflects the resilience and authenticity of the Igorot community, with its vibrant colors and intricate patterns symbolizing courage and a deep connection to nature. More than just clothing, the *bahag* is a cultural artifact worn in significant rituals and celebrations, embodying the Igorot's sustainable relationship with their environment and their agricultural heritage.

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The Spanish Colonization - Tomas & Taneo

Philippine Revolution (1896-1899)

The Philippine Revolution marks a seminal chapter in the struggle for Filipino independence, reflecting the resilience and determination of a people under more than three centuries of Spanish colonial rule. Despite exposing the inherent weaknesses of Spanish administration, the revolution ultimately failed to expel the Spaniards from the archipelago.

Throughout Spanish sovereignty, the Philippines witnessed numerous quasi-religious uprisings, none sufficiently coordinated to challenge European dominance effectively. However, the 19th century heralded the rise of an educated Filipino middle class, igniting a fervent desire for independence. Early opposition was primarily voiced by the Filipino clergy, who chafed under Spanish ecclesiastical control. The abortive Cavite Mutiny of 1872, and the subsequent execution of three Filipino priests—José Burgos, Mariano Gómez, and Jacinto Zamora—fueled widespread anti-Spanish sentiment.

Reformist Filipinos sought refuge in Europe, leading the Propaganda Movement. Dr. José Rizal, a luminary among these expatriates, authored *Noli Me Tángere* (1886), a novel that exposed the corruption of Manila Spanish society and galvanized the independence movement.

Andres Bonifacio, a self-educated warehouse clerk, founded the Katipunan, a secret revolutionary society that swelled to 100,000 members by August 1896. Upon its

discovery by the Spanish, Bonifacio called for armed rebellion. The subsequent arrest and execution of Rizal on December 30, 1896, united Filipinos in their quest for independence, making Spanish retention of power untenable.

Leadership passed to Emilio Aguinaldo in March 1897. Despite Aguinaldo's efforts, he didn't get to defeat Spanish forces, bolstered by Filipino mercenaries, and his revolutionary army was driven into the mountains. The pact of Biak-na-Bato in December 1897 temporarily halted hostilities, with Aguinaldo and his leaders exiled to Hong Kong in exchange for monetary compensation and promises of reforms—neither of which were honored.

The Spanish-American War in 1898 reignited the revolution. Following the “defeat” of the Spanish fleet in Manila Bay, Aguinaldo returned to the Philippines, this time opposing the United States, which had taken possession of the islands. Despite initial efforts, Aguinaldo's capture in 1901 led him to urge Filipinos to accept U.S. sovereignty, thus marking a turbulent chapter in the Philippine quest for independence.

Shortened Version

The Philippine Revolution stands as a pivotal moment in the nation's quest for independence, reflecting the resilience of a people subjected to over three centuries of Spanish colonial rule. Fueled by the emergence of an educated middle class and the rise of nationalist sentiment, the revolution saw figures like José Rizal and Andres Bonifacio spearhead efforts for self-determination. While Rizal's writings galvanized the movement, it was Bonifacio's Katipunan that mobilized the masses

for armed rebellion. Despite initial successes, the revolution was unable to oust the Spanish, and the conflict eventually evolved into a struggle against American forces following the Spanish-American War. The capture of Emilio Aguinaldo in 1901 signaled a temporary end to the fight for independence, as Filipinos were urged to accept U.S. sovereignty, marking a significant, though turbulent, chapter in their long struggle for freedom.

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 - Caption: The Philippine negotiators for the Pact of Biak-na-Bato

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La Solidaridad

La Solidaridad stands as a testament to the fervent intellectual and political awakening that swept through the Filipinos during the late 19th century. Based in Barcelona and later Madrid, as well as with its first issue released in 1889, this newspaper emerged as a powerful voice for the Propaganda Movement, a coalition of Filipino exiles and university students advocating for reform from Spain for the country.

As the flagship publication of the movement, La Solidaridad served as a platform for articulating relatively liberal views, championing religious, economic, and cultural reforms in the Philippines. Comprised primarily of affluent expatriates, known as *Ilustrados*, the newspaper played a pivotal role in galvanizing support for Filipino independence.

Led by luminaries such as José Rizal, La Solidaridad became a conduit for incisive political discourse and social commentary. Rizal, in particular, emerged as one of the paper's most influential contributors, leveraging his literary prowess to articulate the aspirations and grievances of the Filipino people.

Despite its noble intentions, La Solidaridad faced numerous challenges. With Rizal's eventual withdrawal from active involvement, the newspaper's fortunes waned, eventually succumbing to financial difficulties and ceasing publication in November 1895.

Yet, the legacy of La Solidaridad endures as a beacon of Filipino enlightenment and a testament to the power of collective action. Through its pages, it ignited a spark of national consciousness and paved the way for future generations of Filipino reformers and revolutionaries.

Shortened Version

La Solidaridad, founded in 1889, became the voice of the Filipino Propaganda Movement, advocating for reform and independence from Spain. Based in Barcelona and later Madrid, this newspaper served as a platform for the *Ilustrados* (affluent Filipino expatriates) to champion religious, economic, and cultural reforms. Led by

figures like Jose Rizal, *La Solidaridad* played a crucial role in shaping Filipino national consciousness and advancing the cause of independence. Although it ceased publication in 1895, its legacy endures as a symbol of intellectual and political awakening in the Philippines.

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 - Caption: Marcelo H. del Pilar, the second and last editor of La Solidaridad
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Katipunero Hat

The Katipunero Hat is recognized as part of the perceived outfit of the Katipuneros back in the day. The considered Katipunero getup consists of bright red pants, a long-sleeved white shirt, a farmer's hat, a red scarf, and slippers.

Katipuneros are members of the Katipunan. The Kataastaasan Kagalanggalang na Katipunan ng mga Anak ng Bayan (KKK), more commonly known as the Katipunan, was a pivotal revolutionary society in the late 19th century that played a crucial role in the Philippines' struggle for independence from Spanish colonial rule. Established on July 7, 1892, by Filipino patriots Andres Bonifacio, Teodoro Plata, and Ladislao Diwa, along with a cohort of like-minded individuals, the Katipunan aimed to liberate the nation from Spanish oppression and unite Filipinos in a collective resistance.

Drawing inspiration from the *Ilustrados* and the Propaganda Movement, whose calls for reforms and exposure of Spanish abuses heightened national consciousness, the Katipunan embraced these ideas and molded them into a revolutionary ideology.

Founders, many of whom were Freemasons, infused their cause with masonic rites.

In addition, secret meetings and rituals were conducted, maintaining a clandestine network committed to independence. Members swore oaths of loyalty, operated under a complex system of codes and symbols, and progressed through three degrees of membership: Katipon, Kawal, and Bayani. Their emblem, a triangle, symbolized the core ideals of liberty, equality, and fraternity. The society's military preparations, including the publication of the "*Kalayaan*" newspaper in March 1896, further fueled the revolutionary spirit.

The Katipunan's objectives were clear: "to develop a strong alliance with each and every Katipunero to unite Filipinos into one solid nation; to win Philippine independence by means of an armed conflict (or revolution); to establish a republic after independence." Despite the initial Philippine Revolution not immediately securing independence, it ignited a fervent sense of nationalism that would endure.

The collected writings, memoirs, and accounts of Katipunan members offer invaluable insights into the organization's activities and the broader revolutionary movement, providing a rich historical perspective on the socio-political climate of the time. Today, the Katipunan stands as an enduring symbol of Filipino nationalism and patriotism, a testament to the country's relentless quest for freedom.

Shortened Version

The Katipunero Hat is an iconic element of the traditional attire associated with the Katipuneros, members of the revolutionary society known as the Katipunan.

Founded on July 7, 1892, by Filipino patriots including Andres Bonifacio, the Katipunan played a crucial role in the Philippines' struggle for independence from

Spanish colonial rule. The organization, inspired by the Propaganda Movement and masonic principles, fostered a sense of unity and nationalism among Filipinos through secret rituals and a revolutionary ideology. Though the initial revolution did not immediately achieve independence, the Katipunan's efforts ignited a lasting spirit of resistance and patriotism, making it a powerful symbol of the nation's enduring quest for freedom.

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Halo-Halo

"The Parisian Life" (1892) by Juan Luna

'The Parisian Life' by Juan Luna serves as a poignant testament to the artist's sojourn in the City of Lights during the twilight of the 19th century. Painted in 1892, this masterpiece captures a fleeting moment of camaraderie and joy shared among Luna and his esteemed companions.

Set against the backdrop of a Parisian cafe, possibly the renowned Maxim's, the painting invites viewers into a scene of conviviality. Luna, accompanied by his close friends Dr. Jose Rizal and Dr. Ariston Bautista Lin, indulges in the simple pleasures of friendship and conversation, basking in the springtime ambiance of the city.

As the soft hues of lavender and delicate blooms adorn the tableau, 'The Parisian Life' exudes an air of tranquility and contentment. It stands as a poignant reminder of Luna's own Parisian odyssey.

More than a mere depiction of leisure, this painting holds deeper significance as a reflection of Filipino national consciousness. In its portrayal of three great Filipinos on the cusp of monumental events, 'The Parisian Life' encapsulates "the intangible ideas of the Filipino national consciousness".

Through the pages of '*Juan Luna, The Filipino as Painter*,' published by the Eugenio Lopez Foundation in 1980, the painting found renewed recognition, immortalizing its place in the annals of Filipino art history. As a poignant relic of a bygone era, 'The Parisian Life' stands as a timeless testament to the enduring bonds of friendship and the indomitable spirit of the Filipino people.

Shortened Version

'The Parisian Life' by Juan Luna, painted in 1892, offers a glimpse into the artist's time in Paris during the late 19th century. Set in a lively Parisian cafe, possibly Maxim's, the painting captures a moment of camaraderie between Luna and his close companions, Dr. Jose Rizal and Dr. Ariston Bautista Lin. Beyond its depiction of leisurely conversation, the work resonates with deeper significance, reflecting the

burgeoning Filipino national consciousness through the portrayal of these three prominent figures on the brink of monumental events.

Immortalized through its mention in 'Juan Luna, The Filipino as Painter,' this painting holds a distinguished place in Filipino art history. "The Parisian Life" endures as a testament to the enduring bonds of friendship and the resilient spirit of the Filipino people, all set against the tranquil ambiance of a springtime in Paris.

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Andres Bonifacio, “The Father of the Philippine Revolution”

Andres Bonifacio is a towering figure in the annals of Philippine history, whose indomitable spirit and unwavering commitment to freedom ignited the flames of revolution against Spanish colonial rule.

Born on November 30, 1863, in Tondo, Manila, Bonifacio emerged as a champion of the Filipino people, leading them in their quest for independence and self-determination. His early activism found expression in his involvement with Jose Rizal's organization, *La Liga Filipina*, advocating for reform within the Spanish colonial regime.

Following Rizal's arrest and deportation, Bonifacio, undeterred by adversity, co-founded the Katipunan (*Kataastaasang Kagalanggalangang Katipunan ng mga Anak ng Bayan* or KKK), a clandestine organization dedicated to armed resistance against Spanish oppression. As the *Presidente Supremo* of the Katipunan, he

galvanized the masses, drawing support from diverse sectors of society, including the middle and lower classes.

With his comrades, such as Emilio Jacinto and Pio Valenzuela, Bonifacio disseminated revolutionary ideals through the publication of the newspaper *Kalayaan*, kindling the flames of rebellion across the archipelago.

On August 23, 1896, Bonifacio declared the nation's independence from Spain and assumed the mantle of leadership as president and commander-in-chief of the Philippines revolutionary government.

Bonifacio remained resolute in his vision of a free and sovereign Philippines. His unwavering courage and selflessness inspired countless Filipinos to join the struggle for liberation, marking the dawn of a new era in Philippine history.

Today, Andres Bonifacio is revered as the "Father of the Philippine Revolution," honored with a national holiday on his birthday, November 30. His legacy serves as a beacon of hope and inspiration, reminding us of the enduring power of the human spirit in the pursuit of justice, equality, and freedom.

Shortened Version

Andres Bonifacio is a pivotal figure in Philippine history, whose relentless pursuit of freedom ignited the revolution against Spanish colonial rule. Born on November 30, 1863, in Tondo, Manila, Bonifacio's activism began with his involvement in La Liga Filipina, advocating for reform. After Jose Rizal's arrest, he co-founded the Katipunan, a secret society committed to armed resistance. As its leader, he

mobilized the masses, spreading revolutionary ideals through the newspaper 'Kalayaan'.

On August 23, 1896, Bonifacio declared independence from Spain, solidifying his role as a revolutionary leader. His unwavering commitment to a free Philippines inspired many, earning him the title 'Father of the Philippine Revolution.' Today, his legacy endures as a symbol of the nation's struggle for justice, equality, and freedom.

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“Bisayan Pintados” from Boxer Codex

Embodied in intricate designs etched upon the skin, the tradition of tattooing among the indigenous peoples of the Philippines, especially the Visayans, speaks of a rich cultural heritage and a deep-rooted sense of identity. Referred to as '*Pintados*' or painted ones by the Spanish colonizers, the Visayans had tattoos that were more than mere adornments; they were symbols of pride, valor, and a testament to one's feats in battle.

Tattooing, considered a permanent art form, was not only a mark of bravery but also a painful rite of passage, serving as a test of physical endurance and manhood. Applied by skilled artists using sharp metal instruments heated over fire and often administered in installments, the process was painstaking. Tattoos were first applied from the ankles to the waist.

The Boxer Codex offers a glimpse into the elaborate designs adorning the bodies of Visayan warriors, featuring bold linear patterns on legs and backs. Floral elements adorned chests, buttocks, and the backs of legs, inspired by the intricate motifs found on Chinese porcelain jars. Conversely, women's tattoos were delicate, resembling fine embroidery on their hands.

For the *Pintados*, tattoos were not only marks of bravery but also cultural expressions, preserving stories of valor and heritage for generations to come. Through these ancient practices, the spirit of resilience and identity thrives, echoing across time and space.

Shortened Version

The tradition of tattooing among the indigenous Visayans embodies a rich cultural heritage and deep-rooted identity. More than mere adornments, these tattoos were symbols of pride, valor, and a testament to one's achievements in battle. The intricate designs, applied through a painful and painstaking process, marked significant rites of passage, reflecting both physical endurance and manhood.

Detailed in the Boxer Codex, the tattoos of Visayan warriors (known as the *Pintados* or 'painted ones' by Spanish colonizers) featured bold linear patterns and floral motifs inspired by Chinese porcelain, while women's tattoos resembled delicate embroidery. For the *Pintados*, these tattoos were enduring cultural expressions, preserving stories of bravery and heritage that continue to resonate across generations.

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Rizal Monument

Standing as a timeless tribute to the revered Philippine hero Jose Rizal, the Rizal Monument is both a national symbol and a sacred resting place. Crafted by Swiss sculptor Richard Kissling and unveiled in 1913, this monumental masterpiece resides in the heart of Rizal Park or Luneta, Ermita, Manila, near the poignant site of Rizal's execution. Its inauguration in 1914 marked a solemn commemoration of Rizal's 15th death anniversary.

The monument's design, rooted in classical aesthetics, captures Rizal's essence with striking symbolism. Modeled in his iconic overcoat, evoking his famed studio portrait alongside Marcelo del Pilar and Mariano Ponce, Rizal stands with a book, symbolizing his profound literary contributions. Surrounding him are allegorical figures, notably a woman cradling an infant and a man nurturing a young mind with a book, symbolizing the enduring importance of education.

A testament to its significance, the Rizal Monument's design has inspired countless replicas both within and beyond Philippine shores. Recognizing its cultural and historical importance, it was honored as a national cultural treasure by the National Museum of the Philippines and designated a national monument by the National Historical Commission of the Philippines.

With each visitor, the Rizal Monument stands as a poignant reminder of sacrifice, intellect, and the enduring legacy of the national hero.

Shortened Version

The Rizal Monument, a timeless tribute to the revered Philippine hero Jose Rizal, stands as both a national symbol and a sacred resting place in Rizal Park, Manila. Designed by Swiss sculptor Richard Kissling and unveiled in 1913, this masterpiece commemorates Rizal's legacy with classical symbolism. The statue depicts Rizal in his iconic overcoat, holding a book that signifies his profound literary contributions, surrounded by allegorical figures representing the enduring importance of education.

Recognized as a national cultural treasure and a national monument, the Rizal Monument has inspired countless replicas, both in the Philippines and abroad. It remains a poignant reminder of Rizal's sacrifice, intellect, and enduring influence on the nation's history.

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Portrait of a “Mestiza de Sangley” by Francisco Van Camp, ca.1875

Embedded within the delicate emulsion of time, the *Portrait of a Mestiza de Sangley* or *Indigena de clase rica* by Francisco Van Camp stands as a timeless relic of Filipino history, encapsulating the intricate tapestry of cultural amalgamation and identity in the late 19th century. Dating back to 1875, this photograph, one of the earliest recorded portraits in Filipino history, bears witness to the intersection of foreign and Filipino heritage.

Photographed by the skilled lens of Dutch photographer Francisco van Camp, the image immortalizes a woman embodying the fusion of Chinese and Filipino ethnicity. In her visage, we discern the complexities of identity, where colonial influences intertwine with indigenous roots.

Beyond its aesthetic allure, this portrait serves a deeper purpose, reflecting the socio-cultural landscape of the era. In a society shaped by Spanish colonization, photography emerged as a tool for documentation, capturing the nuances of foreign influence on the Filipino populace. Here, the portrait of the *Mestiza de Sangley* becomes emblematic of this function, offering a visual narrative of cultural synthesis and adaptation.

Rooted in history, the term '*Mestizo/Mestiza de Sangley*' evokes a distinct cultural group born from the union of Chinese immigrants and indigenous Filipinas. As the offspring of these unions formed a community separate from their Chinese ancestors, they navigated the complexities of identity, carving out a unique place in Philippine society.

Through the lens of Van Camp, we glimpse into the past, where identities were forged amidst the ebb and flow of colonialism and cultural exchange. The *Portrait of a Mestiza de Sangley* stands as a testament to diversity in the face of historical flux.

Shortened Version

The 'Portrait of a Mestiza de Sangley' by Francisco Van Camp, ca. 1875, is a poignant relic of Filipino history, capturing the nuanced intersection of Chinese and Filipino heritage in the late 19th century. This early photograph, taken by the Dutch photographer Van Camp, immortalizes a woman whose identity reflects the fusion of colonial and indigenous influences, serving as a visual testament to the cultural synthesis of the era.

Beyond its aesthetic value, this portrait encapsulates the socio-cultural dynamics of a society shaped by Spanish colonization. The term 'Mestiza de Sangley' refers to the offspring of Chinese immigrants and indigenous Filipinas, highlighting the complexity of identity during this period. Through Van Camp's lens, the image offers a glimpse into a past where diversity was forged amidst the tides of colonialism and cultural exchange.

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- Video related to PoaMds
 - Caption: XIAO TIME: Ang tunay na kahulugan ng salitang Sangley na katawagan sa mga Tsino by PTV Philippines
 - Image Source: PTV Philippines. [@ptvph]. (2017, February 6). *XIAO TIME: Ang tunay na kahulugan ng salitang Sangley na katawagan sa mga Tsino*. Youtube. <https://www.youtube.com/watch?v=7Cm9CL9TcXc>

Philippine jeepney

The Philippine jeepney stands as an indelible icon of Filipino culture, a testament to resilience, resourcefulness, and creativity. Emerging from the aftermath of World War II, these vehicles, crafted from military jeeps left behind by the Americans, were transformed into a vital component of the nation's transportation network.

Initially repurposed by American soldiers, these utility vehicles found new life as public transport, meeting the burgeoning demand for mobility in the post-war era. Entrepreneurial spirits seized upon the opportunity, converting surplus jeeps into colorful, eye-catching public transport vehicles.

Central to the jeepney's allure is its captivating artwork – a kaleidoscopic array of vibrant paintings, handcrafted ornaments, and personalized designs adorning it. These intricate creations, often depicting Filipino folklore, landscapes, religious motifs, or popular icons, transform each jeepney into a mobile canvas, inviting passengers into an immersive visual experience steeped in cultural richness.

Yet, it is not merely the aesthetics that define the jeepney experience. Jeepney drivers are oft with a lively personality, reflective of the Filipino spirit – warm, friendly, and brimming with stories to share. Serving as local tour guides in their own right, they regale passengers with tales and insights about the places they traverse, fostering a sense of community amidst the journey.

Indeed, the jeepney transcends its role as mere transport; it is a social hub where individuals from diverse backgrounds converge, exchanging stories, forging connections, and weaving the fabric of communal experience. Each ride becomes a microcosm of Filipino society – a melting pot of personalities, cultures, and shared aspirations.

Despite its enduring popularity and significance as a Philippine pop culture icon, the jeepney has faced challenges in recent years. Modernization efforts and changes in transportation regulations have posed threats to its traditional form, prompting debates about its future. Yet, amidst these challenges, the jeepney remains a source of national pride, cherished as a symbol of Filipino identity and ingenuity.

In essence, the Philippine jeepney is more than a mode of transport – it is an immersive cultural experience, encapsulating the warmth, creativity, and diversity of Filipino culture. As it continues to traverse the roads of the country, it serves as a living testament to the indomitable spirit of the Filipino people, a vibrant symbol of resilience, resourcefulness, and unwavering optimism.

Shortened Version

The Philippine jeepney is a vibrant emblem of Filipino culture, born from resilience and resourcefulness in the post-World War II era. Originally repurposed from surplus military jeeps by entrepreneurial Filipinos, these vehicles became an essential part of the nation's transportation system. Adorned with colorful artwork depicting folklore, religious motifs, and popular icons, each jeepney transforms into a mobile canvas, offering passengers an immersive cultural experience. Beyond its visual appeal, the jeepney fosters a sense of community, bringing together people from all walks of life.

Despite challenges posed by modernization, the jeepney remains a cherished symbol of Filipino identity and creativity. It transcends its role as mere transportation, standing as a testament to the Filipino spirit—warm, resourceful, and unwavering in the face of change.

References (Info):

The Iconic Jeepney: A Colorful Ride through Filipino Culture. (n.d.). PhilMagazine.

Retrieved May 21, 2024, from

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References (Media):

- PHJ Element Image 1
 - Caption: A Philippine jeepney in Intramuros, Manila
 - Image Source: Bahnfreund. (2020). *A jeepney in Intramuros, Manila* [Photograph]. Retrieved from [https://en.wikipedia.org/wiki/Jeepney#/media/File:Jeepney,_Magallanes_Drive,_Intramuros,_2018_\(01\).jpg](https://en.wikipedia.org/wiki/Jeepney#/media/File:Jeepney,_Magallanes_Drive,_Intramuros,_2018_(01).jpg)

- PHJ Element Image 2
 - Caption: A 1943 Willys Jeep, the antecedent of the Philippine jeepney
 - Image Source: Bakker, J. J. (2011). *A 1943 Willys Jeep, the basis for the design of jeepneys* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Jeepney#/media/File:Willys_Jeep_1943.jpg

Tarsier

Nestled within the lush forests of the Philippine archipelago resides a creature of captivating allure: the Philippine Tarsier, known locally as *Mawumag* in Cebuano. Renowned for its diminutive size, distinctive appearance, and nocturnal habits, this remarkable primate stands as one of the smallest and most enigmatic members of its kind.

Measuring mere inches in height, the Philippine Tarsier's petite frame belies its remarkable adaptations for survival in its forest habitat. With large, luminous eyes that afford exceptional night vision, and sensitive ears finely attuned to the rustlings of the nocturnal world, the tarsier navigates the dimly lit realm of the forest.

By day, these elusive creatures seek refuge in tree cavities or dense foliage, concealing themselves from predators and conserving energy for their nocturnal forays. As insectivores, tarsiers rely on a diet of insects gleaned from the forests.

Endemic to the Philippines, the Philippine Tarsier finds sanctuary in the verdant forests of Bohol and other regions, where dense vegetation and towering trees provide ideal habitats for their lifestyle. However, despite their resilience, tarsiers face mounting threats from habitat loss and degradation, driven by deforestation and agricultural expansion, leading to their classification as a vulnerable species.

Shortened Version

In the verdant forests of the Philippine archipelago resides the Philippine Tarsier, a creature of captivating allure and enigmatic charm. Known locally as *Mawumag* in Cebuano, this diminutive primate, one of the smallest of its kind, is distinguished by

its large, luminous eyes and exceptional nocturnal adaptations. By day, it conceals itself within tree cavities or dense foliage, conserving energy for its nocturnal forays.

Endemic to the Philippines, particularly in the forests of Bohol, the Philippine Tarsier thrives in habitats of dense vegetation. However, this vulnerable species faces growing threats from habitat loss due to deforestation and agricultural expansion.

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FITP. (2023, July 7). *The Philippine Tarsier - an endemic charm of the Philippines*.

Fun In The Philippines. <https://www.funinthephilippines.com/philippine-tarsier/>

References (Media):

- Tarsier Element Image
 - Caption: A Philippine tarsier hanging on a tree
 - Source: Anonymous. (2023). *Philippine tarsier* [Photograph]. Retrieved from <https://www.funinthephilippines.com/philippine-tarsier/>

- Video about Tarsier
 - Caption: Born to be Wild: Tarsier, the world's second smallest primate by GMA Public Affairs
 - Source: GMA Public Affairs. [@gmapublicaffairs]. (2021, April 19). *Born to be Wild: Tarsier, the world's "second smallest primate."* Youtube. https://www.youtube.com/watch?v=pW_C4VLSy3s

Velarde Map

Crafted by the skilled hand of Jesuit Father Pedro Murillo Velarde in 1734, *Carta Hydrographica y Chorographica de las Islas Filipinas* (Hydrographical and Chorographical Chart of the Philippine Islands) or the Velarde Map stands as a testament to both scientific prowess and cultural richness. Published in Manila during the height of Spanish colonial rule, this masterpiece not only charts the maritime routes from Manila to Spain and to New Spain (Mexico and other Spanish territories) but also serves as a captivating ethnographic document of the Philippine archipelago.

At its core, the Velarde Map is a marvel of cartographic ingenuity, representing “the first and most important scientific map of the Philippines”. Its meticulous detail and accuracy offer invaluable insights into the geographical landscape of the region.

Adorning the upper margin of the map is a grand cartouche, adorned with the Spanish royal coat of arms and flanked by celestial heralds, lending an air of regality to the piece. Yet, beyond its ornate embellishments, the map's true significance lies in its portrayal of the diverse people and cultures inhabiting the Philippine islands.

Flanking the map are twelve engravings, eight of which offer a glimpse into the unique lifestyles and customs of various ethnic groups across the archipelago, while the four are “cartographic descriptions of particular cities or islands.” These vignettes serve as a vivid tableau of Philippine society during the colonial era.

Remarkably, the Velarde Map continues to hold relevance in contemporary discourse, serving as a vital piece of evidence in debunking territorial claims. Its

depiction of the Philippines' surrounding waters has played a crucial role in contesting assertions of ownership on the Scarborough shoal, reaffirming the Philippines' sovereignty over its maritime territories.

As a nearly three-century-old artifact, the Velarde Map stands as a timeless testament to the intersection of art, science, and history. Through its meticulous detail and enduring legacy, it continues to inspire exploration and appreciation of the rich tapestry of Philippine heritage.

Shortened Version

The 1734 Carta Hydrographica y Chorographica de las Islas Filipinas, or Murillo Velarde Map, crafted by Jesuit Father Pedro Murillo Velarde, is a remarkable blend of scientific precision and cultural documentation. Published in Manila during Spanish colonial rule, it is celebrated as the first and most significant scientific map of the Philippines. Beyond charting maritime routes, the map serves as an ethnographic record of the diverse cultures within the archipelago, featuring detailed engravings that depict the lives of various ethnic groups.

Adorned with regal cartouches and the Spanish royal coat of arms, the Velarde Map is not only a cartographic marvel but also a symbol of historical and cultural significance. Its enduring relevance is underscored by its role in modern territorial discussions, particularly in reaffirming the Philippines' sovereignty over maritime territories. Nearly three centuries old, this artifact continues to inspire a deeper appreciation of the rich tapestry of Philippine heritage.

References (Info):

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Tordesillas, E. T. (2015, June 11). *A wealth of stories from the Murillo-Velarde map.* VERA Files.

<https://verafiles.org/articles/a-wealth-of-stories-from-the-murillo-velarde-map>

References (Media):

- MVM Element Image
 - Caption: Replica of Mel Velarde-acquired 1734 copy of the Murillo Velarde Map
 - Image Source: Velarde, P.M., Bagay, N. D. C., Suarez, F. (2019). *Replica of Mel Velarde-acquired 1734 copy that he gave to the Philippine Army* [Photograph]. Retrieved from https://en.wikipedia.org/wiki/Velarde_map#/media/File:Carta_Hydrographica_y_Chorographica_de_las_Yslas_Filipinas.jpg

The First United Building

Standing as a beacon of Manila's architectural heritage, the First United Building, originally known as the Perez-Samanillo Building, is a testament to the city's rich history and vibrant cultural tapestry. Built in 1928 and designed by renowned architect Andrés Luna de San Pedro (son of the esteemed painter Juan Luna) and

constructed under the supervision of Jose G. Cortes and civil engineer Juan Nakpil de Jesus, this iconic edifice rose to prominence as the tallest building in Manila upon its completion.

Commissioned by Spanish businessman Luis Perez Samanillo, the building became part of Escolta's burgeoning financial center. Despite enduring the ravages of World War II, the building persevered, undergoing repairs to restore its former grandeur.

Throughout its storied existence, the First United Building has undergone several transformations, such as from housing the United Coconut Planters Bank under the Cojuangco family to hosting various film production studios. In recent years, it has emerged as a cultural landmark, serving as a centerpiece for the Escolta Street Revival movement and considered as “one of Manila’s finest pieces of surviving pre-World War II Art Deco architecture”.

Today, the First United Building stands not only as a symbol of architectural excellence but also as a testament to the resilience and innovation of Manila's vibrant community. Its enduring legacy continues to inspire and captivate, bridging the gap between past and present.

Shortened Version

The First United Building, originally known as the Perez-Samanillo Building, is a cornerstone of Manila's architectural heritage. Designed by Andrés Luna de San Pedro and completed in 1928, it was once the tallest building in Manila, embodying the city's rich cultural history. Commissioned by Spanish businessman Luis Perez Samanillo, this iconic structure became central to Escolta's financial district and

survived the devastation of World War II, undergoing restorations to reclaim its former glory.

Over the decades, the building has evolved from housing financial institutions to becoming a hub for film production. Today, it stands as a cultural landmark, a centerpiece of the Escolta Street Revival movement, and one of Manila's finest examples of pre-World War II Art Deco architecture. The First United Building remains a symbol of resilience and a bridge between Manila's storied past and its dynamic present.

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Berto. (2021, December 8). *First United Building*. The Philippines Today.

<https://thephilippinestoday.com/first-united-building/>

Layug, B. (2021, October 31). *First United Building (Escolta, Manila)*. B.L.A.S.T. – Live Life to the Fullest Don't Stay Put.

<https://benjielayug.com/2021/10/first-united-building-escolta-manila.html>

References (Media):

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 - Caption: Photograph of the the First United Building in Escolta, Manila
 - Image Source: blueprint.onemega.com (n.d.). *The First United Building in Escolta survived the war and natural calamities, now houses a community museum offering a month-long free entrance* [Photograph].

Retrieved from

<https://www.goodnewspilipinas.com/escolta-museum-marks-battle-of-manila-anniversary-with-free-admission-this-february/>

The Treaty of Paris - Jao & R-ji

Treaty of Paris (1898)

The Treaty of Paris, signed on December 10, 1898, marked a pivotal moment in history as the dwindling Spanish Empire ceded the Philippines and other territories to the rising power of the United States of America. The treaty was a result of the US's naval dominance over the Spanish fleet, combined with the firepower of revolutionary Philippine and Cuban forces, which forced Spain to open negotiations.

While Cuba was granted independence, Guam, Puerto Rico, and the Philippines were ceded to the United States, with the latter coming with a \$20 million consideration. Initially, Spain attempted to bargain by offering only the island of Mindanao, but under the insistence of US President William McKinley, Luzon and various islands in the Visayas were also ceded.

The Treaty of Paris not only transformed the United States into a superpower but also marked the end of Spain's time as a foremost empire in Europe. Some American officials advocated for continued control over the Philippines, citing the "Manifest Destiny" philosophy and a perceived need to care for the less-developed nation. McKinley announced the "benevolent assimilation" of the Philippines on

December 21, 1899, signaling the US's intention to exercise control over the archipelago nation.

The creation of the Philippine Organic Act of 1902 extended the American Bill of Rights to Filipinos and established a civil government over the Philippines, marking the beginning of US control over the country. The Treaty of Paris reshaped the geopolitical landscape, leaving a lasting impact on both the United States and the Philippines.

Shortened Version

The Treaty of Paris, signed on December 10, 1898, marked a pivotal moment in history as Spain ceded the Philippines, Guam, and Puerto Rico to the United States following its defeat in the Spanish-American War. While Cuba gained independence, the Philippines was transferred to the US for a \$20 million consideration, expanding American influence in the Pacific and signaling the decline of Spain's imperial power.

This treaty not only established the United States as a burgeoning superpower but also initiated its colonial rule over the Philippines, setting the stage for significant political and social changes. The subsequent Philippine Organic Act of 1902 extended the American Bill of Rights to Filipinos and formalized civil governance, leaving a profound impact on both nations.

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Manglinong, D. (2018, December 10). *Filipinos look back on 1898 Treaty of Paris 120 years later*. Interaksyon.

<https://interaksyon.philstar.com/trends-spotlights/2018/12/10/140083/1898-treaty-of-paris-120-years-later/>

References (Media):

- ToP Element Image 1
 - Caption: Illustration of the Treaty of Paris (1898)
 - Image Source: Wikimedia Commons (2018). *Artist's rendition of 1898 Treaty of Paris* [Photograph]. Retrieved from <https://interaksyon.philstar.com/trends-spotlights/2018/12/10/140083/1898-treaty-of-paris-120-years-later/>

- ToP Element Image 2
 - Caption: Pages 8 and 9 of 19 pages of the Treaty of Paris
 - Image Source: Corbis Historical, Getty Images (n.d.). *Pages 8 and 9 out of 19 pages comprising the Treaty of Paris, which ended the Spanish-American War. Spain relinquished Cuba, Puerto Rico, Guam, and the Philippines to the United States in exchange of payment of \$20,000,000. Spain also agreed to assume the \$400,000,000 Cuban debt* [Photograph]. Retrieved from <https://www.thoughtco.com/treaty-of-paris-1898-4692529>

- Video about ToP
 - Title: What's the 1898 treaty of Paris? By Kirby Araullo
 - Video Source: Araullo, K. [@KirbyAraullo]. (2018, December 10).
What's the 1898 treaty of Paris? #AskKirby. Youtube.
<https://www.youtube.com/watch?v=1zk400VGbQE>

Binakol

Nestled within the weaving communities of Ilocos, the intricate art of Binakol emerges as a testament to centuries-old craftsmanship and cultural heritage. Derived from the Ilocano word "*binake!*" or "*binakol*" meaning "twill," this distinctive textile pattern has captivated audiences with its mesmerizing geometric designs and rich symbolism.

Dating back to the end of the 19th century, Binakol has become an integral part of the weaving tradition in Ilocos, cherished for its unique aesthetic and cultural significance. Considered as a variation of the *abel*, Binakol stands out for its uniform, interlocked patterns that create a hypnotic optical effect, reminiscent of the undulating waves of the sea.

The intricate geometric motifs woven into Binakol textiles are more than just decorative elements; they are imbued with deep symbolism and meaning. Among the indigenous peoples of the Cordilleras, Binakol is believed to offer protection against malevolent spirits, making it not only a functional textile but also a spiritual safeguard.

Traditionally used as blankets, Binakol textiles serve both practical and symbolic purposes, providing warmth and comfort while also carrying forward the rich tapestry of Ilocano culture. Each thread meticulously woven into Binakol represents a connection to the past, a tribute to the skilled artisans who have preserved this timeless tradition for generations.

As Binakol continues to weave its way into the fabric of Philippine heritage, it serves as a reminder of the enduring legacy of Filipino craftsmanship and the profound cultural significance embedded within each stitch. With its evocative designs and ancient symbolism, Binakol invites us to immerse ourselves in the beauty of tradition and the timeless art of weaving.

Shortened Version

Binakol, a textile tradition rooted in the Ilocos region, exemplifies the artistry and cultural depth of Filipino craftsmanship. Derived from the Ilocano word for 'twill,' Binakol is known for its hypnotic geometric patterns, which create optical illusions reminiscent of undulating waves. These designs, dating back to the late 19th century, are more than just visually captivating—they are believed to provide spiritual protection, reflecting the deep symbolism woven into each piece.

Traditionally used as blankets, Binakol textiles blend functionality with cultural heritage, embodying the warmth and richness of Ilocano tradition. As this intricate art form endures, it continues to celebrate the legacy of Filipino weaving, inviting us to appreciate the profound connections between craftsmanship, history, and cultural identity.

References (Info):

Cheng, C. (2013, December 9). *Art of the Loom: Weaving the Story That Is the Binakul*. Yuchengco Museum.

<https://yuchengcomuseum.org/art-loom-weaving-story-binakul/>

References (Media):

- Binakol Element Image
 - Caption: Photograph of a Binakol fabric
 - Image Source: Yuchengco Museum Inc. (n.d.). *Binakol* [Photograph]. Retrieved from https://yuchengcomuseum.org/art_exhibit/art-of-the-loom-weaving-the-story-that-is-the-binakul/

Isabela Inabel

Nestled within the serene landscapes of the Isabel province in the Cagayan Valley Region of the Philippines, a new kind of Inabel weaving has emerged, bearing the name "Isabela Inabel." Born out of curiosity and a desire for creative expression, this innovative form of Inabel weaving showcases the ingenuity and artistic spirit of the local community.

Unlike traditional Inabel weaving practices, which often adhere to established cultural norms and rules, the Inabel weavers of Isabela province have embraced a more non-traditional approach to their craft. Their journey began with a simple curiosity, as a small community of weavers embarked on a quest to explore the possibilities of the age-old tradition.

What sets Isabel Inabel apart is the weavers' intentional approach to every aspect of their craft. With each weave and design, they infuse their creations with a sense of purpose and creativity, allowing their imagination to roam freely. Freed from the constraints of rigid cultural norms, Isabel Inabel weaves are a testament to the boundless potential of Filipino craftsmanship.

This newfound freedom of expression empowers the weavers to push the boundaries of traditional Inabel weaving, producing designs that are as wild and vibrant as their imagination allows. Each Isabela Inabel creation tells a story of innovation and creativity.

At its core, Isabela Inabel embodies the spirit of exploration and discovery, proving that weaving is not just a tradition but a dynamic art form that evolves with the times. It serves as a reminder that anyone can become a weaver with dedication and passion. With Isabel Inabel, the weavers of Isabela province have woven a tapestry of creativity, inviting the world to witness the beauty of their unique craft.

Shortened Version

In the serene landscapes of Isabela province, a new form of Inabel weaving has emerged, aptly named 'Isabela Inabel.' Departing from traditional practices, the

weavers of Isabela have embraced a non-traditional approach, driven by curiosity and a desire for creative expression. This innovative weaving style is marked by a deliberate and imaginative spirit, with each piece embodying the weavers' freedom from cultural constraints.

Isabela Inabel is a testament to the boundless potential of Filipino craftsmanship, where tradition meets innovation. With every weave, the artisans push the boundaries of their craft, producing vibrant designs that reflect their exploration and creativity. This dynamic art form not only honors the past but also invites the world to witness the evolving beauty of Filipino weaving.

References (Info):

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<https://habilifestyle.com/blogs/news/the-unheard-stories-of-the-inabel-weavers-of-isabela>

References (Media):

- ISA-INA Element Image 1
 - Caption: Making of the Isabela Inabel
 - Image Source: Department of Trade and Industry. (n.d.). [Photograph]. Retrieved from

https://www.dti.gov.ph/zero-to-hero/zth_luzon/zth_region-2/isabela-indigenous-enabel-craft/

- ISA-INA Element Image 2
 - Caption: Bags made from Isabela Inabel
 - Image Source: Department of Trade and Industry. (n.d.). [Photograph]. Retrieved from https://www.dti.gov.ph/zero-to-hero/zth_luzon/zth_region-2/isabela-indigenous-enabel-craft/

- Video about ISA-INA
 - Caption: ENABEL with LOVE by KAKAINGGOTV
 - Source: KAKAINGGOTV. [@KAKAINGGOTV]. (2020, September 29). *“ENABEL with LOVE” #QUEZON #ISABELA #REGION 2 #DTI #INABEL #INDIGENOUS #TRADITION and CULTURE.* Youtube. <https://www.youtube.com/watch?v=4GtUQxMnRMY>

Appendix C

Compilation of materials used for Conceptualization phase

Visual Identities for Exhibit Rooms

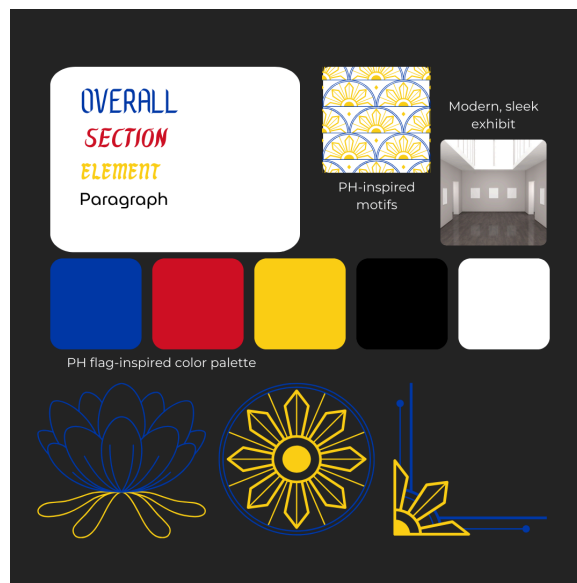


Figure 6. Visual Identity for Main Room



Figure 7. Visual Identity for “kbye” Exhibit Room

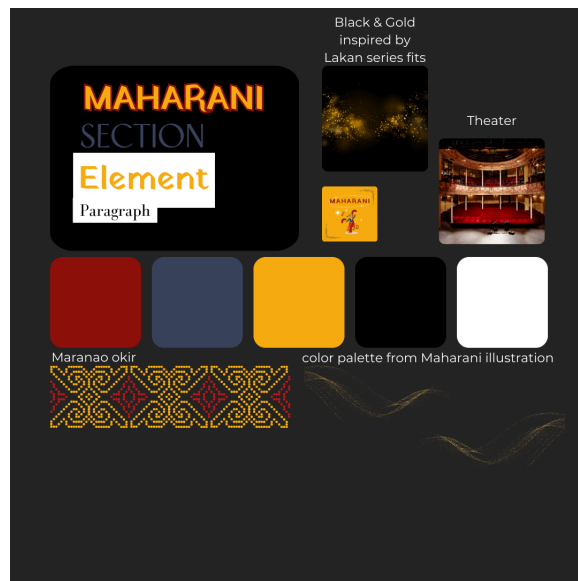


Figure 8. Visual Identity for “Maharani” Exhibit Room



Figure 9. Visual Identity for “Dagundong” Exhibit Room

Appendix D

Compilation of materials used for Prototype Design and Development phase

Compilation of references for A-frame coding

Links

- **A-frame Docs:** [Introduction – A-Frame \(aframe.io\)](https://aframe.io/docs/)
- **A-frame Registry:** [A-Frame Registry \(aframe.io\)](https://aframe.io/registry/)
- **GitHub Repository:** [Renai08/MMS200SpecialProj: For MMS 200 Special Project - Virtual Exhibit \(github.com\)](https://github.com/Renai08/MMS200SpecialProj)

Used Fonts

- **Main Room**
 - BBT Martires Bold or Black: BBT Martires Free. (2019, November 21).
Designed by Joh Misael Villanueva.
<https://www.behance.net/gallery/88447529/BBT-Martires-Free>
 - Quiapo: Quiapo Free – Brush Typeface. (2018, April 10). Designed by Aaron Amar.
<https://www.behance.net/gallery/64253003/Quiapo-Free-Brush-Typeface>
 - Museu Moderno Regular and Bold: MuseoModerno. (2022, June).
Designed by Marcela Romero, Héctor Gatti, Pablo Cosgaya and the Omnibus-Type Team. Omnibus-Type.
<https://fonts.google.com/specimen/MuseoModerno?query=museo+>

- **Kbye**

- Agila: AGILA. (n.d.). Designed by Robert Genesis Maravillon.
<https://myfontlib.com/font/agila-typeface>
- Cubao/Cubao Wide: Cubao Free – Display Typeface. (2018, June 11).
Designed by Aaron Amar.
<https://www.behance.net/gallery/66665127/Cubao-Free-Display-Typeface>
- Quiapo: Quiapo Free – Brush Typeface. (2018, April 10). Designed by
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<https://www.behance.net/gallery/64253003/Quiapo-Free-Brush-Typeface>
- Manila Sans Regular: Manila Sans Font Family. (n.d.). Designed by
Andrew Paglinawan. <https://www.cufonfonts.com/font/manila-sans>

- **Maharani**

- Yatra One: Yatra One. (n.d.). Designed by Catherine Leigh Schmidt.
<https://fonts.google.com/specimen/Yatra+One?query=yatra+one>
- Saphion: Saphion - Elegant Vintage Display Font. (2022, January 21).
Designed by Loreno Martinez. Pixel Surplus.
<https://www.behance.net/gallery/132974935/Saphion-Elegant-Vintage-Display-Font>
- Bodoni Moda: Bodoni Moda. (n.d.). Designed by Owen Earl.
<https://fonts.google.com/specimen/Bodoni+Moda>

- **Dagundong**

- News Flash BB: Newsflash BB. (n.d.). Designed by Blambot Comic Fonts. <https://www.1001fonts.com/newsflash-bb-font.html>
- Kagitingan: Kagitingan Font. (2020, April 9). Designed by Edsel Pingol. <https://www.behance.net/gallery/95088121/Kagitingan-Font>
- Maragsa: Maragsa Typeface. (2020, May 9). Designed by Jad Maza. <https://www.behance.net/gallery/96690897/Maragsa-Typeface-FREE>
- Literata: Literata. (n.d.). Designed by TypeTogether. <https://fonts.google.com/specimen/Literata>

References (for coding)

- **For msdf font generation**

- Website MSDF Font Generator: [MSDF font generator \(donmccurdy.com\)](https://donmccurdy.com/msdf-font-generator/)
- Character Set (for converting to msdf)[512px recommended]:
`1234567890-=~!@#\$%^&*()_+qwertyuiop[]\QWERTYUIOP}|asdfghjkl
;:ASDFGHJKL:"zxcvbnm,./ZXCVBNM<>?`

- **For video player**

- Click sound: freakinbehemoth. (2022, September 6). *mouse click* [Sound]. Pixabay. <https://pixabay.com/sound-effects/search/clicks/>

- **For Room Directory**

- “Kbye” Logo: *Facebook*. (n.d.). Facebook. Retrieved September 1, 2024, from <https://www.facebook.com/photo/?fbid=143818544235510&set=a.109668874317144>

References (for inspo):

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 - Matt F. [@Houndog0826]. (2019, January 4). *Upload GLTF GLB 3D model animation to A-frame WebVR from sketchfab*. Youtube.
<https://www.youtube.com/watch?v=mPiFPv9WzOw>
- **For Philippine culture-inspired fonts**
 - de los Reyes, B. (n.d.). *20 Free Filipino Fonts for Your Pinoy Inspired Designs*. Canva; Canva. Retrieved September 1, 2024, from
<https://www.canva.com/learn/20-free-filipino-fonts/>
- **For Info Panels**
 - *Responsive UI*. (n.d.). A-Frame. Retrieved September 1, 2024, from
<https://aframe.io>

Compilation of references for 3D-modeling

References (3D models of exhibit rooms)

- **For modeling**
 - **Main Room**
 - Door: Architextures. (n.d.). *Dark Wood Veneer* [Image].
Retrieved from <https://architextures.org/textures/1771>
 - Floor: Architextures. (n.d.). *Charred Timber, Staggered* [Image].
Retrieved from <https://architextures.org/textures/2864>

- **Kbye**
 - Floor: Architextures. (n.d.). *Polished Concrete* [Image]. Retrieved from <https://architextures.org/textures/789>
- **Maharani**
 - Theater Floor: Architextures. (n.d.). *Loop Pile Carpet* [Image]. Retrieved from <https://architextures.org/textures/1005>
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