

**IVATAN MEMORIES:
A COLLECTION OF HISTORICAL PHOTOS OF BATANES**

KRISTELLE JOYCE G. ADAMI

Faculty of Information and Communication Studies
University of the Philippines
OPEN UNIVERSITY
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This Special Project titled **Ivatan Memories: A Collection of Historical Photos of Batanes** is hereby accepted by the Faculty of Information and Communication Studies in partial fulfillment of the requirements for the degree Bachelor of Arts in Multimedia Studies.

Asst. Prof. Joyce Mae A. Manalo

Adviser

Date

Dr. Diego S. Maranan

Program Chair

Date

Dr. Alexander G. Flor

Dean

Faculty of Information and
Communication Studies

Date

Dedicated to:

My grandparents

.

Abstract

This report lays out in detail the making and analysis of Ivatan Memories. Ivatan Memories is a project that aims to collect and showcase old photographs of Batanes in an accessible and user-friendly website. Its intention is to serve as a digital manifestation of the bigger goal of preserving history. As important visual evidence of history, the exhibition of the collection provides old photographs a dedicated space in the virtual world that exceeds its physical counterpart in terms of accessibility and preservation. Major points of interest in this project is the process of collection of old photographs from varied sources, collaboration and crowdsourcing through social media, research involving indigenous groups, and the creation of a website aimed for public viewing at low to zero cost.

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CHAPTER I INTRODUCTION

Batanes, Philippines' smallest and northernmost province, is a popular tourist destination known for its scenic views. One can find an abundance of travel photographs when it is looked up on the web. Data and information about Batanes takes up considerable space in the virtual world- with bloggers writing about their experiences, and journalists, explorers, and travelers taking pictures of the place. Beyond this impression as a destination for nature is its people's rich culture and history. Historical evidence of the past, particularly old photographs, had been neglected due to digital media popularity. Hence, this project- the Ivatan Memories. "Ivatan" is the term used to call the indigenous people of Batanes (*Ethnic Groups Philippines, 2019*). Ivatan Memories is a website project that aims to collect and display old historical photographs of Batanes. This report lays out the process of its creation, along with details and discussion of the final website.

With the popularity of digital and mobile photography, photos account for a sizable portion of the world's big data. Progress in the telecommunications sector such as better smartphones, faster bandwidth, more affordable technologies, and social media popularity all contribute to data explosion. It is unsurprising that analog photos and those few shots taken from the past have a high chance of being forgotten or kept in poor condition. Photographs that reflect the present and the immediate past can be found abundantly throughout the web. However, those taken from before the popularity of digital photography are rarely seen on the web even though they are just as important and deserve space in the virtual world.

For a small community, with a population of 17, 246 as of 2015 census (*Philippine Statistics Authority, n.d.*), most documentations of its history come from historians and researchers from outside the province. In collaboration with them, students of the sole college institution in the province until a couple of decades ago, the Saint Dominic College of Batanes (*Edukasyon.ph, n.d.*), undertook most research initiatives regarding the history and the indigenous ways of the Ivatans. Batanes has been a place of interest to anthropologists and archeologists. In 2018, the National Museum of the Philippines opened a branch in the province to store and display relevant historical artifacts (*National Museum, 2018*). As much as written text and tangible artifacts, photographs also present a glimpse into the past. Hence, creating a collection of historical photos of Batanes is as valuable. Unlike artifacts that are better suited to be displayed in a museum, the photographic medium is more suitable to be displayed digitally. Hence, this project is reasonably worth pursuing to preserve the memories captured in those photos and create a home for them in the form of a website. As a contribution to historical preservation and dissemination, its objective is to collect old photographs of Batanes, showcase them in an accessible and intuitive online image gallery.

Apart from the material objectives of this project, we will also take this as an opportunity to explore the impacts of web media to the community. Survey results and reactions will be collected to give us insight into the benefits or perceived effects of such an initiative project on the small indigenous community of the Ivatans. This will revolve around the role of this project to historical preservation, history education, and media collaboration.

CHAPTER II BACKGROUND AND LITERATURE

Narrating History through Photographs

“A picture is worth a thousand words.” This, perhaps, is one of the most popular adage about photographs. If we equate a historical photo to a thousand words, imagine how much information can be shared with a collection of these photos. Humans are visual by nature and are known to respond to and process visual data better than any other types of data (*Viskochil, n.d.*). It is also said for a fact that our brains can process image information 60,000 times faster than when reading information from text (*Newman, 2014*). This is why visuals are important in enhancing data processing and teaching strategies.

The effectiveness of photographs in communication, particularly in depicting history, is almost irrefutable. “Photography is demonstrably the most contemporary of art forms; it is the most vital, effective and universal means of communicating facts and ideas between peoples and nations.” Cornell Capa, the founder of the International Centre of Photography, said (*O’Hagan, 2020*). As much as diaries, journals, and newspapers document events and history, the task of keeping the photographs as they were captured through the camera is critical in preserving the exact image of these events and in storing them to be displayed for public viewing or research purposes (*“Photography as historical documentation,” 2018*).

And then there is the discourse on how written information changes as it gets disseminated, which is not the case when sharing photographs. A photograph taken a century ago may deteriorate in terms of image quality, but the information, the subject, and everything within the frame will be the same. This adds to the credibility of photographs as historical evidence (*Viskochil, n.d.*).

In a history textbook, for instance, the images usually seem more accessible to the learners than the written narration. History, after all talks about events and artifacts from the past so these are mostly intangible and the learners are left to imagine or visualize these in their heads. If an old photograph is shown on the textbook, this gives the learners a concrete image of the past (*Viskochil, n.d.*). The immediacy of photographic data makes it easier and faster for learners to gain historical information.

Analog Photographs in the Digital Age

The transformation from analog photography to digital began in the late 1980s when the first consumer digital cameras were produced (*Britannica, n.d.*). Shortly after that, Adobe Photoshop, a computer program to manipulate digital photographs, was developed (Marsh, 2020). From there, the shift to the digital medium of photography became more popular, and by the end of the first decade of the new century, the majority of photographers, journalists, and hobbyists had adapted to a digital photography workflow process (*Britannica, n.d.*). Along with the development of the world wide web, the smartphone, and social media was the proliferation of picture taking and sharing- all in the digital medium.

Digital photography, to some, is an entirely different medium from analog. However, analog photographs can clearly benefit from these new techniques. Digital technology contributes to photography in main areas which are image capture, image processing, storage, and exhibit or image sharing. Image capture is where the two differ. The rest can be applied to analog photographs after they are scanned

or digitized. The convenience of this new system of photographic documentation does not necessarily make things better when it comes to image preservation. Digitization of analog photographs still face issues such as changes from the different digital processing and the stability of digital storage systems. A strict and successful preservation of photographs would require that the photographs are not significantly altered and the original images are continuously kept in good form. In the past, sharing photographs happen by showing tangible prints (*Tabora, 2020*). Digital technology made it possible for us to share images to other people easily through digital means. The internet provides us with a space to share photographs, so viewing historical photos no longer means going to the museum or library.

Batanes ethnography has been documented to a considerable degree and can be easily found in libraries. However, there are no extensive collection of related photographs. There are only pictures that are published in books and kept in less accessible institutional archives or in forgotten personal photo albums. The preservation of analog photographs is a very critical task as most of the images can only be preserved depending on the length of the life of the paper or surface medium it is printed on, and this is only if the environment where it is kept is strictly controlled and favorable to the physical properties of the photograph (*Tabora, 2020*).

Exhibiting in Cyberspace

In a sense, this project is very similar to an online Museum in terms of its objectives. It is, after all, for the preservation and display of historical objects. The difference is that in brick-and-mortar museums, communication is direct because the

curator communicates directly with the visitors and they are physically in proximity with the artifacts.

The downside of physical museums is that they can only be visited at a fixed location most of the time, they are open to the public at certain times of the day only, they have to be manned by other people, and visitors have to travel to the physical address (Leong & Chennupati, 2008). A timely occurrence that demonstrates this is the migration of physical institutions to establishing themselves in the virtual space due to the current coronavirus pandemic, which restricts travel and social gathering. To an institution, the following are the major benefits of online exhibitions, as Leong and Chennupati wrote:

- (i) *enhance learning and scholarship by providing more detailed information on cultural and heritage issues of a country, to meet the needs of different categories and levels of visitors;*
- (ii) *broaden access to the content as the exhibition materials can be used for teaching and learning, stimulating and enriching the experience of visitors;*
- (iii) *teachers can combine the online resources in their curriculum, while students can use the resources for their assignments or project work;*
- (iv) *(iv) widen the reach of the visitor population as online exhibitions can be seen by many people, including those who could not visit the museum in person;*
- (v) *(v) expand the content and context to provide various levels of information that are often hard to present in a physical exhibition such as information collection or conservation;*

- (vi) *(vi) the boundaries of the traditional interpretive spaces are limitless as visitors click and navigate around the website according to their personal information needs;*
- (vii) *(vii) increase information comprehensiveness, by connecting to other sites with additional information; and*
- (viii) *(viii) protect priceless collections from the wear and tear of the physical exhibition process*

Online museums have the advantage of providing more information than can otherwise be displayed or communicated at a physical one. They are also more flexible, easier to update and reorganize. The web as a medium for communication adds a huge advantage when it comes to communicating information as it can utilize different digital media types and hyperlinks (Leong & Chennupati, 2008). The audience can also be broadened to even those who are not direct website visitors. Web-based tools that enable visitors to share information from the website, such as blogs and social media, expand its audience (Leong & Chennupati, 2008). They are a practical and cost-effective approach that adapts to the limitations of physical galleries. Displaying tangible artifacts in an online gallery will be a complex task. In the case of Ivatan Memories, where the objects for display are photographs, being online does not debase but rather enhances its potential for information dissemination.

Digital Access in Batanes

Due to its location separated from the rest of the Philippines as a group of islands in the far north, globalization has reached the province of Batanes at a much slower pace. New culture and the latest information are received at a later time than the rest of the country. It is of interest to the study of communication and history how the digital age affects an indigenous group whose collective psyche is as strong as its internal social connections and whose cultural and historical traditions has not been entirely modernized. Digital access, or the ability to fully participate in the digital society, is an opportunity that has been available in the past decade in Batanes. The first cellsite was built in the capital municipality in 2003 ("*Smart activates cellsite in Batanes,*" 2003). A digital divide may be observed within Ivatan communities in the form of inequality between those who own reliable technology such as smartphones and those who may be limited due to the cost of services. The majority of the Ivatans who have better digital access live in major municipalities in Batanes. It can also be observed that most of the Ivatans who are connected to the internet are millennials. Along with access to digital technologies comes the flow of information. Although we have not uncovered the exact ways on how the Ivatans changed, this improved access to a better and faster form of communication has impacted their community positively in social and cultural aspects. This project is an opportunity to contribute to society through digital means.

CHAPTER III METHODOLOGY

To execute the project, planning was discussed and changes to the original proposal were made to fit circumstances and challenges. With the objectives and rationale set, how the project is built and maintained was planned as thoroughly as possible, laid out in this chapter. The overall tone of the website is to be neutral and straightforward. The design objective of the site is to cater not only to the Indigenous group of the Ivatans but to a wide range of audiences. Thus, the design of the interface is fashioned to be user-friendly- neat, organized, and navigable.

Skills and Technology

The primary functions required of the website would be photo-viewing features such as gallery display, photo enlargement, and an intuitive interface for navigation to support the overall objective of the project to exhibit the collection of photographs. The secondary objective is to serve as a submission platform for visitors who want to contribute photographs. A form within the website where users can attach image files would be ideal for this. An alternative to this can also be embedded forms from external services like Google Forms and the like. To serve these two purposes, choosing the platform for the website is a critical task. Research and comparison on the available technologies to be used were conducted to choose the best one for the project.

The skills used to start and complete the project are website design, graphic design, photo-editing, photography, and information writing. Computer applications used are Adobe Photoshop, Lightroom, and Illustrator. These help produce the

digital assets like creating logos, writing captions and descriptions, polishing and handling photos, and designing the look and navigation of the website as a whole. Leveraging social media for crowdsourcing is a huge part of the project; hence knowledge in using and communication on networking sites is useful. Knowledge on creating and maintaining the website is also very crucial for tasks such as setting up the website, publishing content, updating, maintaining, and testing the site. Apart from this, interpersonal skills are also important to coordinate and collaborate with other people as needed.

Building the website

One of the main goals of the project is to create a website that would be available for use to the public for as long as possible. To host the website, a free service from wordpress.com was used. This ensures that there are no fees to be settled, and minimal maintenance is needed in the future. On the downside, this also implies there are limitations on the customization and creation of the website. The theme cannot be customized by adding code. The website also shows a marketing banner, a WordPress logo footer, and at times, advertisements at the end of post pages.

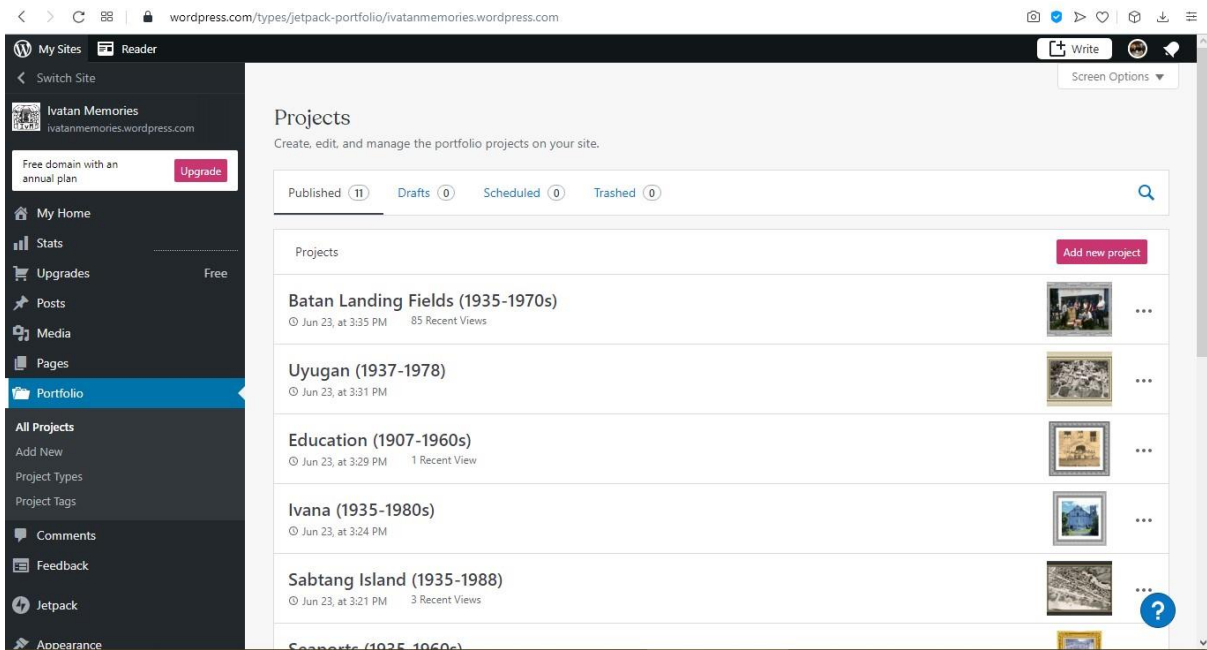


Figure 1. WordPress website editor interface.

The website was built using the WordPress website builder. It is free and can be accessed with an internet connection on a web browser. It offers simple controls such as writing, editing, and customization. There are free themes available, and “Blask” is was chosen for the project because of its neat and simple design.



Figure 2. Blask, one of the free portfolio themes in WordPress

The Blask theme is one of the free portfolio themes from WordPress. A portfolio theme is a feature of WordPress for creators who wish to show more mediabased content as opposed to blog form content. The theme features a sidebar that contains the site logo, tagline, menu, and social media links. The home page is a column of featured images that takes the user to the corresponding project page. The project page is where content can be published using available media blocks from WordPress.

As the audience is very broad, the website shall be intuitive and easy to navigate. A sitemap with minimal pages and elements should be implemented. Following is the proposed sitemap of the project.

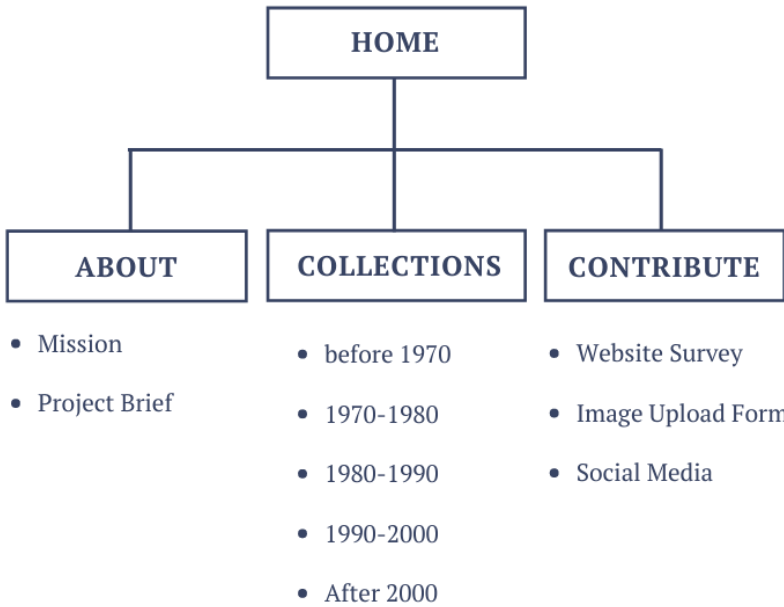


Figure 3. The proposed sitemap

The final pages made on the site differed from what was initially proposed for the project. Instead of grouping the photographs by date, it was a more intuitive choice to group them by location to make the photographs within a collection closely relevant to each other.



Figure 4. Final sitemap used in the website

Putting together the write-ups, collection pieces, and additional photographs, the content area of a collection page is set up to be laid out as follows:

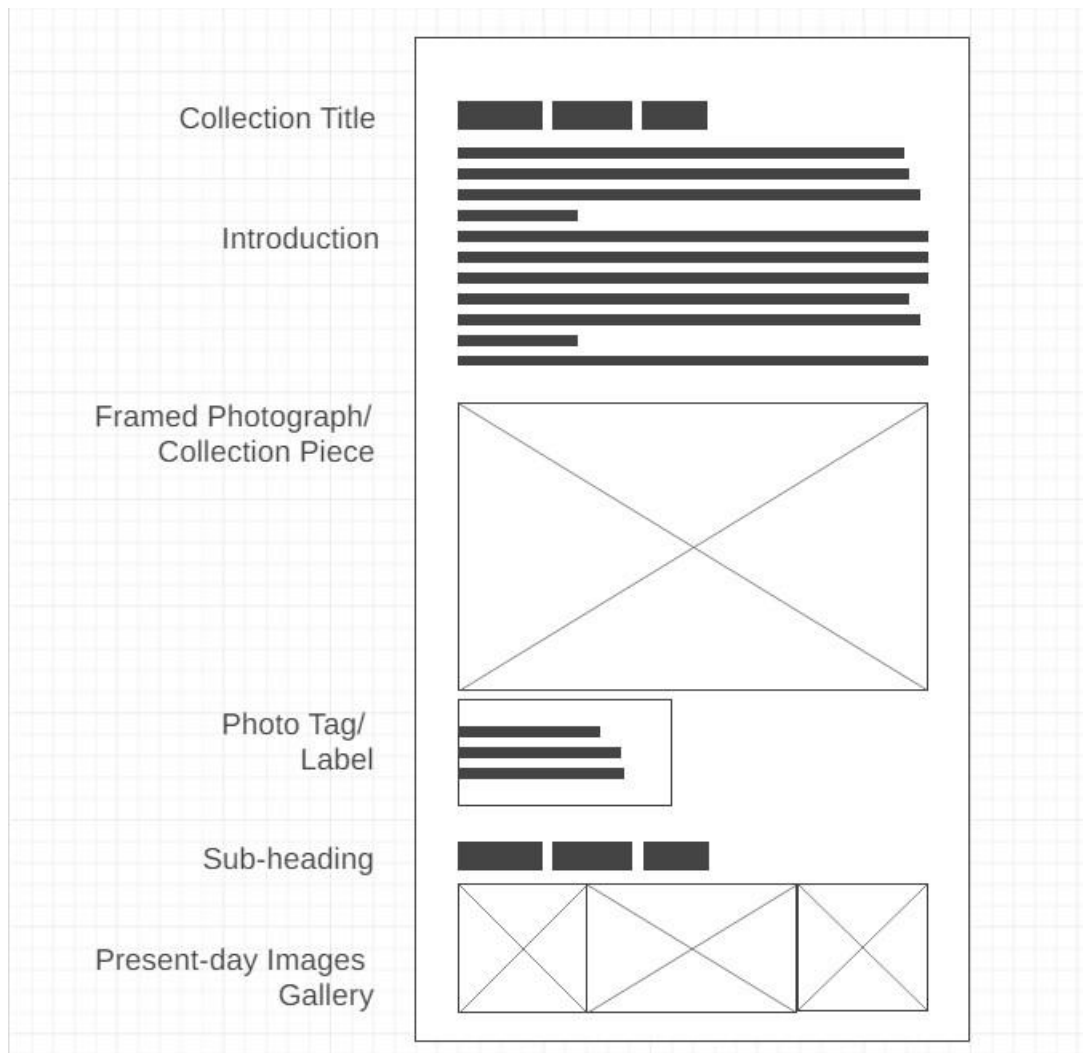


Figure 2. Collection page low fidelity wireframe

The format was kept simple to showcase the collections using the available options on the WordPress editor- which includes text areas, image display, and gallery display.

Branding and Design

The aesthetic of the website is made to be simple and minimalistic. The graphics and the design of the website are produced to emphasize the focus of the project, the photographs and not distract or take away the viewers' attention. The

name of the website, Ivatan Memories, is found on all pages and on the website address. The webpage background is customized to display the plain color of hex code #2596be- light and earthy.

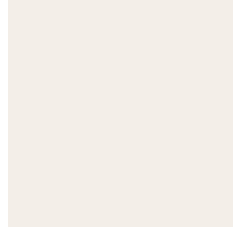


Figure 3. Hex color #2596be

WordPress free lets one choose two fonts for the heading and paragraphs. For the website, the developer used “Arvo” for the headings and “Space Mono” as the base font for paragraphs. These two fonts are typewriter slab serif fonts and were chosen because they contribute to giving the website a vintage aesthetic while still being legible.

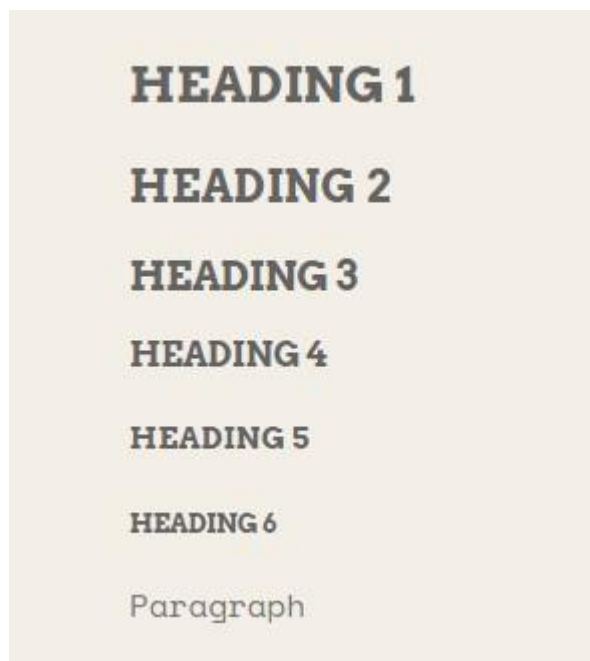


Figure 4. The fonts used across the website by type hierarchy.

Content Creation

Collection

This project is centered on the images as they are the key display on the website. Creating a guide on sorting out the photos to be displayed makes the project more organized. Following is a loose criteria of the photographs showcased on the website.

- The subject of the photograph should be a place, event, person, or an artifact related to the history and culture of Batanes.
- The photograph, whether digital or a scanned analog, should be taken before the year 2010.
- The photograph should be in good resolution, with the subject recognizable.
- The photograph should not have any restrictions in regards to its display on the website.

As per the project proposal, the goal was to collect at least 50 key images, where the aim is not on the quantity of photos collected but on how the photos represent the history or culture of Batanes. The images, which are the focus of this project, are to be collected through:

Social Media support. A call for submission, detailing the image criteria and a brief of this project, is published in social media, particularly in online spaces where Ivatans are active such as Facebook groups. As part of the indigenous group, the developer used her personal social media account on Facebook to publicly ask for submissions of old photos and shared them with related Facebook Groups. She also

used Messenger to collaborate with other people for submissions and permission to use photos.

In-person Visits. Visits to institutions that may have old photographs of Batanes are planned to collect more images. This method may provide the collection of analog images that are rare and have not been published to the public yet.

A visit was made to the Batanes Provincial Library, which is a project branch of the National Library on January 25, 2021. The library housed computer units and contemporary books. According to the attending librarian, the library's collection of books on Batanes History has not arrived yet; hence no photograph was acquired. The National Museum branch in Uyugan, Batanes, also did not have any that could be used for the project, according to a visit made on May 25, 2021. The museum branch is relatively new and did not house anything for public viewing yet. When asked about possession of any photo archives, they stated that it was still an ongoing task for them to collect historical photographs of Batanes.

Upon seeing the contribution post on Facebook, Mrs. Edna Faeldon, a secretary at the Mahatao Municipal Office, reached out to the developer about old photos that may be used for the project. At a visit made on June 2, 2021, a collection of photographs were found glued on panels of plywood at the Municipal Office's storeroom.



Figure 5. Photo of the panels found at the Mahatao Municipal Office.

Internet records. Collection was also conducted on online website sources. The US National Archives and Records Administration collections, which can be accessed at www.archives.gov, had photos of Batanes from the 1930s and 1940s. Most of these are aerial photos of the Batanes Archipelago. High-resolution copies were available for download, and there are no restrictions on the access and use of the photographs.

During the collection phase, it was found that one of the most documented landmarks in Batanes was the Loran Station. There is a website at www.loranhistory.info where information on Loran Stations across the globe was available.

Some of the photos of the Batan Station were acquired from the site. Communication was initiated to ask for permission. Mr. Robert Dane, one of the coast guards who worked at Loran Station Batan, gave his consent in using his photos for the project.

A collection of shots from 1949 were found on the [Google Arts & Culture](#) website.

There were 15 photos of Batanes taken by Jack Birns, an American photographer, for Time Magazine. It took quite some time to gather photos because there was no tagging system or sorting option to use in browsing, and Jack Birns' collection was made up of 18,670 items. The photos were available for non-commercial use.

Processing

The photos acquired online were downloaded in the highest resolution available, and those found in books and print were digitized with a scanner. They are then organized in a digital folder. They are processed in Adobe Lightroom to do minor edits like cropping and brightness adjustment. They are then exported in 72 PPI resolution then uploaded online to the WordPress media repository.

Writing & Historical Research

After collecting photos, the second challenging task for this project would be researching the historical background of the photos and getting the correct information, such as in which places or dates the photos were taken. Each of the photographs chosen to be displayed needs proper captioning. Ideally, this includes a statement describing what is seen on the photo, and possibly its historical significance or background, along with the date, the place, and source. This would require research and fact-checking.

Photos sourced from historical archives were easy to describe, but photo contributions from individuals needed to be further checked and researched. Details and information of the contributions from individuals were documented by asking for further information from the contributors. Several photos were difficult to write about; hence the developer crowdsourced information from the Ivatan public. This was done by using Facebook Groups. The developer posted the photographs on a Facebook group named Ivatan Digital Collective, where members commented on their experiences and known information about the photographs. This is a public group that can be accessed at <https://web.facebook.com/groups/ivatandc>.

Apart from the captions, every collection on the website also needed a small introductory paragraph describing the basic details and historical significance of the collections. Historical written accounts of Batanes are available online and in public libraries; hence, visiting was another proposed task to be done.

Graphics & Layout

A logo is made for the website using Adobe Illustrator. It features a line drawing of an Ivatan house- made of stone walls and cogon roofing- to represent Ivatan heritage, a vintage camera in the center to represent analog photography, a label below it with the project name, and a frame motif enclosing it to represent the platform. The logo is then modified to create a favicon, removing the frame motif and shortening the label.



Figure 5. Logo



Figure 6. Favicon

Each collection was represented on the homepage with a featured image. All available collections are laid out on the homepage in columns. Here is the final look of the homepage content area where the photos are displayed with ornate picture frames, as inspired by the aesthetics of a gallery wall.



Figure 7. Final version of the homepage content area

Creating a photo display container in Illustrator:

The WordPress editor allows the user to add an image to the page by using blocks. One can choose to add a gallery of images or a single image to display. The Image block displays a photo on its own while the Gallery block displays multiple photos with display options like carousel and slideshow.

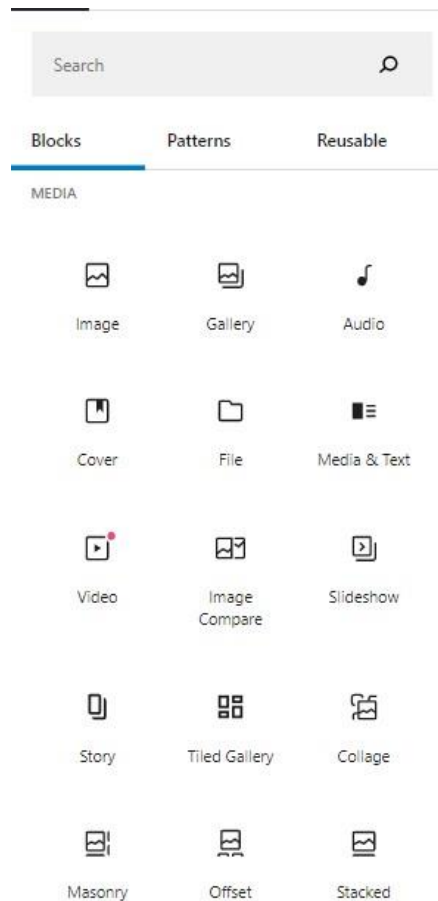


Figure 8. Block Inserter

The first version of the photo display was created by joining two images exported from Adobe Illustrator- first is the photograph enclosed with a frame, and then the photo label which was typed on the authoring tool then exported as an image file.

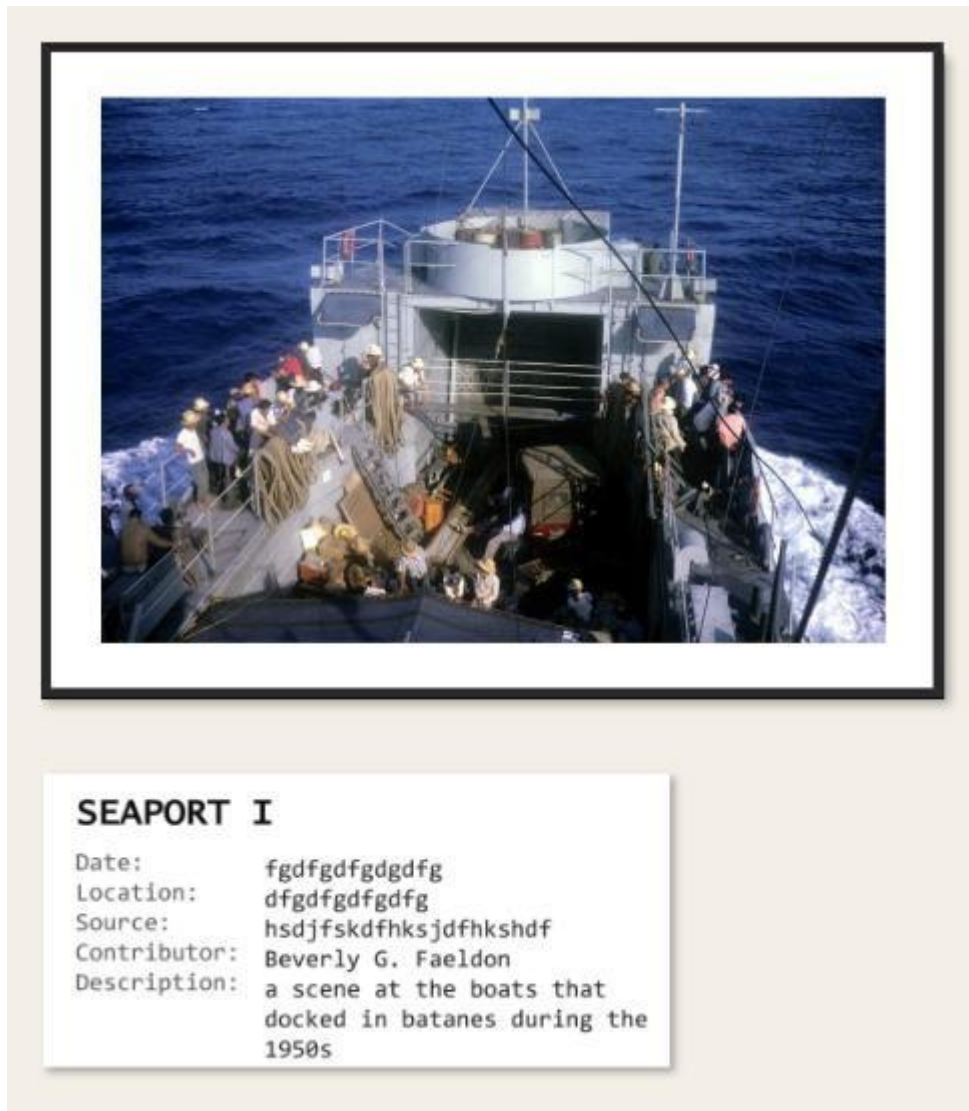


Figure 9. Display Container Version 1

This needed to be changed because the text on the label image appeared too small on large screens and too large on mobile screens. The free WordPress theme does not allow the modification of code. It does, however, offer a content block option to add an HTML code as a section of a page. By taking advantage of this, a reusable HTML code was created so that only the image link and the text needed to be edited on each display- skipping the process of creating and exporting different files for the framed image and captions.

The code needed an image to be made as a border that can be used on each display. The border or frame was created using Adobe Illustrator, uploaded to the Wordpress editor, then incorporated the image link on the container code.

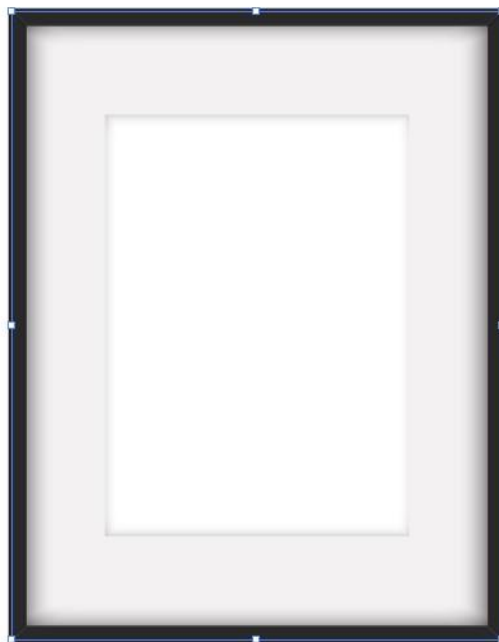


Figure 10. Border Image

Following is the html code used on the final version of the display container.

```
<figure class="wp-block-image size-full is-style-default">

<a href=" (link here)
"></a> <figcaption
style="margin-top:15px;margin-bottom:80px;lineheight:120%;text-
align:left;border:1px white;backgroundcolor:white;box-shadow:2px
2px 3px
#888888;padding:3%;width:350px;min-width:50%;max-
width:100%;height:auto;font-size:85%;letter-spacing:-0.04em;">
<b style="color:black;font-size:150%;text-align:center;">
UNTITLED</b><br><br>
```

Date: (To be filled)
Location: (To be filled)
Source: (To be filled)
Contributor: (To be filled)
Description: (To be filled)
</figcaption></figure>

Here is how the container block looks with an image link and captions placed:

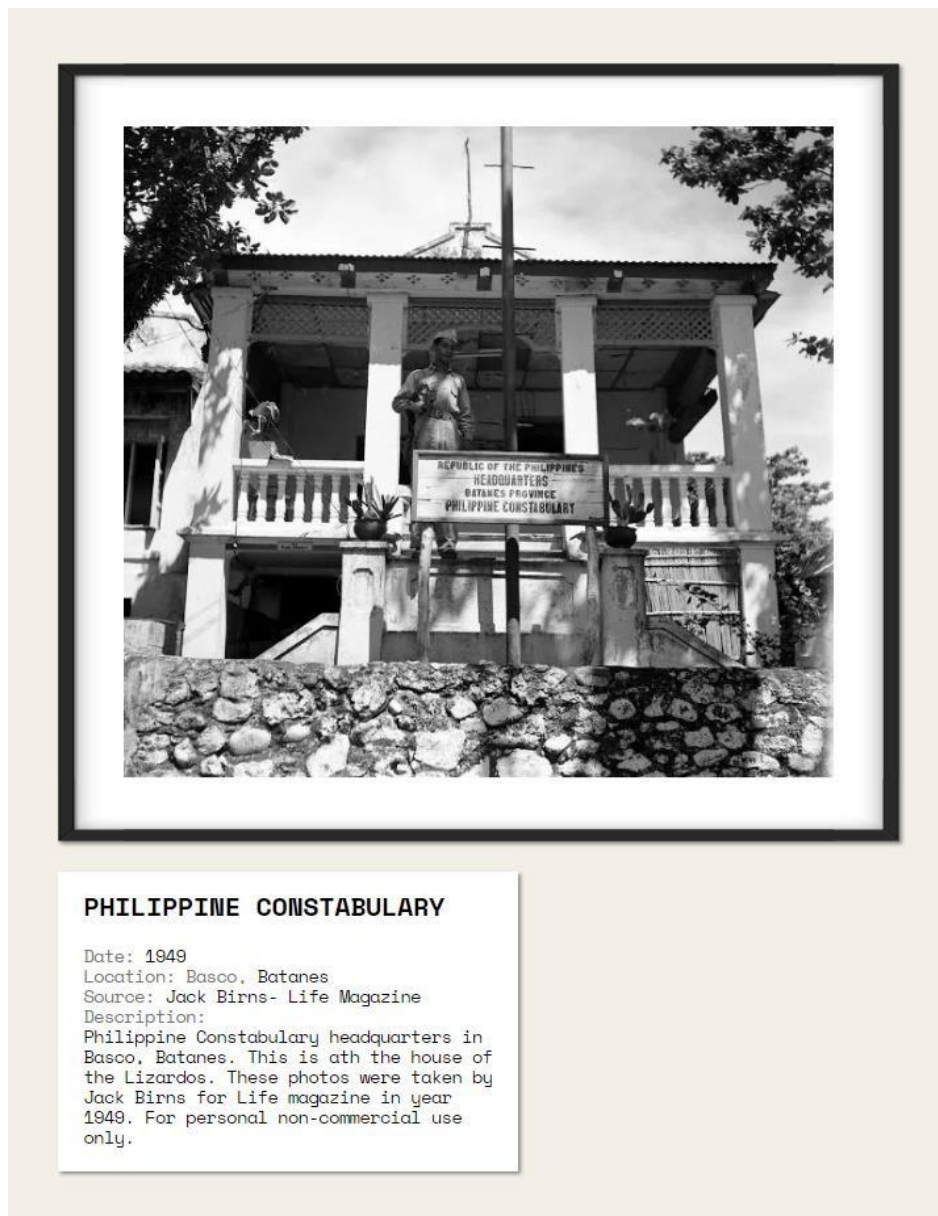


Figure 11. Display Container Final Version

The label tells what can be seen on the photo and related information such as background stories, names of identified people, and historical significance. An advantage of the final version is that hypertext can be used to reference relevant sites or media.



Figure 12. Photo Label. Screenshot from <https://ivatanmemories.wordpress.com/portfolio/batan-airport/>

At the bottom of each collection page, a gallery of present-day photos is displayed. These photos were intentionally taken for the project and are thus shot for documentary, rather than creative, purposes to support the objective of the gallery, which is to provide a point of comparison to visitors who do not have a visual idea on how the place looks on present-day.

PRESENT-DAY IMAGES



Figure 13. Image gallery at the end of the Schools collection. Snippet from <https://ivatanmemories.wordpress.com/portfolio/educational-facilities/>

The photographs used are digital photos taken using a Fujifilm XT-10 mirrorless camera and an iPhone 6s mobile camera. They are post-processed using Adobe Lightroom for minor edits like cropping and brightness adjustment. Each of the photos are stamped with the date and time on the lower right corner. The section is to include 3-5 images, to keep it minimal.



Figure 14. Photo of the renovated LORAN Station as part of the collections' Presentday images gallery. Retrieved from <https://ivatanmemories.wordpress.com/portfolio/the-old-loran-station/#jp-carousel1081>

User Forms

One of the benefits we see in building this project is its contribution to society, particularly the indigenous group of the Ivatans. A user survey is made for site visitors to get insight into the usability and benefits of the website project. This gives us a starting point and validation on discussing the social contributions of media and web technology. The project is a good example of how technology can assist not only in developing the society but also in preserving its history and this is further demonstrated in conducting such project for a narrow population such as the indigenous group. Visitors may also give insights on its improvement and usability. A dedicated webpage is built for the survey where it is set to contain 8 questions. Wordpress gives the option to embed survey forms in the website. For this, Crowdsignal is used to create the survey and collect data by having the form published within the website.

CHAPTER IV RESULTS

The Collection

There are a total of 156 photographs gathered, 99 of which are chosen to be displayed on the website. The photos collected were dated from as early as 1907 up to 1998. These are grouped into 11 collections, sorted by location or landmark.

Following is a list of the collection now live on the website for viewing.

1. Batan Landing Fields
2. Seaports
3. Schools
4. Basco Plaza
5. Basco Town
6. Mahatao
7. Ivana
8. Uyugan
9. Sabtang Islands
10. Itbayat
11. LORAN Station

Among those who contributed are:

- Beverly Lucille Faeldon, who submitted photos from Ms. Carole Urzua, a peace-corps representative to Batanes in the 1960 that she was able to ask for a previous project of hers;
- Pablo Caballero III, an Ivatan native who used to work for the US Coast

Guard in the old Loran station in Imnajbu, Batanes;

- Dr. Ben Tumamao, former Superintendent at Deped Batanes in the 1990s;
- Carmencita Adami, a researcher for the Ivatan Studies Journal;
- Ramon Acebes;
- Ronald Gabas;
- Arthemus Castillejos; and
- Alexander Gabilo.

Site by page

The live website is at <https://ivatanmemories.wordpress.com>.

Home Page

An interface metaphor inspired by real-world galleries is used for the overall design of the website. Similar to a museum or a gallery building, the website attempts to offer a familiar navigating experience. The homepage serves as a reception lobby where one can learn about the background of the institution, get support, and is presented with a map of available exhibits/collections for viewing.

Each collection was represented on the homepage with a featured image. All available collections are laid out on the homepage in columns. Here is the final look of the homepage content area where the photos are displayed with ornate picture frames, as inspired by the aesthetics of a gallery wall.



Figure 16. The home page.

Collection Pages

Each collection can be viewed in separate pages. On each collection, one would first read the name or title, and then an introduction or background story can be read at the entrance. Then goes the collection pieces, displayed separately in frames and in their own designated space. Below each piece, one would see a card label printed with the title, details like date and names, and a description.



BATAN LANDING FIELDS (1935-1970S)

Edit

Basco airport is the only airport in the island of Batan and serves domestic flights. Current flights available are those to and from Tuguegarao, Clark, Pampanga and Manila. It has also served flights abroad, specifically to Taiwan which is very near to the island, in the past. It is classified as a Class 2 principal (minor domestic) airport by the Civil Aviation Authority of the Philippines (CAAP). Around the time of World War two there was also a landing field located at San Joaquin, Basco that the Japanese used for their aircrafts.

About

Collections

Contribute

Contact



BASCO AIRPORT DEPARTURE AREA

Date: Mid 1960s
Location: Basco, Batanes
Source: Carole Goss-Urzua

Figure 17. Batan Airport collection page showing the title, introduction, and a photo display. Screenshot from <https://ivatanmemories.wordpress.com/portfolio/batanairport/>

The project pages were created in a simple layout composed chronologically of the title, an introductory paragraph, the collection pieces which makes up most of the post, a small gallery of present-day photos, and references at the bottom. An introduction is shown which provides basic information about the place and its history. Each piece is labeled with a title, the date or year the photo was taken, the location, the source of the photo, the contributor of the photo, and the description.

At the bottom are display of present-day images of the location or landmark. Majority of these photos were taken during the present year, 2021, intentionally for this project.

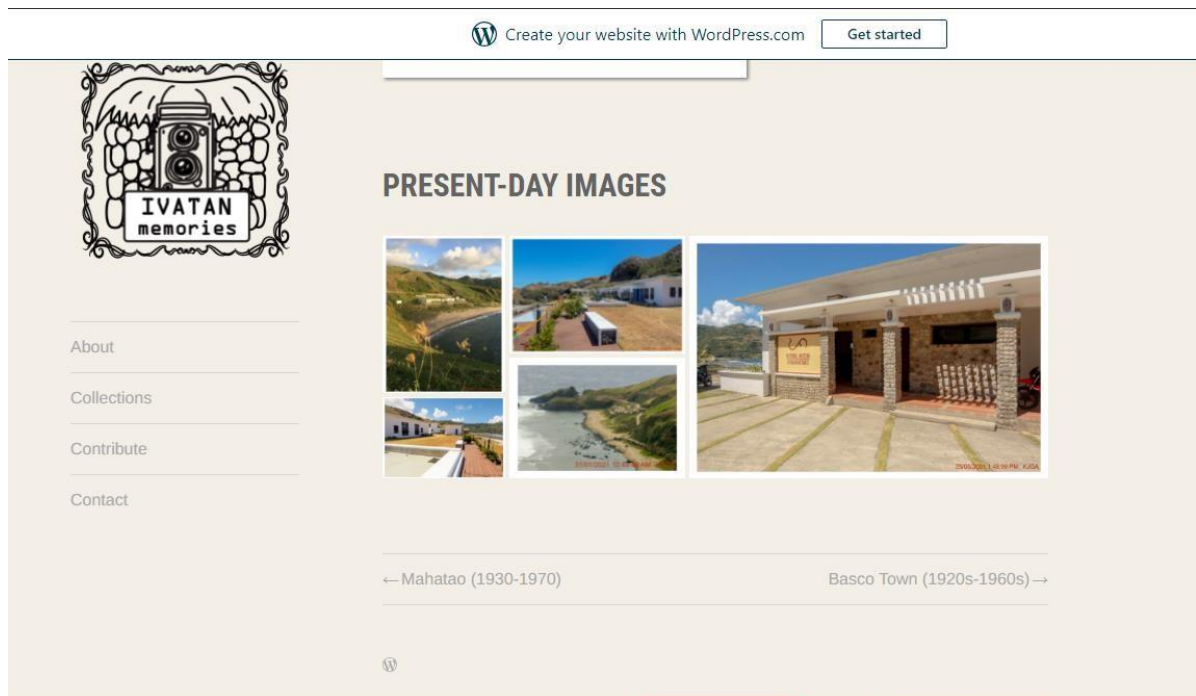


Figure 18. Bottom part of the LORAN Station collection page. Screenshot from <https://ivatanmemories.wordpress.com/portfolio/the-old-loran-station/>

Subpages

About Page

The about page contains the project brief and the goals of the website, along with background of the developer.



A collection of historical photos of Batanes

About

Collections ▾

Contribute ▾

Contact

ABOUT

IVATAN

IS THE TERM USED TO CALL THE INDIGENOUS PEOPLE OF BATANES, PHILIPPINES.

IVATAN MEMORIES

IS A PROJECT THAT AIMS TO BUILD AND SHOWCASE AN ACCESSIBLE COLLECTION OF HISTORICAL PHOTOGRAPHS OF BATANES.

RATIONALE

With the popularity of digital photography and media sharing social media apps, analog photos and those few shots taken from the past have a high chance of being neglected and forgotten. To date, there is no extensive, organized, and readily available resource on historical photographs of Batanes. Hence, this project aims to collect them, digitize them, and make them easily available for viewing to the public.

DEVELOPER

This project is being developed by Kristelle Adami, an undergraduate student from the University of the Philippines Open University. She is a member of the indigenous people of Batanes, the Ivatans, and is currently undertaking this project in completion of her degree on Multimedia Studies.

Figure 19. About Page

Contribute Page

The Contribute Section contains two forms in separate pages. One is for submission of photos- where the contributor can send files and fill out details like the date and story of the photograph. The other contains a survey for site visitors. It is made up of 8 short questions.

Contribution Record

If you have any photo that you wish to contribute to this project, kindly upload here.

Your Name *

Submission

Choose File No file chosen

Date

An approximate, if not exact, date when the photo was taken.

Description

Any details about the photo (e.g.history, location, people involved, etc.)

Figure 20. Submission Form

How did you find about website? *

Social Media

From a friend/family

Google

Other:

In your opinion, how important are keeping these photos in preserving our history? *

Not at all Important	Slightly Important	Important	Fairly Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

In your opinion, how well does this website help in preserving and exhibiting these photos as visual evidence of our past? *

Not at all Important	Slightly Important	Important	Fairly Important	Very Important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Which of the collections did you find most interesting? *

Suggestions *

How can I make the site better?

Message

Anything else you might want to add. (Skip if none.)

Submit

Figure 21. A section of the Visitor survey form

Both are made by embedding forms by Crowdsignal. And since it is used as a free service, Crowdsignal branding can be seen at the bottom of both the forms.



Figure 22. Branding at the bottom of the forms

Contact Page

The contact page contains a simple form to send a message. It also has additional details like direct email and social media links.

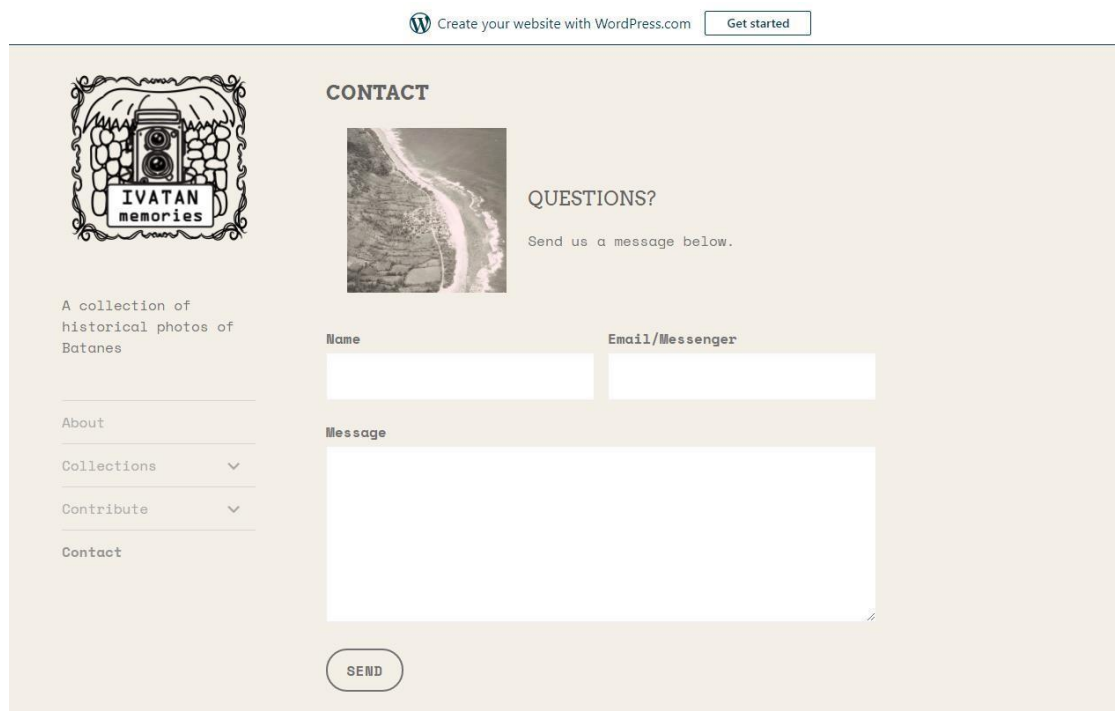


Figure 23. Contact Page

User Survey Result

After opening the website to the public, 21 respondents gave their opinion on the website through the survey (See tabulated result in Annex). All of them are members of the Indigenous group of Ivatans who are currently in the Philippines- with two thirds residing within Batanes, and others from Metro Manila. Most of them knew the site through social media and the others by word from friends or family. This was an expected result as the site was shared to the developer’s fellow Ivatans through social media post and messaging.

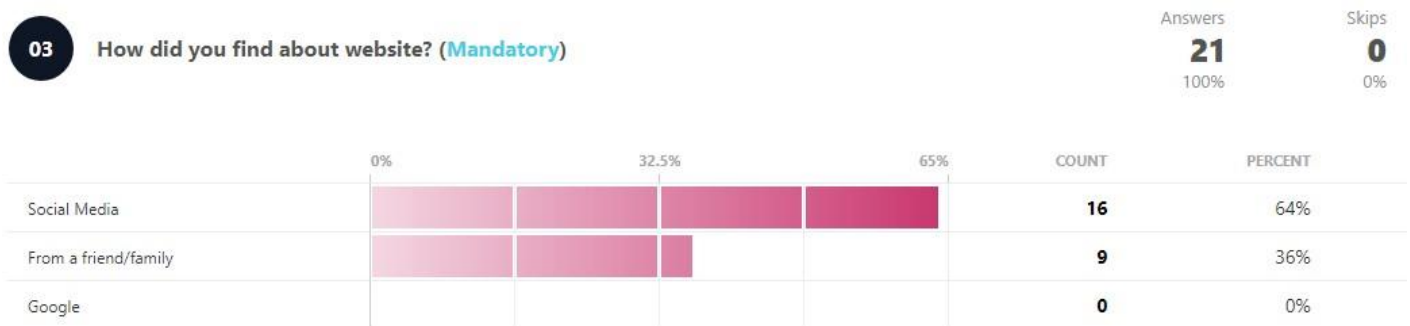


Figure 15. Visitor Remarks Survey Result from Crowd Signal, Question number 3

A major section of the survey was to measure how the respondents perceive the importance of the collection and how well the project did in relation to its goal. This was implemented on the following couple of survey questions. From a rating of “not at all important” to “very important,” majority of the respondents answered with the later on the matter of how important keeping the photographs mean in preserving history.



Figure 16. Visitor Remarks Survey Result from Crowd Signal, Question number 4

From a rating of “not good” to “excellent,” majority of the respondents answered with the later when asked how well the project did in respect to its goal of preserving and exhibiting the historical pieces. This implies that the respondents have an optimistic view of the project as a manifestation of historical preservation.



Figure 17. Visitor Remarks Survey Result from Crowd Signal, Question number 5

06 Which of the collections did you find most interesting? (Mandatory)

Answers **21**
100%
Skips **0**
0%

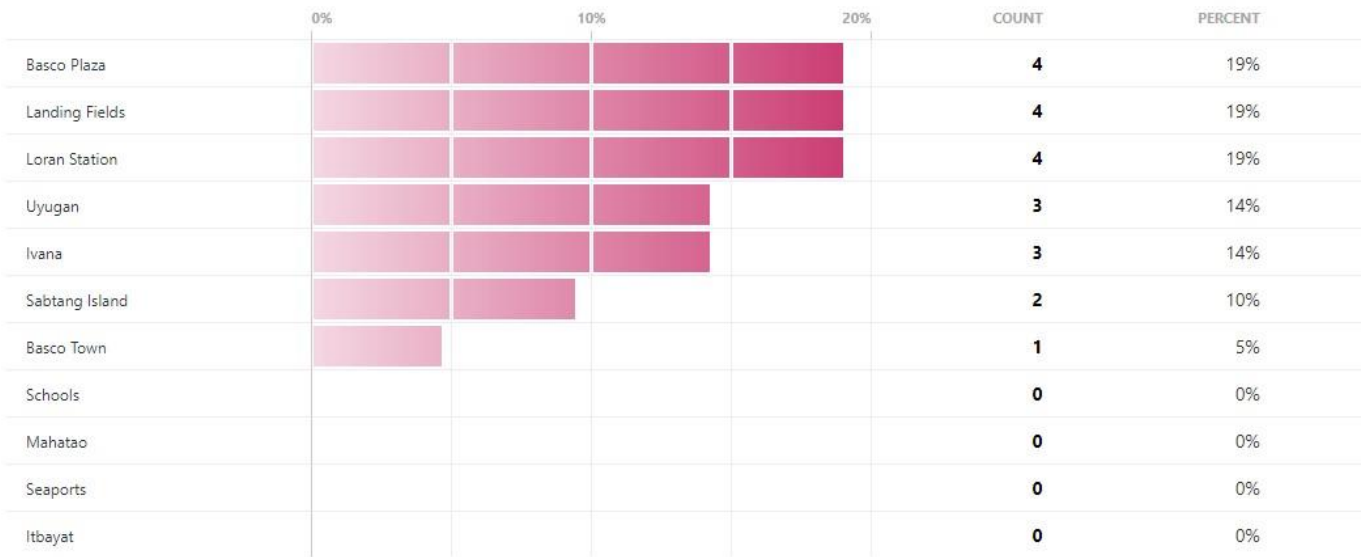


Figure 18. . Visitor Remarks Survey Result from Crowd Signal, Question number 6

The results showed that the most popular collections on the website are:

1. Basco Plaza
2. Landing Fields
3. Loran Station.

These three collections were voted by the respondents as the collection they found most interesting. Interestingly, these collections were one of those that had the most number of photographs displayed, and they are grouped by their landmark instead of their municipality or area name.

Another important part of the survey was requiring the respondents to give their personal opinion on how the website could be improved. Five of the respondents expressed that they are already satisfied with the current site.

Table 1. Visitor Remarks Survey Result from Crowd Signal, Question number 7

Visitor	Suggestion

1	Make it faster.
2	Its good already
3	Remove ads
4	Collect more pics
5	Add more design and color.
6	It's great.
7	Its already good.
8	If you can make it faster that would be good. I had difficulty browsing on my phone.
9	Maybe add more pics or info.
10	Try telling more of the history.
11	It's perfect
12	Site is already good for me.
13	Add more places and landmarks
14	Add history/ background stories of pictures.
15	Add pictures and comparison.
16	Try make it look livelier.
17	Presentation is good. You can add more pics
18	I wish there is a comparative photograph for a "then" and "now" exhibit.
19	SITE IS ALREADY GOOD!
20	Add more pictures including more of churches.
21	Elaborate the stories behind every scenery. Translated from Ivatan to English language.

This is the most straightforward and useful part of the survey, which provides the developer practical suggestions from the visitors. This section of the survey was made a requirement to fill in order to complete the form. The suggestions written here were short, but they provide some idea on how the website or project can be improved further. The most obvious suggestion was to improve the write-up and add

more historical or background information of the photographs. A user noted that the website was slow and was difficult to access on the phone. This improvement can be made when there is less limitations in using the WordPress platform. The suggestion of adding more photos and more landmarks/places are expected as the project is aimed to be developed over time and create a more extensive collection.

Doing historical research from written sources and new online information and then doing a write-up is one of the tasks in this project that was challenging and crucial. Improvements still need to be done as new information and new suggestions come. Full survey result can be accessed on the Annex section of this report.

CHAPTER V DISCUSSION

Challenges and Execution

The project was not executed strictly following the proposal and not as smoothly as expected. There are several challenges encountered during its production. First is the low bandwidth at Batanes, at which the developer is located during the whole project execution stage, which impacts both the developer and the collaborator's work speed and responsiveness. Internet connection is almost always unstable in the province due to bad weather conditions that frequent the islands. The pandemic also posed a challenge which limits travel needed like taking photographs, visiting possible contributors, and conducting interviews. Another limitation is the WordPress platform. Customization is very limited with the free plan, although this is a deliberate choice to support the goal of the project, which is to create and maintain the website for free and for as long as possible through years.

Social Media and Collaborations

The project would undoubtedly be incomplete without the aid of social media- in this case, Facebook. Crowdsourcing was necessary to collect photos and information to be posted on the site. Even on the social media platform, there was positive feedback received about sharing the photo collection. Discussions among the Ivatans were also valuable and reflected the emotions and details of the photos' history they shared in the comments.

Future Considerations

Improvements on the site can be made with proper funding and more people working on the project. Funding would significantly improve the design of the

website, although there is minimal need for a redesign or any big changes, and would also remove unnecessary elements like marketing advertisements and banners. Another is to have a tagging system and sorting options that is applied to each photograph displayed-say for example, filtering by date, by contributor, or by keywords.

Implications

Web Media and Society

Growing up in this age of technology, we are constantly bombarded with tons of information from different directions and sources. New technology that provides us access to information and communication emerge on the market regularly. Society adjusts to the rapid change brought by ICTs. Businesses work around the new market of online consumers. Banking and education can now be done purely via the web. Intellectual property and online privacy and security need to be protected more than ever. Agricultural and industrial workers are now migrating to information related jobs. The world is now one economic organism.

The Philippines as a developing country in particular should already realize what these technologies can contribute and should use them to its advantage. Ivatan Memories is a manifestation of this advantage. The benefits of technology to a small community like the Ivatans is a demonstration of how media can help in historical preservation and the development of its society as a whole.

Purpose of website

By completing the project, the goal of preserving old photographs of Batanes in an accessible and intuitive website is accomplished. Not only does the project serve the people of Batanes, but also other audience who wish to create similar project may have a thing or two to take away from it. The process and ideas implemented in the project can easily be applied to other causes or other places, such as historical landmarks or small provinces that do not yet have archives or collections of photos reflecting its history.

CHAPTER VI CONCLUSION

Ivatan Memories contributes to historical preservation and dissemination, and its objective is to collect old photographs of Batanes and showcase them in an accessible and intuitive website. The target audience is very broad which includes anyone interested in viewing how Batanes looked like in the past and thus is not specific to a demographic. These may be history students or researchers, Batanes residents, or Ivatans who live outside the province.

The goals of the project were achieved successfully- to collect a number of historical photographs and display them in a user-friendly and no-cost website. The project was carried out in a span of six months, with some challenges throughout its creation.

The website is intended to remain available to be viewed by the public even years after its launch. Continuous modification and improvement of the website can be done as new ideas and inputs are gained, whether from the visitor survey or external sources. Contribution forms will stay live so visitors can submit anytime and the developer can update the site with the new photographs.

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Annex

A. Visitor Remarks Survey Form Result

Survey Link: <https://ivatanmemories.wordpress.com/contribute/share-yourthoughts/>

Retrieved on: September 08. 2021

RESULTS

First Name	Location	How did you find about website?	In your opinion, how important are keeping these photos in preserving our history?	In your opinion, how well does this website help in preserving and exhibiting these photos as visual evidence of our past?	Which of the collections did you find most interesting?	Suggestions	Message
Krista Faye	Basco, Batanes	From a friend/family	VERY IMPORTANT	EXCELLENT	Landing Fields	Make it faster.	(Skipped)
Ulyssis	Batanes	From a friend/family	VERY IMPORTANT	EXCELLENT	Uyugan	Its good already	(Skipped)
Lizette	Batanes	Social Media	VERY IMPORTANT	FAIRLY WELL	Basco Plaza	Remove ads	(Skipped)
Claire	Basco Batanes	Social Media	VERY IMPORTANT	EXCELLENT	Sabtang Island	Collect more pics	(Skipped)
Kheisiel Marie	Basco, Batanes	Social Media	VERY IMPORTANT	EXCELLENT	Basco Town	Add more design and color.	(Skipped)
John	Batanes	Social Media	VERY IMPORTANT	EXCELLENT	Basco Plaza	It's great.	(Skipped)
Ethel	Batanes	Social Media	FAIRLY IMPORTANT	FAIRLY WELL	Landing Fields	Its already good.	(Skipped)
Alexander	Batanes	From a friend/family	VERY IMPORTANT	EXCELLENT	Ivana	If you can make it faster that would be good. I had difficulty browsing on my phone.	Goodluck!
Jaycelene	Batanes	Social Media	IMPORTANT	OKAY	Loran Station	Maybe add more pics or info.	(Skipped)
Jaime	Batanes	Social Media	VERY IMPORTANT	OKAY	Basco Plaza	Try telling more of the history.	Very good idea. Kudos.
Veronica	San Mateo Rizal	Social Media	VERY IMPORTANT	EXCELLENT	Uyugan	It's perfect	(Skipped)
Rhosty	Batanes	From a friend/family	VERY IMPORTANT	FAIRLY WELL	Loran Station	Site is already good for me.	Keep it up
Carl	Manila	Social Media	IMPORTANT	OKAY	Ivana	Add more places and landmarks	(Skipped)
Cristina	Pasay	Social Media	VERY IMPORTANT	FAIRLY WELL	Landing Fields	Add history/ background stories of pictures.	(Skipped)
Jesusa	Pasay	Social Media	IMPORTANT	OKAY	Ivana	Add pictures and comparison.	(Skipped)
Arlyne	Cagayan	From a friend/family	VERY IMPORTANT	EXCELLENT	Loran Station	Try make it look livelier.	(Skipped)

Shierrilyn	Bulacan	Social Media	IMPORTANT	FAIRLY WELL	Loran Station	Presentation is good. You can add more pics	(Skipped)
Greg	Batanes	From a friend/family	VERY IMPORTANT	EXCELLENT	Uyugan	I wish there is a comparative photograph for a "then" and "now" exhibit.	You are awesome! Keep it up! Aja!
Jep	Itbud	Social Media	VERY IMPORTANT	EXCELLENT	Landing Fields	SITE IS ALREADY GOOD!	(Skipped)
Carmencita	Basco, Batanes	From a friend/family	VERY IMPORTANT	EXCELLENT	Basco Plaza	Add more pictures including more of churches.	Try visiting retirees for more files.
Ric	Angono	From a friend/family	FAIRLY IMPORTANT	FAIRLY WELL	Sabtang Island	Elaborate the stories behind every scenery. Translated from ivatan to English language.	Hii. I'm happy with your current endeavors. Keep up and stay awesome ????