



MUSEO MARITIMO
ASIAN INSTITUTE OF MARITIME STUDIES



TIMON

THE PROCEEDINGS OF
THE PHILIPPINE MARITIME
HERITAGE FORUM

Volume 3

TRANSCRIPTION OF THE 7TH PHILIPPINE MARITIME HERITAGE FORUM

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PHILIPPINE MARITIME
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TRANSCRIPTION
FROM THE
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Volume III

About the Proceedings

In accordance with the vision of the Asian Institute of Maritime Studies (AIMS) to become the “Home of Maritime, Engineering, and Heritage Knowledge Exchange”, the AIMS Museo Maritimo has annually organized the Philippine Maritime Heritage Forum since 2015. This initiative aims to build up the overall knowledge and facilitate the continuous dialogue on Philippine maritime heritage and industry.

Since 2015 the forum gathered respectable historians and academicians, industry leaders, and maritime professionals to share their knowledge regarding the maritime heritage and industry of the Philippines.

In celebration of this achievement, AIMS Museo Maritimo established *Timon: The Proceedings of the Philippine Maritime Heritage Forum* which publishes annually.

A proceedings that summarize the content of the forums into research material is necessary to facilitate further research relating to maritime heritage and industry. This endeavor supports researches for academic and policy-making purposes.

The term *Timon* means rudder in Filipino. Similarly, the proceedings hope to become an instrument to spread awareness which serves as a foundation for the succeeding forums. It will guide various stakeholders in the maritime industry such as policymakers, seafarers, shipping companies, maritime institutions, and maritime historians.

Foreword

Dear Reader,

It is with great pride and honor that we present the transcription of the 7th Philippine Maritime Heritage Forum Conference Proceedings. The third volume will contain narrations from the previous custodians of AIMS Museo Maritimo. This special anthology will narrate the history of the museum for the past ten years. The proceedings is a material for further research relating to maritime heritage and industry. Its purpose is to spread awareness and serve as a foundation for the succeeding forums.

The whole team of Museo Maritimo would like to express our deepest gratitude and regards for sharing with us your time in appreciating the rich maritime legacy of the Philippines. We will treasure your interest and commitment in reading the second volume of the proceedings.

We would also like to send our gratitude to our authors who supported this undertaking and shared their knowledge and expertise. Their efforts and support enabled us to complete the first volume and fill it with rich and different themes.

Above all, we will forever be indebted to them for joining us in our endeavor of creating a reference material for the continuous exchange and dissemination of maritime heritage and industry thereby spreading the wonders of the Philippine

maritime past. Without their cooperation and commitment, the entire first volume of the proceedings will not be possible.

Lastly, none of this will be possible without the support of our Vice President for Student Services and Development Ms. Janet Abuid-Dandan, and CLAMS Dearn Mr. Juan Martin R. Guasch. The direction and diligence they provided were crucial in the accomplishment of the proceedings.

On behalf of AIMS Museo Maritimo, we would like to thank you for joining us in our endeavor of spreading and experiencing the vast wonders and richness of the Philippine maritime heritage and industry. We hope that you will enjoy the proceedings.

Sincerely,

Daryl Lorence P. Abarca
Editor

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Preface

The Asian Institute of Maritime Studies (AIMS) Museo Maritimo annually organizes the Philippine Maritime Heritage Forum in accordance to its objective to become the “Home of Maritime, Engineering, and Heritage Knowledge Exchange” in the country. Since the first maritime forum, Museo Maritimo organized the framework and themes based on the historical progression of Philippine maritime history. The following are the themes of the previous forums:

1st Philippine Maritime Heritage Forum

Balik-Tanaw: Retracing Our Connections with the Sea

2nd Philippine Maritime Heritage Forum

Akulturasyon, Tradisyon at Bagong Nasyon: Forming the Filipino Nation through Time and Tide

3rd Philippine Maritime Heritage Forum

Mastering the High Seas: The Development of the Philippine Maritime Industry

4th Philippine Maritime Heritage Forum

Voyages beyond the Shores: Maritime Movements in the Age of Globalization

5th Philippine Maritime Heritage Forum

The Philippines as a Maritime Nation: Early Maritime Accounts and Contemporary Opportunities.

6th Philippine Maritime Heritage Forum
The Gateway of the East: Surveys and Reflections on
Philippine Maritime Issues and History

The first to third forum surveyed the progression of the Philippine maritime history from its early history to the formation of the Philippines as maritime nation. On the other hand, the fourth and fifth forum covered the maritime status of the Philippines in the contemporary period. It focusses not only on the maritime history of the Philippines, it also encompasses the opportunities and the future of the Philippines as a maritime nation with its maritime past in the backdrop.

As an archipelagic nation located in the intersection of major trade routes and strategic bodies of water, the history of the Philippines and the Filipino people was shaped and defined by its maritime geography and features. From the Ancient Balangays and Spanish Galleons up to the modern freighters, the Philippines have always been a nation of seafarers.

This proceedings serves as a way to build up the overall knowledge and facilitate continuous dialogue on Philippine maritime history. Most importantly, it is an introspection to the achievement of the museum in the past ten years and its current direction. It is part of our continuous effort to curate a maritime narrative for the country while incorporating the insights from all the individuals that became part of the museum.

Ang BANGKA sa Kuwento ng mga Pilipino (Towards Creating a National Maritime Narrative)

Prof. Michael Charleston “Xiao” B. Chua

[Introduction to the Speaker] There are a lot of questions about whether the Philippines is a maritime nation. Today, we will hear the insight of a distinguished historian about why the Philippines is a maritime nation. Our keynote lecturer has been part of Museo Maritimo. He already shared a lecture in our museum last 2018. He is a well-known public historian, professor, and TV personality. He is one of the most active promoters of history using different platforms such as social media, television, and print to educate all of us.

He is conferred with the Distinguished Service Cross of the International Order of the Knights of Rizal in 2017, and an Outstanding Tarlaqueño Awardee for 2016. He is currently the Assistant Professor Lecturer at De La Salle University in Manila. He is a candidate for a Doctor of Philosophy in Anthropology at the University of the Philippines Diliman and has earned his Master of Arts in History at the

University of the Philippines, Diliman. Ladies and gentlemen let us all welcome Prof. Michael Charleston “Xiao” B. Chua.

[Prof. Michael Charleston “Xiao” B. Chua]

The entire presentation of Prof. Michael Charleston “Xiao” B. Chua can be access in the link and QR code below.



Link: bit.ly/mmforum7pres1

Maritimo from 2012 to 2014: Maritime Narratives through Museo Maritimo and Archaeological Evidence

Mr. Gregg Alfonso G. Abbang

[Introduction to the Speaker] Our first guest speaker is a Museum Researcher II from the Archaeology Division of the National Museum of the Philippines. He graduated from the Polytechnic University of the Philippines with a bachelor's degree in History. He is pursuing his master's degree in Anthropology at the University of the Philippines Diliman. Currently, he is involved in the restoration of the Archdiocesan Shrine of Our Lady of Caysasay in Taal, Batangas. He is also the Researcher-in-charge of the Robert Bradford Fox National Archaeological Repository of the National Museum of the Philippines. He is the first person who headed AIMS Museo Maritimo when it was founded in 2012. Today, he will present a presentation titled "Maritime Narratives through Museo Maritimo and Archaeological Evidence." Ladies and gentlemen, it is our honor to introduce Mr. Gregg Alfonso G. Abbang. Let's give a (big) round of applause.

Introduction

Good morning, everyone! I would like to take this opportunity to thank everyone for having me here. If I am not mistaken, it has been more than five years.

My presentation is entitled Maritime Narratives through Museo Maritimo and Archaeological Evidence. There will be two points in the presentation. For the first point, I will discuss the first two years of the museum, and then for the other part, I will discuss some of the archaeological evidence we have in the Philippines.

Museo Maritimo: Its Beginning and Early Years

The museum's creation was a collaboration between the Asian Institute of Maritime Studies (AIMS) and the Hiniraya Cultural Heritage and Development Foundation, Inc. Dr. Arlene Abuid-Paderanga represented AIMS, and Gina Barte represented Hiniraya (Figure 1). The project was launched on March 23, 2012 at the Philippine Trade Training Center. During that time, I was not yet a part of AIMS. I entered the museum in August 2012, and the project was already ongoing.

Museo Maritimo opened to the public on October 11, 2012. Why that date? I remember Dr. Arlene Abuid-Paderanga mentioned that the number was memorable since the date format's numerical sequence showed "10-11-12." Dr. Mina Gabor, former Secretary of the Department of Tourism, graced the museum's public opening. Gina Barte and Teresita Pagulayan of Hiniraya and Ronel Gillesania of AIMS facilitated the museum's creation (Figure 2).

Museo Maritimo was under the Office of the President – Special Projects Office. I am not sure if that is still the arrangement today, but special projects were under the President's direct supervision back then. Here is a list of persons who became part of the museum between 2012 and 2014, with Ronel Gillesania (executive director), Angelo Bautista (graphic artist), Ma. Luisa Confesor, and Roselle Katherine Hipolito as some of the pioneers. I was not the first person who came here. The team expanded with the addition of personnel, including me, Pat De Vera, Joel Japay, and Rizalyn Sanvictores, among others. We also had student assistants who assisted in special projects and museum activities. For Hiniraya, three persons, or four actually, represented the organization. Aside from Gina

Barte and Teresita Pagulayan, April Sumaylo (project development coordinator) and Rey Santiago (archaeologist and consultant) shared their expertise in building the maritime museum.

A vision, mission, and goals were essential for creating a museum to guide its direction. Museo Maritimo's vision is to become "The North Star of Philippine Maritime History" as it aims to become one of the leading institutions in studying maritime history and serving as a repository of maritime-related objects. Its mission is to honor the nation's maritime heritage by being a platform for maritime heritage information. The gist of the museum's goals is to make seafaring known to the public as a reputable profession in the modern sense.

Some of the key sections of the museum are indicated below. Though these were the sections I placed, I believe Museo Maritimo now has a different classification on how the objects or the sections are labeled. In this presentation, I categorized the sections as follows:

- Pre-colonial period, with replicas of the Manunggul Jar, stone tools, and tataya or local tradition boat of Ivatan for fishing;

- The advent of the Spaniards, with a replica of the Nao Victoria and a sculpture of Enrique de Malacca;
- Modern/contemporary period, featuring the pillars of the Philippine maritime industry, the Philippine Coast Guard, and Life at Sea;
- Historical Timeline of the Philippine Maritime Industry

Some objects we can see were loaned from Antonio Araneta's personal collections. One of these is the statue of Fr. Odorico of Pordenone, which welcomes visitors at the entrance, and the statue of Enrique de Malacca, one of the museum's central figures. It highlights Enrique as a Southeast Asian that first circumnavigated the world.

We added sections or modules inside the museum and enhanced the depth of its narrative. While the museum's design is visually appealing, if someone is from the academe or interested in history, they will notice the need for more content in some modules or sections. I created the map featuring the traditional boats in the Philippines by incorporating and modifying the donated illustration of Rey Santiago. Then, I added the method and techniques of construction of the Butuan boat or balangay for the pre-colonial section of the museum.

In the modern or contemporary period section, we have pillars of the maritime industry like Capt. Gregorio Oca, Capt. Benjamin Mata, Vicente Aldanese, Vicente Madrigal, Ambassador Carlos Salinas, Tomas Cloma, and Engr. Felix Padilla. Then, we have the interactive module for kids, as seen in the photo, so that young visitors can appreciate the maritime museum since they are not yet into history at a young age and are still quite playful. So, this part was dedicated to them when AIMS had the museum constructed. The Life at Sea section allows non-seafaring people to appreciate the nautical instruments that modern seafarers learn to use.

The Philippine Coast Guard (PCG) module was an addition when I became part of the museum. The module highlights the PCG in terms of their contribution to the maritime industry and complements the interactive module part of the museum. Viewing the historical timeline of the Philippine maritime industry section, if participants want to check this out later on, starts from the right-side panel to the left due to the counter-clockwise arrangement of the museum's sections. The section is not part of the original construction of the museum, so we added this to highlight some of the milestones of the Philippine

maritime history and industry from the pre-colonial period to the Spanish period and the contemporary period. Some of the milestones here were the Manila galleons, the Filipino shipbuilders as part of that history, the establishment of the Philippine Merchant Marine Academy, the creation of the Bureau of Navigation in the American period, and the Gremio de Marineros Mercantes de Filipinas (Filipino Seaman's Guild) Strike (Manzano, 2018; Richardson, 1984) and the Christmas Eve Fiasco, which affected the shaping of the Philippine maritime industry. Also, the completion of the Port of Manila and the emergence of new Filipino figures in the maritime industry like Engr. Felix Padilla, founder of the Naval Architecture and Marine Engineering Institute, and Tomas Cloma of the Philippine Maritime Institute. Other milestones also were the formalization of the profession of seafarers and the creation and improvement of laws regarding seafaring and the maritime industry.

The other key section of Museo Maritimo was the diorama of the old port of Manila, constructed by Rey Santiago. Museo Maritimo would like to highlight the importance of Manila during the pre-colonial and Spanish colonial periods as a commercial hub of maritime transactions in

the Philippines. We also added sections on the customs and tariffs in ancient times and the development of AIMS and the Philippine Seafarers Training Center. Last is the memorabilia section of Capt. Wilijado Abuid, one of the founders of AIMS and father of Dr. Arlene Abuid-Paderanga.

The activities and projects of Museo Maritimo in the first two years were planning sessions (Figure 3) and museum visits as benchmarking. We created the KasaysaRUN, a fundraising event for the museum. Since it is a private museum, we needed to generate funds to develop and maintain the museum. We also had a museological training at Angeles City, Pampanga in March 2013 and an art exhibition, Kung sa Tambobong, in September 2013. The latter featured the visual artist Ernie Patricio, a native of Tambobong (now called Malabon). Another project was the special screening of Captain Phillips in October 2013. We attended the ICOM Philippines' International Museum Day Forum at De La Salle University in June 2014. And, of course, museum tours for AIMS' internal and external clients (Figure 4).

Maritime Narratives through Archaeological Evidence

Two replicas of archaeological objects featured in the museum are the Manunggul Jar and the balangay. From this point, I will discuss some of the archaeological evidence excavated in the Philippines, allowing us to have a glimpse of the country's maritime narratives. I will not discuss the Butuan boat anymore because, if I am not mistaken, it was already presented before by Dr. Ligaya Lacsina, the authority on this particular topic.

What do archaeological evidence show or tell us about the Philippines' maritime narrative? Let us see. First is the Manunggul Jar (Figure 5), an earthenware secondary burial jar considered a National Cultural Treasure or NCT. Being an NCT means the object has an outstanding historical, cultural, artistic, and scientific value (Bautista, 2013; National Cultural Heritage Act, 2009). This one is from the late Neolithic Period, dated 890 to 710 Before Common Era or BCE (Dizon, 2011; Fox, 1970, p. 40). The burial jar was excavated in 1964 at the Manunggul Cave of Lipuun Point in Quezon, Palawan. However, as early as 1962, Robert Fox, one of the pioneer anthropologists in the Philippines, already started exploring and excavating the Tabon Cave Complex in Palawan. This year, we are

celebrating the 60th anniversary of the archaeological exploration of the Tabon Cave Complex.

The jar has a height of 66 cm and a maximum body width of 51.5 cm. An earthenware secondary burial jar contained the bones of the dead. After the initial inhumation of the deceased's skeletal remains, they were placed inside the burial jar. The jar has an incised curvilinear motif, a wave-like design alluding to water, and is applied with hematite or red ochre. It features a ship-of-the-dead on the lid, which is, in an archaeological context, one of the most excellent displays of craftsmanship of a late Neolithic culture in Southeast Asia (Fox, 1970, p. 112). Aside from the Manunggul Jar, we do not have other artifacts with this similar feature that have been systematically excavated. As can be seen, there are two figures aboard the boat. They are presented in crossed arms with bands around their head, a common mortuary practice in the Philippines (Dizon, 2011, p. 56). The spirit boat has a carved prow and eyes. This zoomorphic feature can also be seen among Sama of Sulu and Ibans of Malaysia, as pointed out by Dr. Eusebio Dizon in one of his publications (2011, p. 57). The boatman at the back is depicted as steering the ship—not paddling—guiding the soul of the dead to the afterlife.

The Tabon Cave Complex in Quezon, Palawan is a limestone formation. The National Museum of the Philippines (NMP) initially explored and investigated it from 1962 to 1966. Currently, 29 caves have been identified in the complex, but only 16 were excavated (National Museum of the Philippines, 2021a). The Tabon Cave Complex's systematic excavation revealed archaeological deposits that spanned at least 50,000 years and yielded the oldest evidence of modern human habitation in the Philippines—the Tabon Man. The radiocarbon dating and comparative examination of the sites and artifacts set the chronology of the Tabon Cave Complex's jar burial tradition between 890 BCE to 300 Common Era or CE. Shown here are images of some of the caves in the Tabon Cave Complex excavated by the NMP in the 1960s—Tabon Cave, Manunggul Cave, Tadyaw Cave, and Rito Fabian Cave.

Next is the Banton boat-shaped coffins (Figure 6) from Romblon. NMP archaeologists systematically retrieved these coffins at the Guyangan Cave System in Banton, Romblon. The Guyangan Cave System is declared an Important Cultural Property or ICP, but unlike the Tabon Cave Complex, it has yet to be well-explored up until now.

There are still a lot of unidentified caves possibly containing archaeological materials like wooden coffins and ceramics, which can help add depth to the archaeology and maritime history of the Philippines. These are secondary burial coffins, meaning only the bones are placed inside, dated 13th to 14th century (Evangelista, 1966). The archaeological investigations of the Banton coffins coincided with the exploration of the Tabon Cave Complex in the 1960s. The Banton coffins were crafted using hollowed-out wooden logs, wherein a log was split into two and its interior carved. They have a triangular lid and feature unique motifs of reptiles, such as snakes, lizards, and crocodiles. The boat coffins generally can be found in burial caves or rock shelters.

In the 1960s, the NMP systematically retrieved 14 boat coffins in Banton (Cultura, 2022). These have associated grave goods like ornaments, carnelian and glass beads, and 13th-to-14th-century Chinese and Thai ceramics and contained human bones with modified skulls (Evangelista, 1966, p. 8). The hardwood used was *Vitex parviflora*, locally known as mulawin (Evangelista, 2001, p. 5). Boat coffins of other regions in the Philippines utilize a different wood; hence, it depends on the availability of a particular

wood in an area. The boat coffin burials' existence was discovered as early as the late 19th century when foreign explorers visited and surveyed the archipelago. This tradition is evident in different parts of the country, such as Bohol, Marinduque, Masbate, Romblon, Palawan, and Negros. The burial tradition reveals early Filipinos' social status and worldview regarding creation, death, and the afterlife, wherein the coffin served as a vessel (i.e., a boat) toward the metaphysical realm. The country's boat coffin burial complex and tradition highlight the centrality of the boat in the world of the living and the afterlife. It also marks the dead's fateful voyage through maritime passageways.

So, this is the in situ location of the boat coffins when the NMP explored the Guyangan Cave System. The boat coffins were specifically found in Guyangan Cave III. Twelve boat coffins were collected from this cave, while two were retrieved in Guyangan Cave I. So, a total of 14. These are 2 of the 14 Banton boat coffins that are now part of the NMP collections. The coffin shown on top features a reptilian motif, with a length of 122 cm for its cover. The coffin on the bottom has a scale-like motif and measures more than 80 cm in length. Found inside the coffins were

human remains with modified skulls. This practice by the early inhabitants of Banton was done on an individual while still young (i.e., infant), wherein parts of the skull were not yet fully fixed (Paz, 2009; Tauro, 2015). The NMP recovered thirty-five crania in 1961 and 1966.

Next are the boat-shaped burials of the Batanes Islands (Figure 7). These boat-shaped burial markers are also unique in the Philippines. These burials were first encountered in 1994 by the NMP. Due to their unique feature, the NMP decided to explore these and form the Batanes Archaeological Project in 1994, headed by Dr. Eusebio Dizon, former Museum Curator I of the Archaeology Division. The boat-shaped burials are located on the islands of Sabtang, Ivuhos, Batan, and Itbayat (Dizon & Santiago, 1995; Dizon et al., 2008). The burials are markers intentionally arranged, resembling the tataya or fallowa, the local boats of the Ivatan. Some markers were laid out flat, while others were heavily piled with stones and resembled an overturned boat. Lengths range from 4 to 8 m, while widths range between 1.5 to 3 m. NMP archaeologists identified the types of stone used in creating these burial markers: limestone and andesite stone cobbles (Dizon, 1998, p. 133). Some excavated

burials yielded human skeletal remains with associated ceramics, shells, and brain corals (Dizon et al., 1998; Dizon et al., 1997). Currently, there are 39 identified boat-shaped burials in the islands of Batanes (National Museum of the Philippines, 2020). So, what do they tell? These burials suggest a baranganic culture in the Philippines that dates back about 300 to 400 years old (Dizon & Mijares, 1999).

Aside from these boat-shaped burial markers, round and square markers were found in proximity (Dizon et al., 1995). The NMP excavated some of these markers. No skeletal remains were found, but some stone markers yielded earthenware sherds. These are the locations of the boat-shaped burials in Batanes—the Itbayat and Batan islands at the lower part, and adjacent to them are the islands of Sabtang and Ivuhos. The right image shows the distribution of some of the boat-shaped burials found at the Chuhangin Coastal Site on Ivuhos Island. The Chuhangin Coastal Site on Ivuhos Island was a habitation and burial site, meaning early inhabitants of Batanes resided in this place and utilized it as a burial ground for their deceased (Dizon, 2000; Dizon et al., 1997). This is an image of the Chuhangin Coastal Site, where boat-shaped

burials were found on Ivuhos Island. For number 1, the Chuhangin ijang. It was a fortified hill settlement in Batanes, a unique feature of the island (Dizon & Santiago, 1996). Number 2 is the Chuhangin Stone Boat-Shaped Burial I, followed by number 3, Chuhangin Stone Boat-Shaped Burial II. Number 4, there is also the Mahayao Beach Ridge Burial Site of Locality I. Radiocarbon-14 testing of samples of some human skeletal remains found in Chuhangin revealed one burial site with a juvenile (Dizon, 2000, p. 122). This was radiocarbon dated to 100 years old.

Since NMP archaeologists wanted to make sure of the age of these boat-shaped burial markers, a year later, they dated another burial in Chuhangin, which revealed a date of 300 to 400 years old (Dizon et al., 1997, p. 14). The burial site in Chuhangin uncovered a culture of burying the dead between the 16th century and early 20th century. Aside from the burial remains in Chuhangin Coastal Site, they also excavated stone tools and earthenware sherds, supporting that the site was not just a burial ground but also a habitation site of the island's early inhabitants (Dizon, 1998; Dizon et al., 1997; Dizon et al., 1995). This is the juvenile remains of one of the boat-shaped burials in

Chuhangin. The boat-shaped burial marker measured about 2 meters in length and 1 meter in width and was just over a hundred years old. These are images of the other boat-shaped burials in Chuhangin. The left photo shows rescue archaeology because the burial jar was already exposed when the NMP team explored the area. The other photo shows the systematic excavation of one of the burials, yielding an earthenware bowl and a brain coral that served as the deceased's marker. The excavation revealed human remains in a flexed or fetal position. The cranium was oriented north-easterly, meaning the head was on the north side and the feet towards the south (Dizon et al., 1997, p. 12). The deceased was on its left side, facing the east and sunrise. The excavated human skeletal remains were estimated to be 50-to-60-year-old. They reached the main burial pit of the deceased at around 50 cm. The bedrock was reached at a depth of 89 to 92 cm.

Aside from the stone boat-shaped burial markers with excavated human skeletal remains directly buried in the ground, there were also a burial jar tradition in Batanes as well as a mixture of stone boat-shaped burial marker and a burial jar placed within it (Dizon et al., 1995). The image shows a systematically excavated jar burial cover and is

now displayed at the “Palayok: The Ceramic Heritage of the Philippines” exhibition in the National Museum of Anthropology. This next image was at Nakamaya in Basco, Batan Island. Unfortunately, archaeologists could not excavate human remains in the stone markers explored. As one can see here, the boat-shaped burial has square and rounded features. The NMP team’s ethnographic parallelism during that time was that these features could be interpreted as the sail and rudder of a boat (Dizon et al., 1997, p. 70).

Last are the Butuan coffin burials (Figure 8). Unlike the Manunggul Jar and the Banton boat-shaped coffins, the Butuan coffin burials were primary burials. This means primary inhumation of the deceased in a wooden coffin and burying them in the ground. The coffin burials were initially discovered in 1976 at Sitio Ambangan in Barangay Libertad, Butuan City. In 1977, the NMP conducted rescue archaeology so that these coffins could be retrieved and documented. The coffin burials were accidentally discovered by laborers while digging a canal as part of a flood-control program (Salcedo, 1976). Like the Banton coffins, these were hollowed out in a split-log fashion and contained human remains with modified skulls. As one can

observe, from the central Philippines to Mindanao, skull modification was practiced. Associated grave goods included 14th-to-15th-century Chinese ceramics, a bronze gong, a bamboo internode container, and gold ornaments (Galpo, 1984). The NMP retrieved a total of 12 coffins and 13 human skeletal remains. Ten adult individuals and one infant had cranial modifications, while only one human skull was normal. This is the site where the coffin burials were discovered. It is very near the excavated squares where the Butuan boat was found.

The coffins have three types: medium- and large-sized coffins in rectangular form and small coffins in square or box-type. One of the unique features of the Butuan coffins is the fluted or grooved covers. According to the old Butuanons interviewed by the NMP, it signified the deceased's social status. The cover's fluted or grooved design is called *vados*, meaning the shallow part of a river. There were *dos vados*, *cuatro vados*, *seis vados*, and *ocho vados*, which implies the deceased's status the higher the number of grooves (Galpo, 1984, pp. 34-37). The *seis* and *ocho vados* were rare. When the coffins were found, they had a north-south orientation wherein the deceased faced the sea. In Butuan or Butuanon, it is called *palawod*, which

means “towards the open sea.” Unlike the coffins for adults, the infant’s coffin has a different style with a semi-pyramidal cover. The burial tradition of using boat coffins and the sea-facing orientation is a maritime culture attributed to Southeast Asian riverine and maritime communities (National Museum of the Philippines, 2021b; Tenazas, 1973). These ancient communities believed in boats as vessels ferrying the souls of the dead to the afterlife (Evangelista, 2001; Reyes, 2010; see also Abrera, 2005).

Concluding Notes

Young as it seems as a maritime-themed museum, Museo Maritimo has been an important institution by being a key stakeholder in opening and engaging discussions on Philippine maritime history vis-à-vis modern seafaring and seamanship. The museum should feature a museum section or module that explores and mainstreams anthropological narratives on life at sea. It should also continue the museum education facet through forums and research in collaboration with allied individuals and institutions.

A maritime-influenced or oriented culture has been evident through artifacts and archaeological discoveries in the country. While similarities can be observed, such as the representation of the boat, technical differences were manifested in these material cultures. Part of this maritime culture is the centrality of water and watercraft in shaping early Filipinos' burial traditions, worldview, and socio-political organization. The distribution of archaeological evidence from north to south of the archipelago suggests maritime "narratives." The forum's theme centers on a national maritime narrative. However, as we saw earlier with the archaeological evidence, there are also localized maritime narratives. Although localized, they are connected, directly or indirectly, which contribute to the general maritime narrative of the country.

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Documentations

Figure 1

Museo Maritimo Public Opening



Note. April Sumaylo, Dr. Arlene Abuid-Paderanga, and Gina Barte (from left to right) in front of the pre-colonial period section of Museo Maritimo. Photographed during the museum's public opening on October 11, 2012. AIMS Museo Maritimo.

Figure 2

Stakeholders' Meeting on Museo Maritimo's Sections Development



Note. Gina Barte led the stakeholders' meeting on developing Museo Maritimo's sections and modules in 2012. Teresita Pagulayan, Ronel Gillesania, and Rey Santiago are seated in the background. AIMS Museo Maritimo.

Figure 3

Planning Session



Note. The Special Projects Office team's planning session in Batangas, led by Dr. Arlene Abuid-Paderanga (top left), focused on museum development, projects, and other activities. AIMS Museo Maritimo.

Figure 4

Museo Maritimo Visitors



Note. The author (leftmost) with the University of the Philippines Visayas' College of Arts and Sciences faculty members during their museum visit in 2014. AIMS Museo Maritimo.

Figure 5

Manunggul Jar



Note. The Manunggul Jar (right) as exhibited at the Kaban ng Lahi: Archaeological Treasures Gallery in the National Museum of the Philippines.

Figure 6

Banton Boat-Shaped Wooden Coffin



Note. One of the 13th-to-14th-century secondary burial coffins from Banton, Romblon features a tapered end, triangular cover, and handles with a scale-like motif. The wooden coffin's measurements are 83.5 cm in maximum length, 16.3 in maximum height, and 28 in maximum width (Cultura, 2022). Randy Episcopo, Museum Technician II of the NMP Archaeology Division.

Figure 7

Batanes Boat-Shaped Stone Burial



Note. Documentation and exposing one of the boat-shaped burials on Ivuhos Island, Batanes during the NMP's 1996 Batanes Archaeological Project. NMP Archaeology Division Archives.

Figure 8

Butuan Wooden Coffins



Note. The Butuan wooden coffins as exhibited at the NMP Eastern-Northern Mindanao Regional Museum in Butuan City. The two coffins on the top left feature a cuatro vados-type cover. NMP Eastern-Northern Mindanao Regional Museum.

Museo Maritimo in 2016: Navigating the Seas through Time and Tide

Mr. Jasper Christian L. Gambito, MA

[Introduction to the Speaker] Our second guest speaker headed AIMS Museo Maritimo from 2016 to 2017. Currently, he is the current Chairperson of the Polytechnic University of the Philippines Department of History. He obtained his Bachelor's degree in History from the Polytechnic University of the Philippines and his Master's degree from De La Salle University – Manila.

His area of specialization is Historiography and the Pre-16th Century Philippines. He is also interested in maritime history. Currently, he is active in different historical groups. He is also a dedicated researcher publishing articles for a number of journals. Ladies and gentlemen, it is our honor to introduce Mr. Jasper Christian L. Gambito. Let's give a (big) round of applause.

[Mr. Jasper Christian L. Gambito]

What I will present is the case of Museo Maritimo and I will share what we have planned before. The museum

experienced great changes in ten years. Around the year 2016, we were thinking about the things which we can add or modify in the museum. I was happy during that time because I had colleagues who were energetic and dynamic – some of whom are still here working at AIMS like Mr. Kingsley Franco, while some like Ms. Aya Abad and Mr. Nixon Ramos who are not affiliated anymore with the Institute. That energy and dynamism led us to be creative in crafting a development plan for the museum.

Our proposed development plan was composed of five phases. The first phase gave importance to the crafting of a new script wherein the flow of exhibits will be dependent. The second phase aimed to seek funding from external funding agencies. The third phase is to collect museum items. I want to highlight our second phase -- the need for external funding. First and foremost, those that came from state universities used to be subsidized by the taxpayers for our plans and projects. But, then, we need to realize that Museo Maritimo is not funded by taxpayers because it is a private museum. Inasmuch as we wanted to redevelop this museum, inasmuch as we wanted to create new exhibits, we cannot proceed if we do not have enough funds. Therefore, it is one of our primary priorities in the

development plan. As you can see, it was the immediate phase after the script. Because if you do not have the money you cannot go to third phase.

Once you have money and a number of collections, the next problem is how are we going to store things. Let us remember that there are many considerations for storing items. Among our challenges are humidity, temperature, and the tendency that the collected items can be damaged. Hence, the fourth phase is to designate a place for permanent and temporary exhibitions. There should be a place for temporary exhibits that can be rotated.

Aya and I explored various ways in maximizing the limited space available for the exhibits. Here are some of the exhibits we have thought. As you can see the space is quite small. We will start the script in the boat people. What we wanted here is to present to our guests that the different groups in the Philippines had their different cultures. We always thought that each ethnicity is unique and that we have differences but if we are going to take a look there are more commonalities. Among those commonalities is our boat culture. The concept of a boat is present from Luzon to Mindanao. Hence, we wanted to highlight the boat culture for the first part.

What are the subtopics of the boat culture? First, the people. Then, the kind of boat they produce. Third are the tools they used to produce those boats. As we can see in various dictionaries, they have different names and classifications.

Then, we started the Balangay exhibit but unfortunately, it was not completed because of the demise of Mr. Rey Santiago. Mr. Santiago already started the exhibit but was not able to finish it. The first part wanted to highlight the boat culture while in the succeeding part, we wanted to show how it plays in a diorama. If you can see our development plan, they are mostly dioramas because we cannot have a very big exhibition area.

We thought that having dioramas could be an efficient way to communicate with our visitors and our culture. A diorama for a boat-making process is a good way to show the unique boat-making tradition of the Philippines. In fact, some traditions even made sacrifices just to make the boat stronger. Different groups in the Philippines can highlight their unique boat-building tradition in the diorama. Now that we already communicated with our visitors the boat-making tradition of the Philippines, we wanted to extend it to the boat tradition of Southeast Asia.

We wanted to highlight our connection with our Southeast Asian neighbors and point out that we are not alone in this culture.

The traditional boat displayed was part of the pre-16th century Philippine period. Then, the succeeding part of the exhibit covers the Spanish influence in our boat-making tradition. During the Spanish period, there were massive changes in our boat-making culture. We shifted from creating Balangay to Galleons – the rise of the Astilleros. This refers to the boat-making and repair facilities of the Spaniards. Of course, there are different social scientists who would argue on this matter. There will be those who would claim that we did not build the Galleons while there are those who will argue that there are. We have always thought that the Galleons are built by the Spaniards but it is really built by our ancestors here in the Philippines.

After the “Age of Sail” comes the “Age of Steamboats”, and there were new innovations such as steamships. This facilitated faster travel because of the introduction of the steam engine. It also coincided with the opening of the Philippines to international trade. With the opening of the country to international trade comes the proliferation of different ideas in the country. It gave birth to the

Ilustrados, the principalia became richer, and new ideas from Europe were received by Filipinos. It eventually led to upheavals in our country.

The fifth phase is the launching to the public of each of the new exhibits. However, we are aware that we don't have enough money. I and Aya Abad canvassed and we calculated that it will need millions to undertake this redevelopment. In lieu thereof, what we did was to temporarily develop the office of Dr. Arlene Abuid-Paderanga. The room can be a souvenir shop, a museum office, or an appropriate place to store our collections.

One of the questions sent to me by Mr. Daryl Abarca was - what was my contribution to the development of Museo Maritimo? One of our biggest contributions I think was the creation of a landmark or signage outside the Lighthouse Building for Museo Maritimo. One of our biggest challenges back then when someone wants to tour Museo Maritimo is the difficulty of finding it. Whenever we call travel agencies they always asked, where can we find the museum. The problem was that there was no marker. They are not aware that the Lighthouse Building houses the museum. The initial plan was a tarpaulin but I and Aya have pushed for the creation of formal building signage.

From what you can see, our title was the Case of Museo Maritimo because our goal is how to communicate with our visitors. We cannot create a museum that just placed items randomly. It is the reason why we define the communication of the museum to emphasize cohesiveness, continuity, and smooth flow. One should not just place items just because he wants to. This is where the curator comes in because the curator must weave these items into a story. These collections could be exhibited either chronologically or thematically. It already depends on the preference of the curator.

Part of the function of the museum is the research function. That is why I am very happy that Daryl is doing this because the museum is now compiling all our research. I said this before around 2016, a museum shouldn't just be a storehouse of knowledge alone, it should also be a factory that produces and delivers information to people. A museum should also work on the information that will be shared with the visitors.

Since this event is also a get-together of people that previously worked at the museum, let me have the opportunity to share my experiences when I was still part of this organization. We always think that our professional

life is serious but behind this seriousness are happy times. One of our favorite places to visit before was Pico de Loro. It was the place where we always do our strategic planning. There was also a moment when we invited important people. 2016 was the year when we are fighting for the South China Sea. We managed to work with Justice Carpio and work on an exhibit about historical truths and lies.

We also worked with Mr. Santiago and it increased my interest in maritime history. He gave me the inspiration and motivation to further pursue maritime history. I earlier mentioned that a museum cannot function without funds. One of our fundraising activities is the fun run. It started during the time of Gregg and over the years we added twists such as the Zombie Run. There was also a time when we facilitated museum field trips and accommodated different visitors.

Part of our research function is our Philippine Maritime Heritage Forum. We were able to invite different personalities to the forum. Before I end, I was asked what is my contribution to the museum. But more than the question I would like to share what has been the contribution of the museum to me, I will share that my

experience working with Dr. Arlene increased my work ethic. All of these experiences become who I am. That's everything, thank you very much for listening.

Museo Maritimo in 2017: AIMS Museo Maritimo's Role in Philippine Maritime History and Industry

Capt. Federico S. Monzon

[Introduction to the Speaker] Our third guest speaker headed Museo Maritimo in 2017. He finished his Associate in Nautical Science from Philippine Maritime Institute in 1968. He started as Deck Cadet on board Madrigal Shipping. Obtained his Master's License in 1986 at the age of 37. He sailed as a Marine officer on board different types of ships for 20 years. He served as Port Captain of Abacast Shipping for 19 years. He obtained his BSMT and Master's in Maritime Administration at AIMS. He worked at AIMS as technical faculty from 2002 to 2017. Ladies and gentlemen, it is our honor to introduce Capt. Federico S. Monzon. Let's give a (big) round of applause.

[Capt. Federico S. Monzon]

Museum is an institution devoted to procurement, care, study, and display of objects of lasting interest or value. Its primary purpose is to preserve selected objects, do

research, education and exhibition. It ensures that activities and workshops offered are linked to the national curriculum to support classroom learning.

For centuries, museums played an integral role in preserving the history of our society. Exhibits tells us stories about how our country, our communities and our culture came to be and without them those stories could be forgotten.

It serves our community in multitude ways. Learning in museums help pupils understand the historical value of objects and respect diverse culture. Exploring museums give students the ability to engage actively in the process of acquiring knowledge.

It collects and preserve objects and materials of religious, cultural, and historical value they are also good sources of entertainment. Museums help to preserve and promote our cultural heritage. Museums are storeroom of old artifacts, sculpture and objects of historical significance.

Museum collections include invaluable and unique records of ancient tradition, lost languages and community histories which are vital to indigenous people's sense of identity. (Indigenous people are those with distinct social

cultural group that shares collective ancestral ties to the land and natural resources they occupy and live.)

Maps

Maps can tell us a great deal about the world we live in. We make maps of the stars, our own brains, and everything in between. Maps are how we find our way in the world, and how we relate to the other places and things around us.

We can also tell a great deal about other people and cultures by studying the maps they made. For instance, check out these maps by Polynesian seafarers of the Marshall Islands. They're called stick charts or rebbelib. Rebbelib are made of bamboo sticks and cowrie shells, with the shells denoting the locations of the islands in the chain. The Marshallese used rebbelib like these to keep themselves on course during their travels between the islands, which are separated by miles of open ocean.

The rebbelib were used for centuries, but they're not particularly good as a visual map. They're not to scale, and someone unfamiliar with this type of map would have trouble using one to navigate. And that's because the important information contained in the map isn't the

location of the islands. The bamboo sticks that made up the frame also represent ocean currents and wind patterns; which Marshallese sailors use as navigation guides.

The Marshallese have long practiced a unique form of ocean navigation, called wave-piloting, that involves steering between islands based upon the shape and direction of the waves. It's a difficult, dying art, with only a handful of living practitioners. Studying surviving *rebbelib* is one of the only ways that modern anthropologists can understand how wave-piloting works.

If you look at a map, it can tell you where you're going. These maps can tell a whole lot more.

The Philippines as a Maritime Nation

The Philippines is a maritime nation, shipping business is a vital component in attaining our country's socio-economic progress. Shipping is a major infrastructure by which 7000 plus islands are linked and connected to international trade.

Philippines ranked as the 29th country among the 35 flags of registration as per UNCTAD (United Nations Conference on Trade and Development) Maritime Review in 2012.

Our maritime borders are: Taiwan / North, Japan / NE, Palau / S & SE, Indonesia / South, Malaysia / SW, Vietnam / West, and China / NW.

Economic Importance of Maritime Industry

Maritime transport is the backbone of global trade and economy. Jobs of people worldwide depend on shipping. In 2019, 380,000 Filipino seafarers contributed 6.14 billion US dollars to our Economy.

But due to Covid issue about 50,000 Filipino seamen were repatriated. Lots of ships remained idle in anchorage, so many vessels manned by Filipino crew were scrapped to keep the business afloat.

Philippines as an Archipelago

Philippines being an archipelago is dependent on ships and nautical highways to move goods. Roro vessels made it easy to transport cargoes to different Philippine ports and Metro Manila.

Importance of Museums

Museum are important as they include large number of paintings and exhibits that indicate past times, how people lived, what tools they used, what their clothing and jewelleries they used, what cooking utensils, and what weapons they used during conflicts. Some museums also display means of transportation in past times. Through archaeological artifacts preserved in museums. We can acquire skills that represent the progress of past civilizations.

AIMS Museo Maritimo

AMM is an institution devoted to procurement, care, study, and display of maritime objects of lasting interest and value. Objects on display tell stories and reveal memories of the past.

Photographs Collection

Photographs serve as visual memory bank. They have emotional, historical, and symbolic significance. Photographs help us record events for further studies and review. With the presence of museums our civilization cannot be forgotten as it represents the living memory of

our ancestors. Objects in museums are documented and may be rare and important in different fields.

AIMS students are encouraged to contribute their artistic talent to AMM, do their personal museum research as they travel to different ports of the world. Museo's activities and workshops must be linked to our curriculum, support classroom learning and students' creativity.

Museo Maritimo in 2018: AIMS Museo Maritimo Like Water for Humanity

Ms. Lalaine Ferrer-Magat, MA

[Introduction to the Speaker] Our fourth guest speaker headed AIMS Museo Maritimo in 2018. She has taught Art Appreciation and Philosophy courses for more than fifteen years in various colleges and universities in Metro Manila, Philippines. She worked as a historical researcher at the National Historical Commission of the Philippines (NHCP) and engaged in museum work experience at Museo Maritimo of the Asian Institute of Maritime Studies (AIMS) as a museum researcher where she is currently working. She used to be the Program Coordinator of the Bachelor of Performing Arts and its related Certificate Course offerings under the School of Heritage Education (SHE).

She is interested in the interplay of arts, culture, and heritage in the interpretation of a cultural narrative of a community. She is currently pursuing post-graduate study in the area of Cultural Heritage Studies at the University of Santo Tomas in Manila. She studied Bachelor of Arts in Arts Studies and Diploma in Industrial Relations at the

University of the Philippines, Diliman. She studied Teacher Certificate Program at the Far Eastern University which led to her obtaining a teacher's license. Ladies and gentlemen, it is our honor to introduce Ms. Lalaine Ferrer-Magat. Let's give a (big) round of applause.

[Ms. Lalaine Ferrer-Magat]

Thank you, Hello! Good afternoon to all!

I hope you're doing okay by yourself. I also want to congratulate Museo Maritimo. When I was doing the presentation it was like a memory long ago. I have a story to tell, we have experiences to share.

On behalf of Engineer Albais who is now with NCCA and Ms. Kate Lim who was our consultant. We are doing a tour of the operations and management of Museo Maritimo.

I titled my presentation as "AIMS Museo Maritimo Like Water for Humanity." I say like water for the Filipino Society. Museo Maritimo is like it's moving, it's like water which reaches different corners of the Philippines.

Looking into the work right in Museo Maritimo. You could be working as a museum researcher, museum creator, or as a staff. Each day is an exciting Adventure because you'll

be meeting and making different people appreciate the museum. It was a nice experience and there was also the KasaysaRun in 2018. There was also the production of museum souvenirs. We've done all the materials to spread cultural awareness.

The third bullet point maintain social media promotion of our maritime narrative. Facebook and Instagram enable us to carry on with educating a lot of students or a lot of people.

Then this was what they have been telling about challenges or putting up fundraising activities that was mentioned by Mr. Gambito and Mr. Alfonso. Part of the job is to seek support and building connection for exhibition and the mission to be realized. We've also done partnerships collaboration towards this course of direction about Philippine maritime history. Just like what we have done such as surveying and visiting Binuangan structure in Bulacan together with Dr. Arlene Abuid-Paderanga.

We also facilitated the fourth Philippine Maritime Heritage Forum. Also, through the efforts of Ms. Kate Lim we invited Dr. Bonatz from Germany for Museo Maritimo Talk. She was a Professor in UP for maritime history and heritage.

She explores the range of rights and obligations in Indonesia which allocate the variety of uses and benefits of shipworks in the present scores. Apart from government bodies there are other powerful stakeholders who must be taken into account ranging from local and for regional community's International groups changing perceptions of the threats post on the water cultural heritage as defined according to the UNESCO convention on the protection of the underwater cultural heritage of 2001.

One of the highlights was the holding of forum. It was divided into three sessions. The first session was on maritime industry past connections and future possibilities. The second session is building life at sea in days of globalization and third is respecting our maritime waters.

I'll give to you the background on the forum. The Forum touched on ancient Filipino boat making techniques seamanship and maritime culture. It was designed to survey currents and issues that concerns various marital movements beyond our shores. Through the Forum possible solutions were offered to our most pressing

challenges first as a maritime nation and secondly as a site of maritime movements in this age of globalization.

I'd also like to include this in the presentation because Museo Maritimo has also been exploring platforms, channels or ways to increase more cultural awareness despite of it and I say with the leadership of our president Dr. Arlene Abuid-Paderanga this was realized. It has this vision so when we were actually doing mission & vision, goals, and objectives we were trying to look into how it could relate into ideals and goals of Museo Maritimo.

I'll read a short description, graduate who are equipped in understanding the same cultural identity about Society in a multicultural setting and contribute to its cultivation by way of discovering new methods of improving pedagogy and localizing perspectives as they gave experiences during their discourse under the School of Performing Arts.

Our Dean here, Dean Hayden is actually one of the leaders in making more the programs known. Our Bachelor of Performing Arts and Dance and also the Theatre. So the idea is to also look into performances that could remember tradition and rituals. This can be turn in

partnership with Museo Maritimo into something like advanced performance or a theatrical performance to show the important cultural side of our ethnic minority groups that are living in our maritime waters.

Museo Maritimo and SHE can also collaborate with local artist's organizations, schools, and communities putting forward appreciation, understanding, and promotion of the cultural heritage legacy of the Philippines as a maritime nation.

It's one channel which can be explored like the same working with Museo Maritimo doing the research aspects some students would also be doing thesis or papers. We can discuss some channels to forward narratives on maritime history and heritage. How we can turn them into performances to attract more who will partake in culture.

I also have a story to tell being a worker at the Museo. My appreciation for maritime communities looking into the traditions, fisher folks increase. Aside from our President our Executive Director Mr. Ronel Gillesania imparted important learnings for this special project to materialize.

Accidentally, I got an invite to present. I am highlighting this because you can do on your own to share or partake

in increasing the awareness of our Filipino brethren. To have an appreciation and deeper understanding of our narrative as a maritime nation. Incidentally, I also have something to show. I will just give this to Daryl since the museum is about to be absorb by the library.

There are disputes in the West Philippine Sea and I was highlighting in the presentation that there are fisher folks that will be affected. Aside from their livelihood their cultural expressions will also die. I hope this raise the concern to allow other countries to get this and to not compromise our sovereignty. This was an international presentation and it showcased the significance of Museo Maritimo in forming maritime narratives.

[Conclusion] Museo can partner with SHE and AIMS in general. Some research that can be done involve Paete wood carving. Museo can help in the research aspect and the direction in relation to its maritime resources and narrative. Other possibilities are a partnership with the LGU of Pangasinan. There are a lot of areas to explore in relation to maritime heritage such as maritime tourism where partnership with LGU can be done.

Museo Maritimo Today and Book Preview of *Alon*: The Philippines as a Maritime Nation-State

Mr. Daryl Lorence P. Abarca

[Introduction to the Speaker] Our fifth speaker is the current custodian of AIMS Museo Maritimo. He started working in the museum in 2018. He obtained his Bachelor's degree from the University of Santo Tomas. He is pursuing his Master's degree in R&D Management at the University of the Philippines. Currently, he is the editor of the publications of Museo Maritimo. He is also active in the International Council of Museums Philippines. Ladies and gentlemen, it is our honor to introduce Mr. Daryl Lorence Abarca. Let's give a (big) round of applause.

[Mr. Daryl Lorence P. Abarca]

Introduction

Good afternoon,

I am grateful to meet everyone here and celebrate the 10th anniversary of AIMS Museo Maritimo. When I started

working in AIMS, our then Executive Director Mr. Ronel M. Gillesania hired me for two reasons. The first reason is to help in the corporate annual reports of AIMS and integrate the best practice of corporate governance reporting. The second reason is to establish an academic research journal for the museum. Eventually, I was given the responsibility to manage the museum. My presentation for today will be an introspection of my contribution to the museum and its new phase of development. I will contextualize my introspections into the three questions set in this forum, namely:

1. What is your Contribution to AIMS Museo Maritimo (AMM)?
2. What is the Contribution of AMM to Philippine Maritime History?
3. Why is the Philippines a Maritime Nation?

I will first enumerate my experience and activities in AMM from the last quarter of 2018 up until today. Then, I will explore the success of AMM in promoting Philippine maritime history in the country. Moreover, we will answer why the Philippines is a maritime nation-state through the book preview of “Alon: The Philippines as a Maritime Nation-State.” The theme of this forum is “Curating a

National Maritime Narrative: Museo Maritimo Turns Ten.” We are gathered today together with the previous custodians of AMM to map the history of AMM in the past ten years and the accumulated maritime narrative we wrote. This maritime narrative will become a starting for a new phase of development that AMM will pursue. I am very grateful for this great opportunity and to be a continuation of the efforts of the individuals that built this pioneering museum.

The Starting Point

I started working in AMM in the last quarter of 2018 my immediate responsibility was to support the ongoing fourth Philippine Maritime Heritage Forum with Mr. Karl Albais and Ms. Kate Lim last October 2019. This was immediately followed by the KasaysaRun which is a fundraising event last November 2020 and the completion of the AIMS Annual Report by December 2020. Within three months I handled large projects and I needed to learn different set of skills to perform my responsibilities. I realized then that my responsibility is omnidirectional and non-routinary by nature. At first, I was not comfortable in the non-routinary and multi-tasking culture at AMM but I also saw it as an opportunity to pursue projects and build

a portfolio. In the succeeding years, this struggle against non-routine and multi-tasking became my defining role as I focused on streamlining the operation of AMM while initiating new projects.

When I started in AIMS, there were already established activities that were initiated by our great colleagues that presented earlier. This includes the Philippine Maritime Heritage Forum, Museo Maritimo Talk, KasaysaRun, Film Showing, and museum tours. I continued all these projects from 2018 up until today and use them as a starting point to routinize the operation of the museum. Since 2018 we held all of these established activities which had already become a significant part not only of AMM but also of the entire AIMS student culture. For example, the KasaysaRun became a cultural event that created memories for students. On the other hand, the Philippine Maritime Heritage Forum became a platform for dialog exchange for issues surrounding maritime history, heritage, and industry.

The Established Domains

I mentioned earlier that I was hired to establish an academic research publication for the museum. We

started new domains for AMM through the launching of different publications such as *Timon: A Proceedings of the Philippine Maritime Heritage Forum* and *Plying the Straits: Batel Mobilities in Central Philippines*. *Timon* already has two volumes and it was made possible by the support of all the previous speakers of the Philippine Maritime Heritage Forum. We introduce transcription-based content rather than requesting academic research papers from the speakers. In this arrangement, I manually transcribed the recorded presentation of the speakers and organized it into a publication podcast. This approach enabled AMM to consistently produce publications and remove the biggest barrier for any publication which is generating content. On the other hand, *Plying the Straits: Batel Mobilities in Central Philippines* was made possible with our partnership with Dr. Joefer Santarita who had been extremely generous in supporting AMM in building maritime knowledge. The two publication reflects our effort to generate maritime knowledge and transform AMM into a knowledge hub. Today, *Timon* is integrated into the annual operation of AMM and was successfully institutionalized. I believed that it is one of my biggest contributions to AMM.

Museo Maritimo Today

Today, I am excited to announce that AMM will explore new domains that will further enrich the experience it can offer. As we celebrate the tenth anniversary of AMM, we are launching with the support of our interns from the Polytechnic University of the Philippines (PUP) a special exhibition that encompasses the entire Lighthouse Building. Their exhibition is accompanied by research which we consolidated into a publication. This publication titled *Aguhon: A Philippine Maritime History and Heritage Journal* is now in the works to become a full-fledged research journal. This journal will help build and collect maritime knowledge. Lastly, we are launching the book preview of an in-house AMM research effort titled *Alon: The Philippines as a Maritime Nation-State*. The book narrates the story of the Philippines viewed through a maritime lens. It explores the different groups that migrated into the Philippines and the migration of Overseas Filipino Workers. It revolves around our historical dichotomy of a nation of both migrants and immigrants. Everyone is encouraged to explore the special exhibitions that our interns created after the forum.

From Museum Inside a University into University Museum

I would like to share that the conversion of the hallways of the Lighthouse Building into a museum exhibit is part of a much larger project. The Campus Museum or "CM" Project is an effort to transform the AIMS campus, particularly the Lighthouse Building into a museum and learning hub. The project synchronizes Museo Maritimo, LMC, and the training facilities into a cohesive learning hub. All the specified facilities operate inside the Lighthouse Building but it operates individually and is detached from one another.

The CM Project seeks to connect the entire facility by installing exhibitions in the hallways. The exhibition will weave the Lighthouse Building into a seamless and continuous museum learning experience. In this arrangement, the facilities in the building such as the radar room, engine room, simulators, and others will become part of the museum learning experience.

This development will enable us to improve our approach to learning which can cater to different learning styles and redefine the application of museums to universities. Most

importantly, the CM project integrates experiential and holistic learning that is anchored on maritime history.

A Museum in Transition

The first decade of AMM can be summarized as a constant effort to become a formal museum while ensuring financial sustainability. We have seen the efforts of all the previous custodians of AMM to introduce income-generating activities while consolidating the operations of the museum. As the museum enter a new decade a new opportunity was presented to it particularly its integration into the Center for Library, Archives, and Museums Services (CLAMS). This decision was premised on connecting the archival and collections management system of the library to the museum. This new organization arrangement facilitates exciting new developments for the museum. Hence, in the coming years, AMM will cover more collections management activities while further streamlining its financial sustainability.

Concluding Remarks

We have seen the development of AMM over the years and I am very grateful to be part of this story. It is like a

ship that was manned and directed by different captains with each contributing new viewpoints. The changing custodians of AMM in the past years did not prevent it to move forward. Instead, it had become a major source of development that further enriched AMM. Despite the different approaches and activities undertaken over the decade, we have seen a sense of continuity in the activities and this is all thanks to our commitment to the vision of AMM to become “The North Star of Philippine Maritime History.” Today, we have seen numerous maritime museums in the country such as the NHCP Maritime History Museum, Museo Maritimo, the Galleon Museum, JB Lacson Maritime Museum, and other maritime museums on the horizon. The sudden increase in the number of maritime museums within this decade can partly be attributed to the pioneering effort of AMM towards maritime history and heritage. There is still a lot to be done but as long as commit to our vision we will always be on track. On behalf of Engineer Albais who is now with NCCA and Ms. Kate Lim who was our consultant. We are doing a tour of the operations and management of Museo Maritimo.

I titled my presentation as “AIMS Museo Maritimo Like Water for Humanity.” I say like water for the Filipino Society. Museo Maritimo is like it's moving, it's like water which reaches different corners of the Philippines.

Book Relaunching of Plying the Straits: *Batel* Mobilities in Central Philippines

Dr. Joefe B. Santarita

[Introduction to the Speaker] Our special session includes the book relaunching of *Plying the Straits: Batel Mobilities in Central Philippines*. This book is one of the most important publication releases by Museo Maritimo and it was made possible by our special guest speaker today. He is currently a Professor at the University of the Philippines' Asian Center (UPAC). He also serves as the Chairperson of the UP Tri-College Ph.D. Philippine Studies Program and is a faculty affiliate of the UP Open University. He completed his doctoral degree in South Asian Studies from the National University of Singapore, his master's degree in Asian Studies at the UPAC, and his bachelor's degree in History and Community Development from UP Visayas. His research interests and publications focus on Indian Studies, Migration Studies, Philippine Culture and Society, Maritime History, blue economy, and ASEAN Studies. Moreover, he was a recipient of several awards and grants such as the Fulbright Scholar-in-Residence Program, German Academic Exchange Service, Southwest Pacific

Dialogue Art and Culture Scholarship, and the Japan-ASEAN Youth Fellowship among others. He also received the 2016-2018 and 2019-2021 One UP Professorial Chair Awards, UPD Centennial Professorial Chairs, and several International Publication Awards since 2012. In 2019, he was awarded Gawad Tsanselor para sa Natatanging Guro, the University's highest distinction for exemplary performance in teaching. Aside from journal articles, book chapters, and this book, he also published in 2019 a book "2018 Philippine Development Report" (with Dr. Noel Christian Moratilla as co-editor and Hainan Normal University as publisher) and in 2020 the "Toyota in the Philippines: 30 Years & Beyond in Nation-Building." Ladies and gentlemen, it is our honor to introduce Dr. Joefe B. Santarita. Let's give a (big) round of applause.

[Dr. Joefe B. Santarita]

Ang batel ay isang sasakyang pandagat na naglalayag sa mga pulo ng Visayas, sa ibang bahagi ng Luzon at Mindanao, at maging sa Borneo. Bilang isang kapuluan na may 7,641 na mga isla, pinagpala ang Pilipinas na magkaroon ng mga dagat na may tinatayang lawak na limang milyong kilometrong kuadrado. Sa kabila ng kahalagahan nito at ang likas na katangian ng bansa,

katawa-tawa na ang mga pag-aaral tungkol sa dagat at by extension sa mga sasakyang pandagat ay nananatiling limitado. Ang posisyon ng dagat sa konteksto ng mga pag-aaral sa paglalayag/pandarayuhan ay nagpapahiwatig ng kanluraning pag-iisip at ang tingin sa dagat ay walang buhay, isang backdrop, isang larawan na kakaiba, at malayo sa lupain. Ang dagat ay tradisyonal na pilit ikinakabit sa mga usapin ng kawalan ng laman, karamdaman, at panganib. Isang espasyo na antitetikal sa lupa. Ang kwento ng pangkalakalan at pandarayuhan gamit ang batel ay pinaniwalaan na nagsimula noong ikalabing siyam na siglo sa Pilipinas partikular sa mga rehiyon ng Visayas. Ang lumalaking industriya ng asukal sa isla ng Negros ay nagsimulang mangailangan ng mga sasakyang pandagat na maaaring magdala ng mga kalakal sa pandaidigang pamilihan. Ngunit, kasama ang mga produkto naging maliwanag na ang mga sasakyang ito ay kinakailangan din upang maihatid ang mga taong nagmamay-ari ng mga sakahan at iyong mga magtatrabaho sa lupa. Marami sa mga dumating na pamilya ay nagmula sa lalawigan ng Iloilo at iba pang bahagi ng pulo ng Panay. Nakabili sila ng mga lupa sa mga malalayong lugar ng Negros Occidental na kalaunan ay ginawa nilang mga plantasyon ng tubo. Upang masuri ang

kanilang mga hacienda at dalhin ang mga sakada, naglalayag sila gamit ang batel o lorcha. Bagamat ang gitnang Pilipinas ang pokus ng presentasyon, binibigyan ng pansin ng presentasyong ito ang rehiyon ng kanlurang Visayas at ang mga lalawigan ng Iloilo, Capiiz, Antique, at Aklan sa isla ng Panay at ang mga pulo ng Guimaras at Negros. Sa mga nagdaang panahon, ang mga lalawigang ito ay minsan o patuloy pa ring pinagsilbihan ng mga batel. Ito ay isang malaking sasakyang pandagat na ginamit sa panghakot ng mga kalakal at tagahatid ng mga pasahero. Ayon sa survey na ginawa may ilang taon na rin ang nakalipas, ang mga pinag-aaralang batel ay may haba ng humigit kumulang na 17.75 hanggang 82 talampakan, lima hanggang 25 talampakan ang lapad, at apat hanggang 10 talampakan ang lalim.

Para sa mga sasakyang tumatanggap ng pasahero, ang batel ay maaring makapagdala ng humigit kumulang 30 hanggang 100 katao. Dagdag pa, ang bangka ay may kapasidad na rin na ihatid ang 10 hanggang 120 tonelada ng iba't ibang kargamento depende sa laki at bigat ng mga ito. Hindi nakakagulat na lawaan ang pinakagustong kahoy na gamitin ng mga karpintero sa pagbuo ng batel dahil ito ay kalimitang nakikita sa lugar. Lumalaki ang kahoy na ito

na may sapat na haba at angkot para sa isang bangkang may lima hanggang 25 talampakan ang lapad. Sa katunayan, ito ang uri ng kahoy na siyang paboritong gamitin ng mga Bisaya kahit noong unang panahon bago dumating ang mga Kastila. Ang karaniwang layag naman na ginamit noong unang panahon ay ang tela ng Kotonya at Mantalona. Kahit na ito ay may kamahalan, ang mga materyales na ito ay itinuturing na matibay at angkop sa layag ng batel. Nabibili ang mga materyales na ito sa lungsod ng Iloilo. Gayunpaman, sa ikalawang bahagi ng 1900 nagpasya ang mga may-ari na gumamit ng mga murang plastik na materyales bilang isang mahusay na kapalit ng tela. Sa mga unang dekada ng 1900, ang lubid na gawa mula sa abaka ay malawakang ginamit ng tao sa kanilang mga gawain sa pagsasaka at pangingisda. Di naglaon, napalitan ang lubid na gawa sa abaka ng mas matibay na mga lubid mula sa nylon.

Batay sa paunang pag-aaral, ang mga nabanggit na sasakyan ay de layag o de motor. Mayroong 51 batel na pinapatakbo ng de layag habang ang 19 naman ay de motor. May pito rin na parehong gumagamit ng de layag at de motor depende sa kondisyon ng panahon. Muli ang bayan ng Nueva Valencia sa Guimaras ang lumilitaw na

may pinakamaraming batel na umaabot sa 60. 49 sa mga ito ay de layag, siyam ang de motor, at dalawa ang parehong de layag at de motor. Bukod dito, ang pwersa ng batel ay dumedepende din sa bilis at mga estratehiyang ginagamit ng mga tauhan upang mapabilis ang paglalakbay at dalhin ang pasahero at kargamento sa ligtas na patutunguhan. Dahil ang isang batel de layag ay nakasalalay sa bilis at ihip ng hangin, kailangan nito ng isang matibay na palo at maasahang layag. Ang hugis o istruktura ng isang batel de layag ay hindi lubos na naiiba sa isang tradisyonal na bangka. Ang bilis nito ay nag-iiba ayon sa direksyon ng hangin. Sa ilang mga pagkakataon ang mga tauhan ng batel ay maaring gumamit ng nilagari (zigzag system) upang mapangasiwaan ang batel ng mabilis sa kabila ng malakas na hangin at naglalakihang daluyong. Pinaglalaruan ng kapitan ang pabago bagong kurso o tahak ng batel sa pamamagitan ng bahagyang pagpapadulas sa pangunahing landas ng hangin at muling lumipat sa normal na kurso. Meron din mga pagkakataon na ang batel ay humihinto sa gitna ng dagat kapag walang hangin o alon na may sapat na lakas upang pagalawin ang sasakyang pandagat. Ang sitwasyon na ito ay tinatawag ng mga tripulante sa salitang Hiligaynon na nagapautaw-utaw. Walang makapagsasabi kung kailan ang batel de

motor ay simulang ginamit sa Kabisayaan. Marahil ay nagsimula ito matapos ang Ikalawang Digmaang Pandaigdig kung saan ay ginamit ng mga Pilipino ang mga makina na naisalba mula sa mga kagamitan ng mga Amerikano at Hapon sa digmaan. Dahil dito, hindi kailangan ng batel de motor na umaasa sa lakas ng hangin at agos ng tubig upang makapaglayag. Ang mga naunang mandaragat ay gumamit ng parehong layag at de motor ngunit sa pagdaan ng panahon mas maraming gumagawa ng batel na nagnanais na makinang de motor ang magpapatakbo ng kanilang sasakyang pandagat.

Ang bilis ay nakasalalay din sa mga diskarte ng mga tripulante sa paglalayag. Dahil palaging natatamaan ng alon ang isang bahagi ng bangka, ang kabilang bahagi naman nito ay humahalik sa tubig na tinatawag sa wikang Hiligaynon na nagatakilid o nagasandok sa tubig. Upang mabigyan ng balanse ang galaw ng bangka, naging gawain na ng mga tripulante na magkarga ng kahoy, mga kalakal, mga kargamento upang magdagdag ng bigat na siyang magbibigay ng balanse sa sasakyan habang ito ay nagmamaneobra sa hampas ng malalaking alon. Ito rin ang dahilan kung bakit ang karamihan sa batel ay karaniwang kargado ng mga bato o anumang mga mabibigat na

materyales matapos itong gamitin sa espesyal na mga paglalayag (chartered trips) upang tiyakin ang maayos na paglalakbay.

Ang paggawa ng batel ay karaniwang tumatagal ng limang buwan kung walang mga problemang pinansyal at kakulangan sa materyales. Mas nanaisin ng mga karpintero nagawin ang mga batel sa panahon ng tag-init. Kalimitan ang mga batel ay ginagawa malapit sa mga katubigan o pampang ng mga ilog o baybayin. Ang layunin ng ganitong pamamaraan ay upang mabawasan ang pinansiyal na pasanin ng may-ari sa paglulunsad ng sasakyan kapag tapos na. Ayon sa kaugalian, ang paglulunsad ng batel ay nangangailangan ng mga kalalakihan na hihila ng sasakyan ng manu-mano hanggang sa ito ay matagumpay na lumutang sa tubig. Sa pagdating ng mga makinang de motor, ang mga karpintero o may-ari ng bangka ay dahan dahang ginamit ang iba nilang batel de motor upang hilahin ang bagong gawang batel sa pampang hanggang sa ito ay ganap na lumutang. Habang nagpapatuloy ang proseso, ilang katao na lamang ang kakailanganin upang hawakan ang mga lubid na nakatali sa unahan ng bangka upang tiyakin ang balanse hanggang sa maabot nito ang tubig.

Upang maayos itong maisagawa, ang bagong gawang batel ay inilalagay sa kabibiyak na puno ng niyog na pinahiran ng grasa upang maging madulas. Ang ganitong pamamaraan ay nangangailangan ng mas kaunting manggagawa at nangangahulugan ng masinop na gastusin. Sa loob ng maraming taon, marami-rami na rin ang namuhunan sa batel. Mayroon 53 na indibidwal at dalawang korporasyon na nagmamay-ari ng mga sasakyang pandagat. 39 sa kanila ay nakatira sa lalawigan ng Guimaras. 32 na mga may-ari ay nakatira sa bayan ng Nueva Valencia na may kabuuang 47 na batel habang pito naman ay nakabase sa bayan ng Buenavista na may siyam na kabuuang batel.

Ang pagkakaroon ng batel o ng anumang sasakyang pandagat ay labis na itinutulak ng dalawang heograpikong elemento tulad ng mga maiikling distansya sa pagitan ng mga daungan at ang mas ligtas na anyo ng tubig upang maglayag. Ang mga paglalayag na ito na pinabilis ng batel sa gitnang Pilipinas ay ikinategorya sa pitong pangunahing mga ruta. Ito ay kinabibilangan ng mga ruta sa pagitan ng Guimaras at Iloilo, Guimaras at Timog Negros, Guimaras at Hilagang Negros, Guimaras at Cebu, Iloilo at Katimugang Negros, Iloilo at Hilagang Negros, at ang ruta sa mga baybayin ng Iloilo. May mga pagkakataon din na ginagamit

ang mga batel sa mga espesyal na paglalayag. Ang kalimitang kargamento na inilululan sa rutang Guimaras at Iloilo ay ang buhangin at graba, mga bato, apog, kahoy, kopra, at bigas. Sa rutang Guimaras at katimugang Negros naman ay ang panggatong, troso at mga pasahero. Sa Iloilo at Hilagang Negros ay apog, panggatong, kopra, semento, bigas, inumin, at inuming nakakalasing, at mga paninda ng mga Tsino. Sa rutang Iloilo at Katimugang Negros naman ay kahoy, bigas, mga pasahero, prutas, at mga handicrafts, mga produktong mula sa isda at mga buhay na hayop tulad ng kalabaw at baka. Sa rutang Iloilo, Guimaras, at Cebu ay mga dumi ng manok bilang pagkain ng mga isda at mga pasahero. Meron ring mga chartered trips katulad sa kaso ng mga batel ni Ginoong Geraldoy. Lahat ng mga batel na ito ay idinisenyo bilang sasakyang pangkargamento subalit sa mga espesyal na pagkakataon ay pinahintulutan na magdala ng halos 200 pasahero mula sa Iloilo patungo sa pulo ng Bugsuk sa Palawan bilang manggagawa sa mga taniman ng niyog ng dating unang ginang Imelda Romualdez Marcos. Sa partikular na sitwasyon na ito, isang permiso ang hiniling mula sa Coast Guard bago opisyal na payagan ang batel na maglayag.

Ang batel ni Pablo Espeso ay ginamit rin sa pagkarga ng mga dampols o balat ng mga puno ng bakhaw at raha na kinuha mula sa Palawan patungo sa alinmang lugar sa mga lungsod ng Iloilo, Bacolod o sa mga katimugang kabayanan ng Negros Occidental. Noong 1940, ang pamasahang isang bugkos ng kahoy o panggatong ay nagkakahalaga lamang ng isang piso. Ang batel ay hindi lamang nagdala ng kargamento kundi ng mga pasahero rin. Sa kanilang patuloy na pakikipag-ugnayan, nakabuo ng isang espesyal na relasyon sa pagitan ng pangayaw/bisita at ng dumaan/katutubo. Ang ilan sa kanila ay nagpakasal sa Sipalaynon at kalaunan ay nanirahan na rin sa lugar.

Malaking tulong din ang dala ng batel sa mga sakada mula sa Katimugang bahagi ng Iloilo at lalawigan ng Antique hanggang Negros partikular ang bayan ng Hinigaran upang magtrabaho sa mga hacienda ng isla. Meron din mga nag-aani ng palay na gumagamit ng batel sa mga buwan ng Enero at Nobyembre sa bayan ng Hinigaran sa Negros. Base sa mga nakalap na datos mula sa sinupan (archive), may mga batel rin na naglalayag sa Luzon. Noong 1940, may batel mula sa Batangas patungo sa lahat na bahagi ng Visayas at espesyal na trip sa Zamboanga at Jolo. Noong 1942, ang Sailboat Shipping Corporation, sa ilalim ng

pamunuan ni Sergio Osmeña bilang pangulo, ay naglayag mula Luzon hanggang sa Visayas gamit ang Batel Maria Socorro mula Maynila hanggang Capiz, Cadiz, at lungsod ng Iloilo. Gayundin ang Batel Maria Paz mula Maynila hanggang Bantayan, Bogó, Lungsod ng Cebu, at Dumaguete. Noong 1944, may batel rin na naglalakbay sa Muelle de las Industrias sa Binondo patungong Cebu at minsan sa isang buwan may isang nakatakdang biyahe mula sa Maynila patungong Coron, Palawan.

Sa pagsusuri sa haba ng taon ng operasyon ng batel, karamihan sa mga ito ay naglayag sa pagitan ng 11 hanggang 22 taon. Ipinapakita ng mga panahong ito na 20 sa sasakyang pandagat ay nasa pagitan ng isa hanggang dalawang dekada ay galing sa bayan ng Nueva Valencia sa lalawigan ng Guimaras habang ang isa ay galing sa Dumangas sa lalawigan ng Iloilo. Mayroong pitong batel naman na may gulang na 21 hanggang 30 taon habang ang tatlo ay naglayag na sa loob ng 40 taon. Karamihan sa mga batel sa rehiyon ay naglagasan pagkatapos ng maraming taon ng operasyon. Una sa mga kadahilang ito ay ang kawalan o kakulangan ng mga materyales na ikakarga. Mahirap para sa mga may-ari at parokyano na panatilihin

ang negosyo na walang sapat na kita mula sa mga serbisyo sa transportasyong panghakot na ibinibigay ng batel.

Pangalawa, ang pagsara ng mga palagarian o sawmill ay hindi lamang nagdulot ng kakarampot na suplay ng kahoy na gagamitin sa pagpatayo ng bahay at sa mga gawaing pangkonstruksyon ngunit pati na rin sa paggawa at pagkumpuni ng mga batel. Bagamat sinubukan ng mga may-ari na gamitin ang mga kahoy mula sa mga puno sa paligid ng kanilang pamayanan ngunit hindi ito sapat upang matugunan ang pangangailangan ng batel. Kung kaya pinilit ng mga may-ari na kumuha ng tabla sa ibang pulo hanggang sa Mindanao ngunit sa mas mataas na halaga. Pangatlo, ang pagdeklara ng batas militar at kalaunan ang pagpatupad ng log ban ay isa rin sa mga dahilan kung bakit nagsara ang mga lagarian sa Negros.

Sa loob ng maraming taon, marami-rami na rin ang dalang kabutihan ng mga batel sa pamayanan at karatig pook na kanilang pinagsilbihan. Una rito ay ang pagbigay ng mas maraming trabaho at oportunidad pang komersyo. Ang pagkakaroon ng batel ay nakapagbigay ng trabaho pati na rin ang paglaki ng mga Negosyo sa pamayanan. Mula sa mga unang dekada ng ika-20 siglo hanggang sa unang bahagi ng 1990, karamihan sa mga tao sa mga lugar na

pinagmulan ng batel ay halos nagtratabaho sa mga sasakyang pandagat bilang mga karpintero o tauhan ng batel mula sa pagiging patron o kapitan ng sasakyan pati na rin ang mga ordinaryong tripulante. Sa panahon ng paglago ng mga negosyong may kinalaman sa batel, ang mga manggagawa ay isinasaalang-alang ang pagtratabaho sa batel bilang kanilang pangunahing pinagkukunan ng kita. Pangalawa ay ang pagsuplay ng mga materyales na gawa sa labas ng pamayanan o di kaya ay limitado ang mga suplay nito sa mismong lokalidad. Ang isang natatanging epekto ng batel sa pamayanan ay binigyan nito ang mga tao ng higit na akses sa iba pang kinakailangang kalakal at materyales na hindi agad makikita sa lugar tulad ng bigas, tabla, mga grocery items, prutas, at marami pang iba. Ang mga kargamento tulad ng mga bato na hindi kayang ikarga ng mga ordinaryong bangka ay napupunta sa mga maaasahang batel. Ang mga may-ari ng mga palaisdaan sa Iloilo at Negros ay lubos na nakinabang din mula sa sasakyang ito. Ang batel ay ginamit din ng mga negosyante upang makipagpalitan/barter. Halimbawa sa Guimaras, nakipagpalitan ang mga negosyante ng mga sako ng palay mula sa Guimaras ng mga daing sa Cadiz at iba pang lugar sa Negros na siya namang ipinagbili o ipinagpalit muli ng palay sa Guimaras.

Pangatlo ay ang pagtaas ng populasyon at paglago ng lokal na burukrasya. Ang madalas na paglalakbay ng batel, mula at patungo sa iba pang bayan sa pagitan ng mga kipot (strait) ay nagdulot ng dahan dahan ngunit patuloy na pagtaas ng populasyon ng Guimaras at sa Katimugang Negros. Ang patuloy na pandarayuhan ng Miag-aowanon, Guimbalanon, San Joaquinon ay lumikha ng anim pang mga baryo sa bayan ng Hinigaran na matatagpuan sa Katimugang bahagi ng Negros Occidental. Sila ay unang naging tagapag-ani sa malawak na taniman ng palay sa bayan at mga karatig lugar. Nagsilbi din silang sakada na nagtatrabaho sa mga hacienda ng tubo at kalaunan ay nagdesisyon na manirahan na lamang sa lugar. Nang maglaon ay humantong ito sa pagkalikha ng mga barangay ng Aranda taong 1946, Candumarao 1951, Quiwi noong taong 1959, Himaya noong 1963, at Tagda noong 1966. Lahat ng bagong barangay ay makikita sa bayan ng Hinigaran. Bukod dito, ang madalas na palitan ng kalakalan na pinabilis ng batel sa katabing bayan ng Himamaylan at sa pagkatatag ng Aguisan, isang baybaying lugar sa bayan ng Himamaylan upang maging isang ganap na barangay nito.

Ang pang-apat ay ang paglawak ng serbisyong pangsosyo-kultural. Sa tuloy-tuloy na ugnayan sa gawaing pangkalakalan, hindi lamang mga kalakal ang dinadala sa mga lugar kundi pati na rin ang mga kultura at tradisyon ng mga tao. Sa kaso ng mga pangangalakal ng batel, meron dalawang kapansin-pansin na aspekto na nakakaapekto sa buhay ng mga tao. Una, ang pagpapatuloy ng pamana ng paghabi ng patadyong at ang pangalawang impluwensiya ay ang pag-unlad ng wikang Kinaray-a.

Ang panghuli ay ang ambag ng mga batel sa pagkasira ng kapaligiran. Karaniwan ang batel ay gawa sa kahoy at ang mga suplay ng materyales sa lokalidad ay hindi nakayanang suportahan ang mga pangangailangang ito. Kaya napilitan ang mga may-ari ng batel na mag-angkat ng mga kahoy mula sa mga palagarian ng Katimugang Negros Occidental o di kaya ang pagputol ng mga puno sa ilang bayan ng Iloilo. Dagdag pa sa pagkasira ng kapaligiran ay ang pagmina o pagkolekta ng mga bato mula sa isla ng Guimaras. Gayundin ang pagkuha ng mga buhangin o graba.

Sa pangkalahatan, sa isang bansa na binubuo ng maraming mga isla, ang pangangalakal at pandarayuhan sa pamamagitan ng tubig ay naging kritikal sa pagkakaisang

pambansa, pampulitika, at ekonomiya. Samakatuwid hindi nakakagulat na ang mga transportasyong pantubig kasama na ang batel ay may mahalagang papel sa pag-unlad ng Pilipinas partikular ang ekonomiya ng mga isla

Brief Biographies of the Contributors

Prof. Michael Charleston “Xiao” Chua



Prof. Michael Charleston “Xiao” Chua is a well-known public historian, professor, and TV personality. He is one of the most active promoters of history using different platforms such as social media, television, and print to educate all of us. He is conferred with the Distinguished

Service Cross of the International Order of the Knights of Rizal in 2017, and an Outstanding Tarlaqueño Awardee for 2016. He is currently the Assistant Professor Lecturer at De La Salle University in Manila. He is a candidate for a Doctor of Philosophy in Anthropology at the University of the Philippines Diliman and has earned his Master of Arts in History at the University of the Philippines, Diliman.

Mr. Gregg Alfonso G. Abbang



Mr. Gregg Alfonso G. Abbang is a Museum Researcher II from the Archaeology Division of the National Museum of the Philippines. He graduated from the Polytechnic University of the Philippines with a bachelor’s degree in History. He is pursuing his master’s

degree in Anthropology at the University of the Philippines Diliman. Currently, he is involved in the restoration of the Archdiocesan Shrine of Our Lady of Caysasay in Taal, Batangas.

He is also the Researcher-in-charge of the Robert Bradford Fox National Archaeological Repository of the National Museum of the Philippines. He is the first person who headed AIMS Museo Maritimo when it was founded in 2012.

Mr. Jasper Christian L. Gambito



Mr. Jasper Christian L. Gambito headed AIMS Museo Maritimo from 2015 to 2017. Currently, he is the current Chairperson of the Polytechnic University of the Philippines Department of History. He obtained his Bachelor's degree in History from the Polytechnic University of the Philippines and his Master's degree from De La Salle University – Manila. His area of specialization is Historiography and the Pre-16th Century Philippines. He is also interested in maritime history. Currently, he is active in different historical groups. He is also a dedicated researcher publishing articles for a number of journals.

Capt. Federico S. Monzon



Capt. Federico S. Monzon headed Museo Maritimo in 2017. He finished his Associate in Nautical Science from Philippine Maritime Institute in 1968. He started as Deck Cadet on board Madrigal Shipping. Obtained his Master's License in 1986 at the age of 37. He sailed as a Marine officer on board different types of ships for 20 years. He served as Port Captain of Abacast Shipping

for 19 years. He obtained his BSMT and Master's in Maritime Administration at AIMS. He worked at AIMS as technical faculty from 2002 to 2017.

Ms. Lalaine Ferrer-Magat



Ms. Lalaine Ferrer-Magat has taught Art Appreciation and Philosophy courses for more than fifteen years in various colleges and universities in Metro Manila, Philippines. She worked as a historical researcher at the National Historical Commission of the Philippines (NHCP) and engaged in museum work experience at Museo Maritimo of the Asian Institute of Maritime Studies (AIMS) as a museum researcher where she is currently working. She used to be the Program Coordinator of the Bachelor of Performing Arts and its related Certificate Course offerings under the School of Heritage Education (SHE).

She is interested in the interplay of arts, culture, and heritage in the interpretation of a cultural narrative of a community. She is currently pursuing post-graduate study in the area of Cultural Heritage Studies at the University of Santo Tomas in Manila. She studied Bachelor of Arts in Arts Studies and Diploma in Industrial Relations at the University of the Philippines, Diliman. She studied Teacher Certificate Program at the Far Eastern University which led to her obtaining a teacher's license.

Mr. Daryl Lorence Abarca



Mr. Daryl Lorence Abarca is the current custodian of AIMS Museo Maritimo. He started working in the museum in 2018. He obtained his Bachelor's degree from the University of Santo Tomas. He is pursuing his Master's degree in R&D Management at the University of the Philippines. Currently, he is the editor of the publications of Museo Maritimo. He is also active in the International Council of Museums (ICOM) Philippines.

Dr. Joefe B. Santarita



Dr. Joefe B. Santarita is currently a Professor at the University of the Philippines' Asian Center (UPAC). He also serves as the Chairperson of the UP Tri-College Ph.D. Philippine Studies Program and is a faculty affiliate of the UP Open University ASEAN Graduate Studies Program. He completed his doctoral degree in South Asian Studies from the National University of Singapore, his master's degree in Asian Studies at the UPAC, and his bachelor's degree in History and Community Development from UP Visayas. His research interests and publications focus on Indian Studies, Migration Studies, Philippine Culture and Society, Maritime History, blue economy, and ASEAN Studies. Moreover, he was a recipient of several awards and grants such as the Fulbright Scholar-in-Residence Program, German Academic Exchange Service, Southwest Pacific Dialogue Art and Culture Scholarship,

and the Japan-ASEAN Youth Fellowship among others. He also received the 2016-2018 and 2019-2021 One UP Professorial Chair Awards, UPD Centennial Professorial Chairs, and several International Publication Awards since 2012. In 2019, he was awarded Gawad Tsanselor para sa Natatanging Guro, the University's highest distinction for exemplary performance in teaching. Aside from journal articles, book chapters, and this book, he also published in 2019 a book "2018 Philippine Development Report" (with Dr. Noel Christian Moratilla as co-editor and Hainan Normal University as publisher) and in 2020 the "Toyota in the Philippines: 30 Years & Beyond in Nation-Building."

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AIMS Campus, Roxas Boulevard corner Arnaiz Avenue,
Pasay City 1302, Philippines

+63(2) 8831 – 2467 loc. 1104 | museomaritimo@aims.edu.ph

Museo Maritimo Team

Contact us by e-mail

museomaritimo@aims.edu.ph

Visit our Website

www.aims.edu.ph/aims/research_initiatives

The Team

Editor

Daryl Lorence Abarca

Book Cover Designer

Kingsley Franco

Publisher

AIMS Museo Maritimo

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