

# Culture and Heritage of Tiwi, Albay, Philippines through the Lenses of Cultural Mapping

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## Abstract

Culture from the anthropological perspective sums up the behaviors, beliefs, attitudes, and values of a certain group of people. This study looked into the culture and heritage of Tiwi, Albay related to Mount Mayon in Eastern Philippines. The purposive cultural mapping in the locale is guided by the Heritage Cycle. It has identified the following tangible cultural elements: the statue of Our Lady of Salvation, Mayon inspired ceramics, Sangguniang Bayan seal, and the Japanese Garden. Only one intangible cultural element was identified which is the belief of the people in the community to *asuang* and *gugurang*. Results show the engendered awareness, history, heritage, and culture of the people of Tiwi, Albay. As tool for understanding local history, it provided a glimpse on how things were done in the past and explored the possibility of their relevance in the present-day problems and concerns. The study recommends expanding the scope of the mapping and be anchored on the ASEAN Declaration of Cultural Heritage.

**Keywords:** *Tangible cultural heritage, intangible cultural heritage, Mt. Mayon, local history, Tiwi, Albay*

## Introduction

Cultural heritage speaks about the identity of a certain group of people. It refers to both “tangible and intangible cultural heritage. Tangible cultural heritage includes the movable, immovable and underwater cultural heritage while the intangible includes the oral traditions, performing arts and rituals” (UNESCO, 2016). Cultural heritage expresses a specific group’s customs, values, artistic rituals, and practices including the objects developed. From the point of view of the International Council on Monuments and Sites (ICOMOS, 2002), cultural heritage reflects either the tangible or intangible characteristics of various historical epochs experienced and developed by a certain group of people.

Cultural heritage, then, can be documented through cultural mapping. Cultural mapping aims to preserve and conserve anything that symbolizes the heritage of a certain group of people. Rashid (2015) defined cultural mapping as a systematic approach to identifying, recording, classifying, and analyzing a community’s cultural resources or assets that traced the historical, economic, social, geographical significance of a site. From the perspective of United Nations Educational, Scientific and Cultural Organization (UNESCO) it is

a crucial tool and technique in preserving the world’s intangible and tangible cultural assets.

In the case of the cultural mapping in the Municipality of Tiwi, Albay in the Philippines, it desired to produce a cartographic tool reflective of the culture, history, and other relevant data of a certain traditional group (Kalume, *et al.*, 2008). The cartographic instrument will then speak of the identity of the people of Tiwi, Albay: their origin, their beliefs, as well as their traditions. The origin, beliefs, and traditions will then reflect their local history.

In the Philippine historical context, history had been written from the national perspective, but with the revisions in the Basic Education Curriculum as well as in the Higher Education Curriculum, the teaching has shifted to the exploration of local history. Candelaria and Alphonso (2018) posited history used to be presented in extensive historical periods, focused on large spaces, and highlighting prominent personalities.

This study is part of a Cultural Mapping in Albay, a project which aimed to link the culture and heritage of the people of Albay to Mt. Mayon. This is relative to the intention of the provincial government of Albay for Mt. Mayon to be continuously recognized as Biosphere

Reserve under the Man and Biosphere Programme of UNESCO.

The potential cultural values offered by Mt. Mayon was similarly considered. This is due to its influence on the beliefs and behaviors of the people in the community, which surround Mt. Mayon. This is affirmed by the criteria identified for the recognition of the World Heritage Site. Criteria I and VI pertain to cultural properties (Marshall, 2011).

The cultural mapping in the Municipality of Tiwi, Albay, considered the historical assessment, exploration of cultural identity of its people, establishing community resource management, and enhancing cultural planning, which are related to Mt. Mayon. Specifically, the objectives of the study are: (1) to identify and record the tangible cultural heritage, (2) to record the intangible cultural heritage, and (3) to analyze the identified tangible and intangible cultural heritage as tool for understanding the local history of Tiwi, Albay.

## Materials and Methods

Historical criticism was used as means of checking the authenticity and reliability of the sources gathered. The sources from which the tangible and intangible heritages were chosen were guided by the cultural mapping forms developed by the National Commission for Culture and Arts (NCCA). These are as follows: tangible Movable Heritage for the religious object category (for the Our Lady of Salvation), Tangible Movable Heritage for industry/commerce category (for the Mayon inspired ceramics), Tangible Movable Heritage artwork category (for the Sangguniang Bayan seal), Tangible Immovable Heritage for sites category (for the Japanese Garden) and the Intangible Heritage for oral tradition category (for the *asuangs* and *gugurangs*). The NCCA forms provided two categories for rating the conservation measures. These were the status or condition and the integrity. The status or condition of the tangible movable heritage can be assessed as excellent, good, fair, deteriorated, and ruins. For the purpose of this study, descriptors had been provided per indicator such as: excellent - no maintenance required; good - the tangible heritage has minor defect but requires minimal repairs or maintenance work; fair - the tangible heritage has major defect and needs further detailed investigation and action; and deteriorated - the tangible heritage needs severe and immediate action. The study was guided by the three cultural mapping procedures which were: (1)

framing of mapping exercises, (2) process of mapping, and (3) evaluation. Each procedure entailed specific activities contributory to the completion of the course of action. The first step in the procedure which was the framing of mapping exercises separated the tangible from the intangible elements. This was specifically done by inspecting Tiwi, Albay, as the site to be mapped in coordination with the people in the locale. The cultural mapping team composed of the representatives from the Municipal Local Government Unit of Tiwi, Albay, representatives from barangay local government unit, and the researchers established the objectives of the study. Since the study was purposive, both the tangible and the intangible elements identified were all linked or had found to be related to Mt. Mayon. Meanwhile, the process of mapping included the data recording and data synthesis. The second step included the collection and visualization of data, which incorporated the investigation of historical, social, and spiritual phenomenon. The evaluation assessed the cultural character and significance of the identified tangible and intangible elements. Similarly, the last procedure took in the assessment of the uses of the identified tangible and intangible cultural heritage in understanding local history of Tiwi, Albay. The study used purposive sampling technique since only the tangible and intangible cultural heritages related to Mt. Mayon were considered.

The study is guided by the Heritage Cycle divided into four sequences. These are the following: By understanding of cultural heritage because people value it, By valuing it because people want to care for it, By caring for it because it will help people enjoy it, and From enjoying it comes a thirst to understand. The four sequences in the cycle aptly capture the idea of looking into the culture and heritage of Tiwi, Albay from the perspectives of cultural mapping. Figure 1 illustrates the Heritage Cycle as applied in the study.

## Results and Discussion

### *Identifying and Recording the Tangible Cultural Heritages*

Lee (2017) enumerated the tangible cultural heritage in relation to cultural mapping as man-made elements, natural environment, documents, records, products, functional item, and people. Based on the criteria set and the purpose of the study, four tangible cultural heritage related to Mt. Mayon were identified (Table1). These are Our Lady of Salvation (the statue),

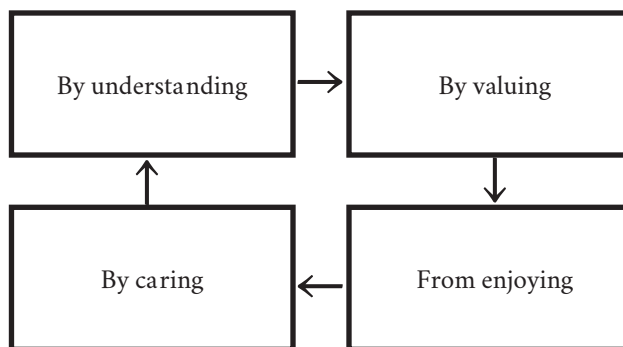


Figure 1. The Heritage Cycle

Table 1. The Tangible Cultural Heritages Related to Mt. Mayon

Tangible cultural heritage	Description	Conservation Status	Structural integrity
Statue of Our Lady of Salvation	32' in height, 16' in width and 10' in length statue estimated to be 200 to 250 years old	Good condition	Requires care and maintenance
Mayon inspired ceramics	Ashtray made of local ceramics	Excellent condition	Provides opportunity as local ceramics shaped as Mt. Mayon can be produced aside from ashtray
Sangguniang Bayan seal	Circular print work representing the legislative arm of the Local Government Unit of Tiwi, Albay	Good condition	Threatened due to reproduction in different forms or media
Japanese Garden	Japanese inspired garden adorned with artistically arranged rocks, water, trees and ornamental plants expressing "place of scenic beauty"	Fair condition	Needs restoration

the Mayon inspired ceramics, Sangguniang Bayan seal, and the Japanese Garden.

**Statue of Our Lady of Salvation.** The statue of Our Lady of Salvation (Figure 2) is estimated to be from 200 to 250 years old. It is believed to have been carved in the 1770s, and is currently housed in Our Lady of Salvacion Parish Church in Joroan, Tiwi, Albay. It is 32 in in height, 16 in in width, and 10 in in length. Based on the data regarding the type of acquisition, the statue was bought by the people of Joroan, Tiwi, Albay, from the people of Buhi, Camarines Sur, on January 21, 1853, for Php 75.00.

Historical narratives revealed that the statue was carved from a local *calpi* tree (*Citrus webberii*). From the same unwilted branch of *calpi* tree, two other statues were similarly carved. These are the statue of St. Anthony of Padua found in Buhi, Camarines Sur, and the statue of Our Lady of Solitude in the chapel of Tambo also in Buhi, Camarines Sur. It was constructed due to the socio-cultural belief of a certain Don Silverio Arcilla (Legazpi RCB, 2001). His belief in the supernatural being coupled with the influence of his conversion to Catholicism convinced him of the need to honor the "supernatural" power, which later led to the construction of the church. This implies that

Don Silverio Arcilla believed in miracle and that the miracle was caused by the power exercised by someone powerful.

The legend narrates, based on the oral accounts of the residents as captured in some literatures, that a caretaker of the rich landlord Don Silverio Arcilla by the name of Mariano Dacoba cuts a *calpi* tree in the land that he is tilling. However, to his disbelief, even after several hours of being exposed to the sun, the tree retains its freshness, and thinking of it as a miracle, he immediately informed his landlord.

Don Silverio Arcilla, upon being informed by Dacoba, consulted the priest assigned in Buhi on what to do with the piece of log cut from the *calpi* tree. The priest called for a sculptor, and out of the piece of log, three religious images were carved: the Nuestra Señora de Solidad, San Antonio, and the Nuestra Señora de Salvacion.

The people of Barangay Joroan responded positively to the carved image by pooling their resources together through *bayanihan* in order to build a chapel for the image of the Nuestra Señora de Salvacion. It is interesting to note that the first chapel was built in Barangay Tigbi, also in the municipality of Tiwi, and not where the present church is located.

The chapel built through the efforts and goodness of the people was challenged several times by typhoons; thus, the image was temporarily relocated to Joroan. It was agreed that the image will be brought back to Joroan as soon as a new chapel is built. This arrangement, as time passed, resulted to some disagreement among the people because the people of Joroan had developed a deep devotion to Nuestra Señora de Salvacion that they did not want to return the statue anymore. This is contrary to what had been previously agreed upon.

Another issue was political in nature wherein a geographical boundary had to be resolved between Albay and Camarines Sur in terms of the location of Tiwi. The then governor of Albay, Jose Maria Peñaranda, had to decide, thus, Captain Vicente Vera was appointed as leader to conduct a study and identify the political landmark. Considering the background of Capt. Vera in terms of geographical landmark in the Bikol Region, he pronounced that Tiwi is part of Albay, hence, settling the issue (Legazpi RCB, 2001).

The geographical dispute, although had been settled, the issue on where the image of Nuestra Señora de Salvacion should really stay—whether in Tiwi

or Joroan—was far from being over. The issue had worsened due to the series of typhoons that brought destructions among the physical structures including the church. In the absence of a concrete chapel in Joroan, the image was deemed safe to be retained in Tiwi.

However, the long period that the image had stayed in Tiwi, the people had become devoted and attached to the image. Considering that the agreement was to return the image to Joroan as soon as a concrete chapel is built, the people of Tiwi had a hard time fulfilling it.

Despite the absence of a concrete chapel yet, the people of Joroan were becoming restless in wanting the image to be returned to their place. This resulted into a dispute, which had to be resolved by the civil court. However, since the dispute was religious in nature, it was endorsed to the Bishop of Caceres. The bishop, wanting the issue to be settled had assigned Father Thomas Bernales who was the incumbent pastor of Tiwi to investigate the matter. The image had been returned to Joroan only upon the declaration of Joroan as a parish ((Legazpi RCB, 2001).

The parish was consecrated as a diocesan shrine, and at the same time the patroness, the Our Lady of Salvation was canonically crowned by the Roman Catholic Church as Heavenly Patroness of Albay, Diocese of Legazpi, on August 25, 1976.

The Parish of Nuestra Señora de Salvacion in Joroan had gone a long way. Today it has remained to be an important site for pilgrimages among the Filipino and non-Filipino Catholics, a manifestation of the living legacy of the Spaniards bringing the seed of Catholicism in the country.

Due to the continuous threat of Mt. Mayon, which can cause destruction of lives and properties during its eruption, the people of Tiwi, Albay, and nearby municipalities and even provinces had developed deep devotion to the Our Lady of Salvation. The Albayanos had fostered their faith recognizing her as mediator in their devotion to keep them safe and protected with or without calamities. This is often expressed in their prayer, “*Nuestra Senora de Salvacion, ipamibi mo kami* (Our Lady of Salvation, pray for us).”

Aside from its spiritual significance, it similarly implies its socio-cultural importance exhibiting the cultural beliefs and practices of the people. The image attracts hundreds of pilgrims all year round from within and outside of the province. Economically, due



Figure 2. A statue of Our Lady of Salvation in Tiwi, Albay

to the number of pilgrims, it paved to the livelihood of the residents nearby the church. Locals sell souvenir item like coconut oil used for “healing,” candles, and religious items. Finally, its antiquity and materials used are added attractions to the pilgrims.

The threat posed by Mt. Mayon contributes to the deepening of faith of the Albayanos to the Our Lady of Salvation. However, due to its antiquity, it continuously proves to be of attraction to the robbers because of its economic value. At present, the image is under the care of the *hermana mayor* of the Our Lady of Salvation Parish.

**Mayon Inspired Ceramics.** The Mayon inspired ceramics (Figure 3) reflect the creativity and the artistry of the locals of Tiwi, Albay. They similarly reflect the influence of the presence of Mt. Mayon in the vicinity. Based on the accounts of the artists, they explored new

designs for ceramics, which will speak of their place, thus, the ash trays, pen holders, and paper weights shaped as Mt. Mayon. These art works reflect the ingenuity of the local artists, at the same time, implies the towering influence of Mt. Mayon visibly seen in the vicinity.

The ceramic industry in the locale was influenced by its geography, and it is believed to have started even before the arrival of the Spaniards. The old folks who live in Brgy. Putsan shared that pottery making was learned by the residents from *uru-agtaon* (a black native). The craft was passed on from generation to generation. Materials used are *daga* (red dirt) and *baras* (limestone), which is white, are found and extracted at the Putsan Hill. The *daga* and *baras* are extracted and dried under the sun. Once dried, a roller made of wood is used to powderize the materials.



Figure 3. Mayon-inspired ceramics

**Sangguniang Bayan Seal.** Based on the classification used by the National Commission of Culture and the Arts, the Sangguniang Bayan seal (Figure 4) is classified as print work. It was designed by Rodel Cipcon, a Filipino artist on November 12, 2007. The identified owner is the local government unit of Tiwi, Albay.

The official seal of the Sangguniang Bayan of Tiwi, Albay, is circular, with the Sangguniang Bayan in bold letters representing the institution. The subject captures the landscape of the Municipality of Tiwi, Albay. It has two *tigbi* (*Coix lachrymal*) leaves (a plant abundantly growing in Brgy. Tigbi, where the seat of government is found). The leaves represent the co-equality or blending of power between the office of the Sangguniang Bayan (SB) and the office of the mayor. Included in the seal is Mayon Volcano, which represents the towering beauty and contour of the natural resources of the Province of Albay, which includes the municipality of Tiwi; and the prescribed color is blue. Additional figures included are the mountains drawn at the foot of Mt. Mayon, representing the upper barangays of the municipality. Other figures include the rice fields (representing the main source of food of the municipality—color yellow), tower (representing the electrical generations of the municipality that supplies the entire island of Luzon), lightning (representing the power of electrical generations produced in the municipality), steam (represents the natural source of electricity), pot (representing the livelihood undertaken by barangays abundant of clay), sea and fish (representing the different coastal barangays and their livelihood source), gavel (representing the official arm of legislation), 2007

(representing the inception of the official seal), rope (representing another product of the municipality and as a source of livelihood and income), and 11 stars (representing the 11 members of the board of the Sangguniang Bayan).

The idea for the Sangguniang Bayan of Tiwi, Albay, to have an official seal was deliberated by the SB members during their 15th regular session held on November 12, 2007. The body passed an ordinance adopting an official seal of the Sangguniang Bayan of Tiwi, Albay. The decision for adoption was a result of an in-depth discussion for the felt need for a symbol of the legislative arm of the local government unit, hence, the proposal was unanimously enacted. The ordinance was authored by Vice-Mayor Jose Morel C. Climaco. Then, on January 22, 2008, The Sanggunian Panlalawigan of Albay, through Sangguniang Internal Resolution No. 2008-11, declared Ordinance No. 2001-2 valid and operational.

It is of historical significance because it represents one branch of the local government, specifically the lawmaking body. The design considered the heritage of the people of Tiwi, Albay, by including figures representative of their locale, economic activities, and even highlighting Mt. Mayon.

It is threatened however by its reproduction in different media. Currently, it was reproduced carved on wooden rostrum, printed on banners, reflected on official letters of communication as part of the letter head, and even printed on t-shirts, hence, losing its novelty.



**Figure 4.** Seal of the Sangguniang Bayan of Tiwi, Albay

**Japanese Garden.** One of the attractions in Tiwi, Albay, is a Japanese Garden (Figure 5) found in Katigbihan St., Purok 8A, Tigbi. It is located N 13°27'75" latitude and E 12 3°40' 49.16" longitude. The Japanese Garden is estimated to be 50 years old, having been constructed in the year 1969. It is currently owned by the local government unit of Tiwi, Albay.

The design was an original concept by the artist, Akihiko Shimizu, and was patterned in the style of classic Japanese gardens through artistic use of rocks, water, trees, and ornamental plants expressing a "place of scenic beauty," "characterized by modelling after natural scenery." The garden, which occupies 2,100 m<sup>2</sup> at the center of Tiwi proper, has naturalistic stone settings. Heavy well-formed rocks serve as embankment of the pond, which used to be alive with Japanese carp, gourami, and other kinds of freshwater fish. There are bridges made of slab stones, which make walking around the garden more exciting.

In 1968, Akihiko Ando Shimizu, a Japanese ceramic technician from Toki City, Gifu Prefecture, and a Japanese overseas cooperation volunteer (JOCV), was assigned to Tiwi, Albay, to provide technical assistance to local potters at the Tiwi Ceramics Pilot Plant. During his supervision of the construction of the kiln at the Tiwi Ceramics building, he saw a nearby vacant lot and the idea of a Japanese garden came to his mind.

He then relayed his vision to Mayor Oriel C. Clutario, and the mayor was receptive of his idea, seeing its potential to becoming a lasting symbol of Filipino-Japanese friendship in Tiwi. The mayor, together with the Japanese volunteer, in turn met and consulted the barangay officials of Tigbi, as well as other prominent citizens of the town and informed them of the proposed project, and the people ultimately responded with a collective effort to make the Japanese garden in the heart of Tiwi, Albay, a reality.

Funds were sourced both from the local government as well as private contributions like donations and fund-raising activities to purchase the necessary materials needed for the project.

Akihiko scoured Tiwi and its environs for plants that he deemed suitable for the garden, and the populace gladly contributed the plants that caught his fancy. He picked and chose the stone slabs from Bariis and Joroan and collected smaller pebbles from the shores of Matalibong. Sacks of coral sands were also brought in from Corangon. Some of the larger rocks were taken from the riverbed in Nagas, while many

volcanic rocks were transported from the town of Sto. Domingo, Albay. Construction soon followed with the local government of Tiwi providing the logistics and manpower, and by the first quarter of 1969, work at the Tiwi Japanese Garden was finished. The Japanese carp (koi) and gourami were purchased from Manila and donated by Akihiko, who personally transported them by plane (Air Manila) and bus from the capital to Tiwi.

The garden is appreciated for its aesthetic value, making it a place for meditation and relaxation. The garden used to be the hangouts of students after classes and just anybody who likes to unwind after a busy day.

Using the cultural mapping guide of the National Commission for Culture and Arts, in terms of conservation, the Japanese Garden is in fair condition and is in need for restoration. It was also altered. Its existence is threatened by its continuous deterioration coupled with the insufficient funds needed for restoration and, later, for maintenance. The garden is similarly threatened by inaccuracies, if ever restored.

The garden needs restoration, which is easy since there are pictures for reference. Most of the original plants are gone but could be replaced because they are available in the locality. The rocks and stone slabs are still intact.

In 2016, pathways, bridges, and waterfalls were fixed initiated by the LGU-Tiwi, Albay. Plants were replanted in some spots where they used to be originally, using old photographs as guide.

### **Mapping and Recording the Intangible Cultural Heritage**

The municipality of Tiwi, Albay—probably because of its geographical location—may have limited intangible cultural heritage, which can be associated to Mt. Mayon. From the cultural mapping perspective, the intangible elements include histories, memories, identities, knowledge, expressions, practices, aesthetics, human organizations, processes, procedures, attitudes, behaviors, values, beliefs, and philosophies (Kalume *et al.*, 2008).

Locals of Tiwi, Albay, also believe in *asuang* and *gugurang*. In Philippine folklore, they are known creatures used to frighten the children, especially if they refuse to obey their elders. For example, in Fray Juan de Plasencia's *Customs of the Tagalogs* published in 1598, *asuang*s were described to be creatures that can fly and eat the flesh of their murdered victim. The *gugurang*, on



**Figure 5.** Japanese Garden

the other hand, is a creature that changes its appearance from a good-looking into an old person to deceive the victim. These are integral in Filipino beliefs.

In various parts of the Philippines, different stories about *asuangs* and *gugurangs* are told from different generations. In Tiwi, Albay, they are believed to be gods that lived in Mt. Malinao and Mt. Mayon respectively. According to the tales of the old folks in Tiwi, Albay, *gugurang* used Mayon to reward and punish the people who live around the volcano. When he sees the people abuse the nature, *gugurang* makes the volcano erupts bursting fire in order to teach the people lesson about taking good care of the environment. However, if he sees the people preserving and taking good care of the environment, he makes the volcano emit water and ash in order to fertilize the soil, hence, making the crops grow. The tales further say that when *asuang* saw *gugurang* using fire from Mayon to control the people, he went to *gugurang* and asked for fire. According to him, he needed fire to keep him warm because he lives near the sea. *Gugurang* refused because he knew that *asuang* was just deceiving him. *Asuang*, persistent to his wicked desire, bribed *gugurang*'s guard to get fire from Mayon. He was, however, caught by *gugurang*, hence, *gugurang* released his wrath upon *asuang* by striking him with lightning. This is, according to the folks, the reason why Mt. Malinao has uneven surface.

### ***Tangible and Intangible Cultural Heritage as Tool for Understanding Tiwi, Albay, Local History***

One of the recent trends in the study of history is giving emphasis on the local history. There are various perspectives, which can be considered in the study of local history. One of which is making use of the tangible and intangible cultural heritage as bases for study. In the case of cultural mapping in Tiwi, Albay, it affirms Young's (2008) statement: "Mapping our cultures in all their degrees and in their depth, keeping our diverse stories and multiple histories interrogating and renewing each other, is a key cultural function of our time." This implies the significant role of cultural mapping in unlocking the history of a certain group of people.

Cook and Taylor (2013) claim that cultural mapping is a chance for people to discover and confirm who they really are, what they believed in, what they consider substantial in manner and in the locale where their lives unfold. The opportunity for exploration on the system they follow and the place where they reside is significantly captured by the tangible cultural heritage identified. The crafts reflecting the influence of Mt. Mayon in the vicinity using clays abundant in the local area captures Cook and Taylor's prerogative on the role of cultural mapping. This, in turn, provides a glimpse of the history of the people of Tiwi, Albay—their very own local history.



Cook and Taylor (2013) further stressed that cultural mapping outlines the singularity of a group of people in a specific locale. The distinctiveness is the result of cultural mapping. This is captured by another tangible cultural heritage identified—the seal of Sangguniang Bayan. The SB seal reflect the landscape and the abundant natural resources of the locale. The Japanese Garden may be reflective of a foreign theme, however, it uses local resources. The beliefs in *asuang* and *gugurang* infer local lore suggestive of the identity of the people.

The cultural mapping in Tiwi, Albay, clarifies the identity of the people. Although it highlights the uniqueness of the people of Tiwi, Albay, from the people of other municipalities in the province, it inseparably linked them together. The human activities, which kept the people engaged provide symbols to who they are and what make them different from the people from nearby communities. Cultural mapping has enriched the historical values and identity of the people in the locale.

The abovementioned claim is related to the stand of the government of the Province of British Colombia, Canada, that “cultural mapping enables people to understand and share their culture as well as re-think of their history and eventually promote creativity and development” (Stewart, 2010). These are all captured by the identified tangible and intangible cultural heritage of Tiwi, Albay, which in turn serve as tool for understanding its local history.

As the people in the locale participated in the identification of both tangible and intangible cultural heritage specifically related to Mt. Mayon, they were exposed and immersed to their own history, customs, traditions, and even legacy, hence, aided in developing awareness and eventually understanding and appreciation of who they are. Larkin (1992) expressed that society has to be considered as monolithic structure due to its vulnerability to external influences. With cultural mapping, the people in Tiwi, Albay, may be inclined to outside influence; however, they can always preserve their own heritage.

Cultural mapping as tool for understanding local history of Tiwi, Albay may similarly preserve their heritage. This can be manifested through the stories attached to a certain cultural heritage whether tangible or intangible. The stories reflect the extensive legacy of previous generations, which in turn contains an affluence of facts and stories that supports the

revelation on how societal changes impacted the lives of ordinary people.

The cultural mapping effort is responsive to UNESCO’s efforts in the preservation of cultural heritages. One of these, according to Skounti (2009), is the standardization of activity to assist the member communities in the preservation of heritage. He concluded, “What within a culture was ripe for new functions or meaning...is perceived as cultural heritage worth preserving.” This aptly summarizes the identified cultural heritage of Tiwi, Albay, related to Mt. Mayon.

## Conclusion and Recommendations

The cultural mapping in Tiwi, Albay, had identified four tangible and one intangible cultural heritage. The limited number of tangible and intangible elements is due to the limitations set by the study that they must be related to Mt. Mayon. The results of the study aptly capture the definition of culture from the ASEAN Declaration on Cultural Heritage. As tool for understanding local history, it provides a glimpse on how things were done in the past and explores the possibility of their relevance in the present-day problems and concerns. It is therefore recommended to expand the study by mapping the cultural tangible and intangible elements which are not only limited to Mt. Mayon. The expanded scope of the future study may be anchored on the definition of cultural heritage based on the ASEAN Declaration of Cultural Heritage published in 2002. The studies, which may be conducted in the future can likewise include the development of didactic tools for raising awareness of the younger generation on local history. At the same time, the tools may serve as heritage transmission instrument. The future study may also consider the shift in the focus wherein toolkit may be developed collaboratively with the local communities using the local dialect. The future studies on cultural mapping may explore the use of GIS for a more comprehensive visualization of the tangible assets.

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