ICH INVENTORY MAKING

{ The Philippine Experience }
The National Cultural Heritage Act of 2009 provides for the protection and conservation of the national cultural heritage, strengthening the National Commission for Culture and the Arts and its affiliated cultural agencies.

Republic Act 10066
Definition of Terms – shall refer to the practices, representations, expressions, knowledge, skills – as well as the instruments, objects and artifacts associated therewith, that communities, groups and individuals recognize as part of their cultural heritage, such as: (1) oral traditions, languages, and expressions; (2) performing arts; (3) social practices, rituals, and festive events; (4) knowledge and practices concerning nature and the universe; and (5) traditional craftsmanship.

Section 3
National Inventory of Intangible Cultural Heritage –
The appropriate cultural agency shall closely collaborate with the UNESCO National Commission of the Philippines in safeguarding intangible cultural heritage in the Philippines. The Philippine Intangible Cultural Heritage Committee established by the UNESCO National Commission of the Philippines shall continue to take lead role in implementing the provisions of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage with particular attention to Article 11 to 15 of the said Convention.

Section 19
Early initiatives
Surat of the Hanunoo Mangyan

Darangen Epic of the Maranao
Harvest ritual of the Ifugao

Yakan wedding
Antipo, Lenten ritual of the Tagalog

Pahiyas Festival of the Tagalog
Agsana salt-making of the Ilocano
Tangible and Intangible
Rice Terraces of the Philippine Cordilleras
Declared a World Heritage Site in 1995
Punnuk Tugging Ritual
The punnuk is a tugging ritual among the residents of three communities in Hungduan, Ifugao. It is performed at the confluence of Hapao River and a tributary as the final ritual following the rice harvest. Its consummation brings to a close the agricultural cycle and signals the beginning of a new one.
The Tugging Rituals and Games of Cambodia, the Republic of Korea, the Philippines and Viet Nam were inscribed on the Representative List of the Intangible Cultural Heritage of Humanity in 2015.
{ The present
VIICH
Abra  
Batanes  
Batangas  
Ifugao  
Ilocos Sur  
Kalinga  
Mt. Province  
Marinduque  
Mindoro  
Nueva Vizcaya  
Palawan  
Panay  
Agusan  
Cotabato  
Davao del Sur  
Lanao del Sur  
Tawi-tawi  
Sulu  
Zamboanga del Norte  
Zamboanga del Sur

**Oral Traditions and Expressions**

41 entries
<table>
<thead>
<tr>
<th>City</th>
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<td>Nueva Ecija</td>
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<td>Pampanga</td>
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<td>Camarines Sur</td>
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<td>Cebu</td>
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<td>Iloilo</td>
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<td>Samar</td>
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<tr>
<td>Basilan</td>
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<tr>
<td>Bukidnon</td>
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<td>Cotabato</td>
<td></td>
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<tr>
<td>Lanao del Sur</td>
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</table>

Performing Arts 10 entries
Abra  
Apayao  
Batanes  
Benguet  
Cagayan  
Ifugao  
Ilocos Sur  
Ilocos Norte  
Isabela  
Kalinga  
Marinduque  
Mt. Province  
Nueva Vizcaya  
Mindoro  
Palawan  
Pampanga  
Rizal  
Camarines Sur  
Iloilo  
Bukidnon  
Davao  
Lanao del Sur  
Maguindanao  
North Cotabato  
Sultan Kudarat  
Sulu  
Tawi-tawi  
Zamboanga del Norte  
Zamboanga del Sur  

Social Practices, Rituals & Festive Events entries

246
Abra
Batanes
Bukidnon
Mindoro
Palawan
Davao
Davao Oriental
Davao del Sur
Sultan Kudarat
Tawi-tawi

Knowledge and Practices concerning Nature and the Universe

26 entries
Abra  Basilan
Batanes  Davao del Sur
Bulacan  Lanao del Sur
Ifugao  Maguindanao
Ilocos  North Cotabato
Kalinga  Sarangani
Marinduque  Sulu
Laguna  Tawi-tawi
Quirino  Zamboanga
Quezon  39 entries
Samar

Traditional Craftsmanship
{ 361 entries}
Approaches in inventory making
Library research

ICH Unit – Special Collections Library
The mats are woven, given to Pandanus dubius in Suri, a local plant. There are a few examples of traditional weaving techniques in the area. The image shows women engaged in weaving activities, focusing on the craft and expertise passed down through generations. The profession is now on foot to encourage the use in weaving centers.
Field research and documentation

Recording of Dulimaman epic, Cabugao, Ilocos Sur
Kinarubong Lenten practice,
San Jose, Camarines Sur
Moryonan Lenten Rites,
Mogpog, Marinduque
Lami-lamihan Festival, Lamitan, Basilan
Sublian Festival,
Batangas City
Hagop Ritual (house blessing), Hungduan, Ifugao
Summary inventory form
INTANGIBLE CULTURAL HERITAGE
National Commission for Culture and the Arts
 Intramuros, Manila

Philippine Inventory of Intangible Cultural Heritage (PIICH)
SUMMARY INVENTORY FORM
No. 178 *

1. Identification
A. Name of ICH Element: Tagalog Morynon (Devotion)

B. Domain** (see below): Social Practices

C. Name of Community: Tagalog

D. Geographic location: Marinduque

E. Date, Frequency, Institutional: Holy Week, yearly

F. Person(s) and Organizations Responsible:

1. Bodies:
   Provincial government

2. Resource persons directly participating:
   Tagalog of Marinduque

3. Resource persons:
   Senen M. Livelo (Mogpog mayor, 2015),
   Jose Sadia (Gasan historian),
   Miguel Magalang (National Museum, Boac),
   Ildefonso "Ding" Go

2. Description
   A. Brief description of the element:
   The morynon is a local devotion of prayer practiced by the people of Marinduque. A patron or morynon makes a solemn promise, usually called a "putong," to ask for a favor or to express one's gratitude to God. One may ask for good health for his family or to thank the Lord for the arrival of a new child. A common denominator amongst local practices is that part of the promise is to keep a daily record of one's daily prayers. The morynon usually involves the whole family, and the practice is handed down from one generation to another. The person who initiated the morynon is usually the father or the oldest male member of the family, and the daily prayers are recorded in a notebook or a small ledger.

   B. Historical context:
   The practice of the morynon has been carried on by the people of Marinduque for generations. The morynon is a local adaptation of the Christian practice of making a solemn promise to God, usually in response to a need or a request for help. The practice has been handed down from one generation to another, and it is still widely practiced in Marinduque today.

   C. Traditional description:
   The morynon is a personal and familial practice that involves a daily record of prayers and commitments. It is a way of expressing gratitude to God for His blessings and a means of seeking His protection and guidance. The practice is rooted in the Christian tradition of making a solemn promise to God, usually in response to a need or a request for help. The practice has been handed down from one generation to another, and it is still widely practiced in Marinduque today.

   D. Cultural significance:
   The morynon is an integral part of the Marinduque culture and is deeply rooted in the Christian faith. It is a way of expressing gratitude to God for His blessings and a means of seeking His protection and guidance. The practice is passed down from one generation to another, and it is still widely practiced in Marinduque today.

   E. Transmission and perpetuation:
   The morynon is transmitted through oral tradition and is passed down from one generation to another. It is practiced by families and communities, and it is an important part of the Marinduque cultural heritage.

3. Bibliography

   *Note: The ICH inventory form specifies that this practice is recorded in the context of the name of Jesus’ passion and death in Holy Week. Work for the Province of Marinduque is assisted by the provincial government in the direction of state leadership.

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The morynon is recorded in the context of the name of Jesus’ passion and death in Holy Week. Work for the Province of Marinduque is assisted by the provincial government in the direction of state leadership.
E. Status (Explanation, if applicable)

LEGEND: still being practiced, viable; threatened; not practiced

**STILL BEING PRACTICED**

<table>
<thead>
<tr>
<th>F. Sustainability and possible risks of disappearance, pressures or constraints:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Religion</td>
</tr>
</tbody>
</table>

“In view of the tremendous physical challenges the *morions* must put up with seven performance days, the intense heat of a Philippine summer, multiple layers of costuming, heatstroke-inducing headpieces and masks—anything less than a powerful motive would not be reason enough for them to commit themselves to it.”

Ironic it may be that the moryonan practice is not always warmly welcomed by the priests who administrate the church of Mogpog, San Isidore Church. The

| 2. Armed conflict |

| 3. Language |

| 4. Economic/technological |

*Economic and technological shifts can either promulgate or challenge the practice of the moryonan.*

Financial status has hindered some participants from fulfilling their commitments.
during the 1950’s and early 1960’s. This called for acquiring of more ornamental costuming such as masks with Roman headgear, expensive body costumes that includes a cape, breastplate, leggings, sandals, accoutrements like shields, manacles, swords and lances. It is not necessarily required to be in a fully formed costume, rather it is a social norm.

The local government has initiated a sustainable program under TESDA with regard to mask making. The tradition of morion mask making using wood is now formally taught among Mopog locals. About 30 students attend these classes with expert morion mask carvers as their teachers. The outcome of these classes are exhibited in the plaza during the Holy Week.

In the farther mountainous part of Mopog, dapdap trees are being时节。The primary and preferred wood variety is gradually becoming difficult to acquire due to the installation of cellular sites in these areas. Carvers prefer the dapdap trees from the mountains as opposed to the ones that grow on the river. The mountain type grows taller than the river type. The river type also tends to retain a musky smell.

5. Climatic

In November 2016, Marinduque was hit by Typhoon Nina. Because of this natural disaster, economic activities slowed down and affected distribution of materials and transportation with the larger part of Luzon.

6. Difficulty in documentation

One of the religious activities of the morionan is the ‘pagbalig sitab’ or the breaking of the spear of Longinus. This is done during the evening mass on Black Saturday. Right before the lights turn on, the spear is broken into pieces by Longinus. When the lights turn on and the Gloria is sung, he immediately runs out of the church, leaving all the broken pieces behind for the parishioners to grab. Proclaiming that Jesus is resurrected.

7. Tourism

Since the 1970s, the community capitalizes on the Moriones Festival as it is visited by thousands of tourists every year. In Balancan, the government installed a large cement sculpture depicting the pugotan. Around the traffic circle where this sculpture was placed, stores selling moriones memorabilia and souvenirs – paper maché moriones, morions on banners, paintings, refrigerator magnets, etc. are scattered.

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13 2015 NCCA Field Work Interview with Jose Manoy of Bgy. Isok, Boac
14 They said that a piece of the broken sitab (spear) is like a good luck charm especially for good business.
IV. Safeguarding Measures

Proposed or on-going activities (i.e. management, transmission, documentation, promotion, etc.)

A city ordinance in the Municipality of Mogpog has recently been passed. This provides guidelines and protects the welfare of moryonan penitents.

On-going is the UNESCO nomination dossier that aids to recognize the significance of the moryonan.

Recorder: Dr. Jesus T. Peralta

Institution: NCCA

Date: 9/7/2007

File reference number: 178

Researcher: Carla Michaela E. Escueta

Date: March 2016 – April 2017

PHILIPPINE INVENTORY OF INTANGIBLE CULTURAL HERITAGE

AN UPDATED COMPILATION

Recorded by
Dr. Jesus T. Peralta

Updated by
Carla Michaelt E. Escueta
Raquel C. Gocuyo
Jesusa L. Paquibot
**DOMAIN I**

**ORAL TRADITIONS AND EXPRESSIONS**

INCLUDING LANGUAGE AS A VEHICLE FOR INTANGIBLE CULTURAL HERITAGE

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<th>Code</th>
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<td>039</td>
<td>Bicolano Sayo (Devotion Rite); Camarines Sur; Luzon</td>
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<td>Gaddang Bivag Anni Malana (Epic); Isabela, Mt. Province, Ifugao; Luzon</td>
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<td>'Pwak/Ikalaban Origin Myths: Nueva Vizcaya; Luzon</td>
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<td>Ifugao Alim (Epic Chant); Ifugao; Luzon</td>
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<td>Ilocano/Tinguian Biag ni Lamang (Epic); Ilocos Provinces, Abra; Luzon</td>
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<td>Kalinga Laj (Song); Batanes; Luzon</td>
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<td>Kalinga Ulatam (Epic); Kalinga; Luzon</td>
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<td>211</td>
<td>Kankanay Baya’o (Dance); Mt. Province; Luzon</td>
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<td>060</td>
<td>Maguindanao Legend of Bantugan; Maguindanao, Cotabato; Mindanao</td>
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<td>Sama Dilaut M'traj (Epic); Tawi-Tawi; Mindanao</td>
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<td>Tagalog Pasion (Holy Week Rite); Country-wide</td>
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**DOMAIN II**

**PERFORMING ARTS**

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<td>Maranao Singkil (Dance); Lanao del Sur; Mindanao</td>
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<td>Tagalog Moros y Cristianos (Street Drama); Tagalog Areas; Luzon</td>
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<td>Waray Kuratsa (Dance); Samar; Visayas</td>
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<td>295</td>
<td>Yakan Traditional Music; Basilan; Mindanao</td>
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<td>Zarzuela (Musical Theatre); Manila, Pampanga, Bicol, Iloilo, Cebu; Country-wide</td>
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## Domain III: Social Practices, Rituals, and Festive Events

### Social Practices

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<td>311</td>
<td>Akhaun Atni-Thal Festival; Aklan; Visayas</td>
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<td>084</td>
<td>Ayangan Igagao Agricultural Rituals; Igagao; Luzon</td>
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Definition of Terms – (ee) “National Portal Cultural Databank” refers to the specific domain in the Commission’s intranet for cultural information that is accessed only internally with control and confidentiality.

Section 3
Information sharing
Enumerations from the
Philippine Inventory of Intangible Cultural Heritage

Edited by
Jesus T. Peralta
Buklog Rites

SABANON, ZAMBOANGA DEL NORTE AND ZAMBOANGA DEL SUR PROVINCES, WESTERN MINDANAO ISLAND, SOUTHERN PHILIPPINES. The buklog is the most spectacular ritual of the Sabanons.

An unusually high buklog being constructed in Zamboanga by the Sabanons.

THE BUKLOG is a multi-purpose complex of rituals held for prestige, thanksgiving, curing of an illness, exception for a new home, final blessing of an honored guest, elevation of a new member (leader), even rites for a recently dead infant.

A single occasion may last for days, even months or years, like the paluma version.

Some of its versions include:

- **Menonon** — performed to greet house-comers on a new vicinity, or lighting a new rice field.
- **Gangog**/Buklog pinyan/Buklog danggo/Jinyan — a prestige feast of an important individual.
- **Manganzawa/Manganzowa** — done to appease spirits after an illness.
- **Paluma** — performed to honor the spirits of the dead.
- **Pamala** — held for the recently dead.
- **Plambo** — done after a good harvest.
- **Pelohob** — done on the death anniversary of grandparents, loved ones.
- **Demon** — performed for the final or secondary board of a fourteen.
- **Saruya genan/Baruna** — held for the recovery of the sick.
- **Gaus** — done as thanksgiving for a bountiful harvest.

The buklog menonon observes a series of rituals before the actual rite. It is usually done in December or January when people are free from agricultural work. This lasts for about seven days. The community and visitors from other villages are fed all throughout the event. For this, pigs, cattle and chickens are butchered.

First, they erect a *salingang*, a small offering platform resting on four small posts. The posts are tied together at the bottom. This is done before and spread out in the morning to support an offering stand. This is a sign for people to assemble for the start of the buklog. No offerings are placed yet. The next day, another offering stand, *maopyan*, is built near a stream. This is where offerings of chicken, eggs, rice and bean-cut chow are placed. Its posts are also tied together as a sign that the buklog is about to begin. The offerings are to prevent the marubasa spirits from coming to the ceremony or else negative things might happen.

Other stands are erected for the barrier offerings such as the *buklog* which are single layer offering stands with four posts woven into the ground and covered with a mat of grass or coconut leaves. This is the genan saco for *salingang*, *salingang* and *baruna* stands. Stands are placed on the east and on the western side of the house. A bamboo beam is placed across the front porch of the house and the opposite side to the other side so that the *marubasa* (transfomation) spirit will not attend. This spirit is believed to have the capacity to turn the buklog and the people into stone.

Then the distinctive features of the ritual, the buklog, is built. This is a structure raised some 10 to 30 feet high, consisting of a highly flexible platform, supported at the corner and edges by upright posts. A long pole is passed through the middle of the platform and extends like a sawtooth upwards. Below, on the ground where it emerges, is a short horizontal thick bowed log. The log has arcs a trench filled with empty jars that act as resonating chambers. This pole is connected to the flexible platform that rises and drops when dancers simultaneously jump from the edges to the center on top of the platform. The resonating booming sound when the pole hits the log invites people to come and join in the ritual and festival.

A rattan strip is strung across the platform on which new clothing (not yet worn) are suspended as decoration. This signals to the gods that an important ceremony is being held.

The ritual starts with the genan, the evening of the ritual of cattara by the bowmen on top of the buklog. The **buklog mabatik** (called *maopyan*, if male; *menanant*, if female) goes up the buklog to start the ritual opening.
“Many living traditions may have lost much of their sheen due to the inroads of modern times, yet they still display vibrancy and intimate a glimpse into the beauty of their traditional sources. While merely vestiges remain after the ravages of time and change, these still divulge the creative artistry of common people, who through their daily activities celebrate life and humanity without consciously thinking about the value of their seemingly simple acts.”

Jesus T. Peralta
A weaver rinsing dyed fibers in a stream in Lamdalag, Lake Sebu, South Cotabato.
An elder after performing a healing ritual at the *ator*, a social-political structure in Mt. Province.
On Maundy Thursdays, from early morning until noontime, the *sayo* women visit houses for alms for the church.
Only a handful of *plateros* (metalsmiths) continue to produce religious art in Manila.
Boys assist in carrying and arranging in rows prestige rice right after harvest in Ifugao.
Teofilo Garcia, National Living Treasure, makes functional and elegant headpiece using native gourd with subtle bamboo weave for accent.
Presented at the Seminar on Intellectual Property and Traditional Cultural Expressions Roundtable 2

Protection of Traditional Cultural Expressions: Practical Experience, Initiative and Projects
Geneva, June 8-9, 2017

by Cecilia V. Picache

Photographs by Renato S. Rastrollo and Cecilia V. Picache
Intangible Cultural Heritage Unit
National Commission for Culture and the Arts
Republic of the Philippines
Maraming salamat.