

## “PANATANG SAYAW: A COMPREHENSIVE DOCUMENTATION AND RESIDENT’S PERCEPTION ON THE HERITAGE SIGNIFICANCE AND CONSERVATION OF BAILE DE LOS ARCOS IN SAMPIRO (MAKATI)”

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### ABSTRACT

Cultural heritage is precisely significant and considered as an expression of the ways of living of a community and passed on from generations to generation. Traditional practices are meaningful that it can give something significant to the heritage and culture of a specific society. The paper is about Panatang Sayaw (Dance Devotion) held annually every 29th and 30th day of June in Barangay Poblacion, Makati during the feast day of Virgen dela Rosa and Saints Peter and Paul. The main objective of the paper is to document comprehensively the intangible and tangible heritage connected to the dance devotion and suggest a sustainable projects and plans that will develop the heritage resources based from the significances. The researcher used mixed method that will use both the quantitative and the qualitative research. Self-made questionnaires were used to determine the perspectives of the local community regarding their awareness and the significance of the dance tradition. Cultural heritage mapping and in-depth interviews were used to determine the heritage significance of the dance devotion. Based from the results and findings of the research, the dance tradition is highly significant in its historical, social, religious and aesthetic aspects. The local community are aware with the existence of the dance devotion and it is highly significant as part of the culture and heritage of their community. Through the comprehensive research, the researchers provided different recommendations to sustainably conserve and develop the dance devotion from its intangible and tangible heritages components that can be used for further development.

**Keywords:** Baile de los Arcos, Intangible Heritage, Panatang Sayaw, Philippine Religious Dance Tradition, Sampiro

### INTRODUCTION

There are different festivals, dances and rituals which are being performed in the Philippine setting. Filipinos are well-known for these traditional dances and rituals whom they've been devoted wholeheartedly. Amidst the global order, there exists a country composed of a compendium of social groups that have different traditions, institutions, and collective activities, beliefs and interests (SEAMEO-INNOTECH, 2014).

Makati is recognized for being one of the modernized and urbanized city in the Philippines (City Government of Makati, 2013). It is the country's premier business district. It has the largest concentration of commercial activities in the Philippines and is the country's primary link to international finance and the global economy (City Government of Makati, 2013). But there are still many religious traditions, which is being practiced within the area. One of it is *Baile de los Arcos*, a devotion dance or *Panatang Sayaw* in Barangay Poblacion, Makati. It is performed every 29th and 30th day of June during the feast day of Saints Peter and Paul; and in honor of the *Virgen dela Rosa*. It is being performed by daughters of the former dancers with impeccable reputations (Department of Tourism, 2009).

This paper recognizes the significance of the dance devotion by comprehensively documenting based from the theoretical frameworks used and by determining the perspectives of the diffent stakeholders especially the organizers, local government, former and current dancers; and the local community. According to Mr. Gabriel Pensotes, the church assistant in Sts. Peter and Paul Church, “Even though the dance tradition is sustainable, for us, it is the right time to document comprehensively that can be used by future generation.”



Figure 1. Panatang Sayaw or Baile de los Arcos

Researchers used three theoretical frameworks for the study: the 2003 United Nations Educational, Scientific and Cultural Organization (UNESCO) Convention for the Safeguarding of the Intangible Cultural Heritage, the International Council of Monuments and Sites (ICOMOS) International Cultural Tourism Charter and the 1999 Australia ICOMOS Burra Charter for Places of Cultural Significance. From the theoretical frameworks, researchers created a conceptual framework entitled the Heritage Research and Documentation Conceptual Framework that will assure the balance between conservation and development of the intangible cultural heritage. It is because the dance tradition is also officially promoted as an important tourist events attraction of the city (Department of Tourism, 2009; City Government of Makati, 2013).

The objectives of the paper are to comprehensively document the tangible and intangible heritage related to the dance devotion; to know the heritage significance of the devotion in terms of its historical, aesthetic, social, symbolical and religious aspects; to determine the changes arising from the dance devotion from the time it was first practices until today; to identify the perspectives of the different stakeholders (organizers, local community, former and current dancers; church community and the local government) in relation to the significance of the dance; and to provide recommendations for the sustainability of the dance tradition.

Results and findings of the paper may serve as a basis in the future to sustainably continue the cultural dance devotion. It is also provided to the different stakeholders for the purpose of being a good reference intended for future researchers. The paper may also be a good foundation in terms of conducting new programs for the dance devotion as well as the development of it. Lastly, it can continue the conservation and continuously disseminate the significance of the cultural dance devotion.

## LITERATURE REVIEW

### *Pamana at Kultura: Definition and Context of Heritage and Culture*

Believing in a tradition is part of the way of life of the people (Inglis, 2010). Once the community is practicing a tradition, it is now considered as culture and heritage (UNESCO, 1972). Culture or *Kultura* comprises the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group (UNESCO, 1982). Culture designates as the value and entity of the community, which can be connected to their history, environment, religion, economic entities and the like.

Heritage is our legacy from the past, what we live with today, and what we pass on to future generation (UNESCO, 2012). It also describes and characterizes the local community by means of transmitting the idea, norm and values from generation to generation. Heritage can be classified into two: tangible and intangible (UNESCO, 1972). Tangible heritage is the material expression of the national memory or the cultural heritage of the community while intangible heritage is the non-material expression of the national memory such as beliefs and practices (UNESCO, 1972). Tangible and intangible

heritage are somehow considered to be connected to each other since tangible heritage is a representation of a physical artifact produced while the intangible heritage indicates practices or the process itself that continuous the conservation of its significance and values.

When it comes to the dance devotion, it is considered as both culture and heritage of the community since it is a religious devotion of the believers and it is continuously transmitted from generation to generation. As it is a tradition, it is classified under the intangible cultural heritage, which is a non-material expression of the community.

### Culture, Heritage and Tourism: Issues and Opportunities

Today, tourism has experienced continued growth and deepening diversification to become one of the fastest growing economic sectors in the world. Modern tourism is closely linked to development and encompasses growing number of new destinations. These dynamics have turned tourism into a key driver for socio-economic progress (UNWTO, 2016). "Tourism comprises the activities of persons traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes (UNWTO, 2014). In Tourism, tourist must have a motivation to travel from one place to another. One of the motivations of the tourist is related to heritage and culture. That is why a specific form of tourism was introduced to focus on heritage and culture of the community. "Heritage and cultural tourism is an economic development tool that achieves economic growth through attracting visitors from outside a host community, who are motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle/heritage offerings of a community, region, group or institution" (Rosenfeld, 2008).

Even though there are good economic impacts that the tourism industry brings to the host community, there are heritage resources, both tangible and intangible started to deteriorate the heritage and cultural significance because of tourism. For instance, the traditional dance of *Singkil* from the Maranao community of the Mindanao Island, Philippines. It showcases the abduction of Princess Gandingan by a creature then Prince Bantugan rescued her as part of his love (Panaraag & Inte, 2015). It is traditional dance during special occasions of the Maranao people especially on weddings. But because of its uniqueness and aesthetic beauty, the dance is being performed regularly for tourism purpose as an intangible heritage tourism attraction. It deteriorates the significance and value of the traditional dance, which characterized the beliefs of the local community.

### **Capitana ng Sayaw: Theoretical Framework on Heritage Conservation and Development**

Heritage and cultural conservation and development are mostly based from the conventions and charters provided by different international and national government and non-government organizations (UNESCO, 2012). In academic research, it is also considered as theoretical frameworks that can be the basis of the researchers. In the research paper, the researcher used the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003, ICOMOS International Cultural Tourism Charter 1999 and the Australia ICOMOS Burra Charter for Places of Cultural Significance 1999.

United Nations Educational, Scientific and Cultural Organization (UNESCO) is a United Nations umbrella organization that has an objective of contributing peace and security in the world by promoting collaboration among nations through education, science, culture and communication in order to further universal respect for justice and the rule of law and for the human rights and fundamental freedoms which are affirmed for the peoples of the world, without distinction of race, sex, language or religion (UNESCO, 2017)

The organization is to make programs and plans through charters and conventions. One of the conventions administered was the Convention for the Safeguarding of the Intangible Cultural Heritage. It was administered through the 32nd session of the UNESCO in Paris in 2003. Intangible cultural heritage has been transmitted from generation to generation that provides a sense of identity in a specific group (UNESCO, 2003). The Convention stressed-out that state parties must document the entire intangible cultural heritage, sustaining and started to diminish, which is included under the basic dimensions mandated by the organization:

- *Oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;*
- *Performing arts;*
- *Social practices, rituals and festive events;*
- *Knowledge and practices concerning nature and the universe; and*
- *Traditional craftsmanship.*

The International Council of Monuments and Sites (ICOMOS) is a non-government group that is primarily concerned with the philosophy, terminology, methodology and techniques of cultural heritage conservation (Australia ICOMOS, 2000). One of the highly renowned methodologies on cultural heritage conservation and development created by ICOMOS, specifically by the Australia chapter, is the Burra Charter for Places of Cultural Significance. The Burra Charter provides guidance for the conservation and management of places of cultural significance or cultural heritage places (Australia ICOMOS, 2000). First, it determines the importance by identifying the cultural significance of a specific site using different evidences specifically the physical, oral and documentary or oral. Second,

summarizing it by creating a Statement of Significance (SOS) and creating new plans and policies for the management and development using the created SOS. Lastly, implementation of the heritage policy and programs based from the SOS and continuously monitor and evaluate it for sustainable management. The SOS will be based from different significance setting aspects. This can be either historical, architectural, aesthetic, landscape and setting; anthropological, archaeological, ecclesiastical, educational, technological, social and symbolical (Australia ICOMOS, 2000). In general, the charter contributes for identifying and documenting heritage and cultural significance based from the different aspects through determining the physical, oral and documentary evidences.

ICOMOS International Cultural Tourism Charter 1999 provides an umbrella statement of principles that guide the dynamic relationships between places and tourism or collections of heritage significance. A proper management of tourism interaction includes using the city's dialect, accessing the different heritage sites, making the tourist experience of the different tradition of the land and educating the tourist about the historical essence of the heritage and culture (ICOMOS, 2002). It can also provide the basis of a dialogue and a common set of principles to manage the relationships (ICOMOS, 2002). There are important principles stated in the Charter, which can be used as a basis for the foundation of the research encouragement of public awareness, managing dynamic relationship and responsible promotion programs (ICOMOS, 2002). The following are the principles:

*Principle 1: Encourage Public Awareness of Heritage*

*Principle 2: Manage the Dynamic Relationship between the Heritage Place and Tourism*

*Principle 3: Ensure a Worthwhile Visitor Experience*

*Principle 4: Involve Host and Indigenous Communities for Conservation and Tourism*

*Principle 5: Provide Benefit for the Local Community*

*Principle 6: Responsible Promotion Programmes that will protect Natural and Cultural Heritage*

In figure 1, it shows the relationship of the theoretical frameworks for the research paper especially providing specific points that was used. The researcher used the UNESCO concept of proper documentation of intangible cultural heritage using the guidelines of Australia ICOMOS, which will be participated by different stakeholders. From the documentation, this will be considered as a guided framework to provide different programs and projects that will balance heritage conservation and tourism development based from the concepts and contexts set by ICOMOS International Cultural Tourism Charter.

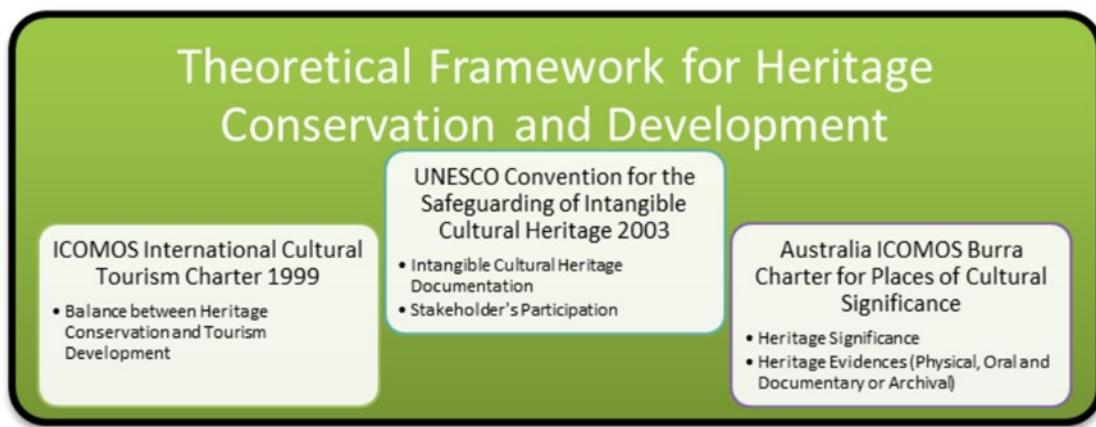


Figure 2. Graphical representation of the theoretical framework for heritage conservation and development

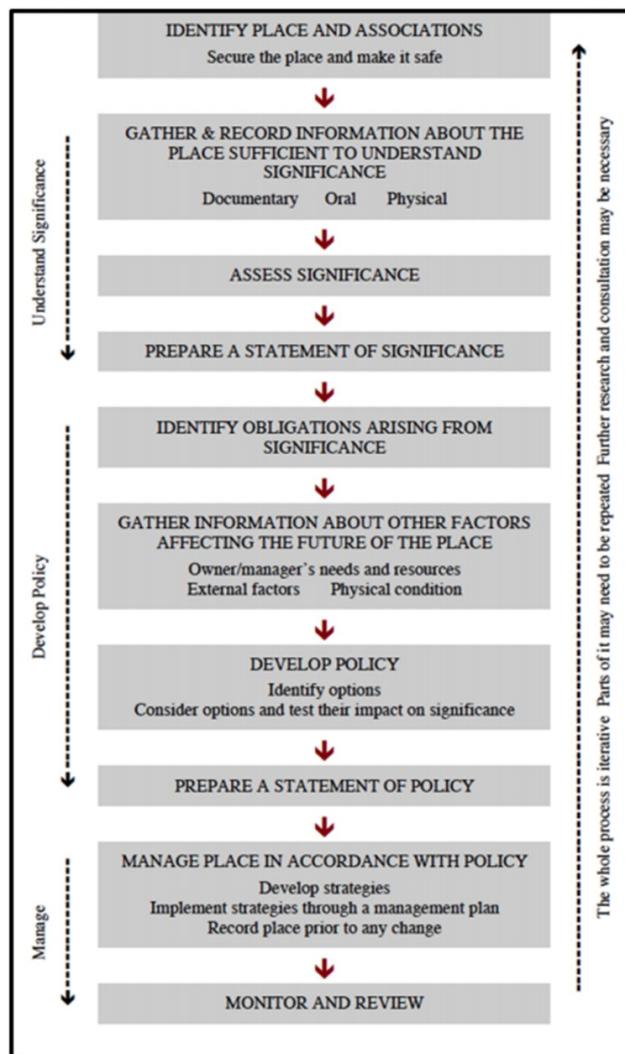
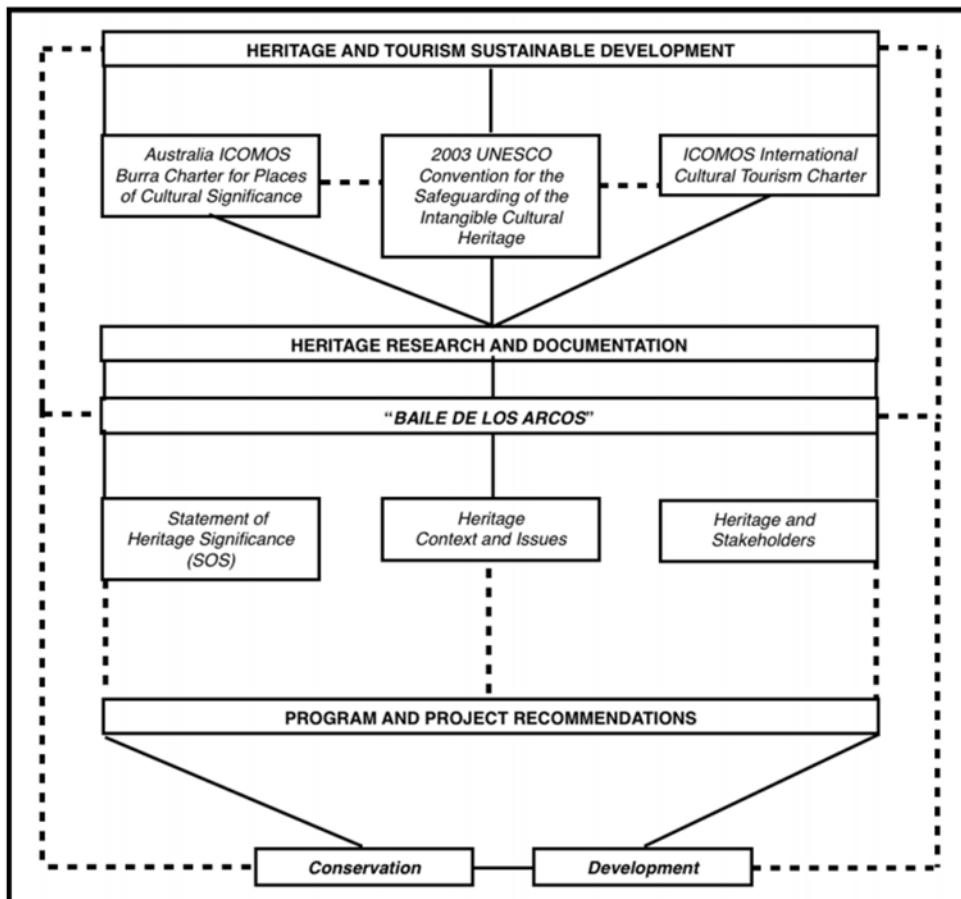


Figure 3. The Burra Charter Process (Australia ICOMOS, 2002)

**Pag-aaral at Pag-lilista: Heritage Research and Documentation Conceptual Framework**

**Pag-aaral at Pag-lilista: Heritage Research and Documentation Conceptual Framework**



**Figure 4.** Heritage Research and Documentation Conceptual Framework (Cabalhin et.al., 2017)

The conceptual framework has its main objective to balance heritage conservation and tourism development based from different theoretical frameworks such as UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003, Australia ICOMOS Burra Charter for Places of Cultural Significance 1999 and the ICOMOS International Cultural Tourism Charter. Then to make it possible, Heritage Research and Documentation must be implemented. For *Baile de los Arcos* or *Panatang Sayaw*, the research will determine the Statement of Heritage Significance (SOS) by undertaking a cultural heritage mapping. Then it will identify different context and issues in relation to the influence of tourism and development to the dance tradition by doing in-depth interviews. Survey will also be conducted, which will determine the perspectives of the local community when it comes to the conservation and development of the devotion. In the end, recommendation to implement different programs and projects will be determined by using the results from the SOS, context and issues; and from the perspectives of the different stakeholders. This will promote the

balance between conservation and development of the heritage resource especially concentrated in the dance tradition. This process was also used for different heritage sites and resources in the Philippines like the UNESCO World Heritage City of Vigan, Ilocos Sur (University of Santo Tomas & City Government of Vigan, 2007; City Government of Vigan, 2008; Zerrudo, 2008; UNESCO & City Government of Vigan, 2011); and Science and Nature City of Los Baños, Laguna (Mercado, 2014);

#### **Sayaw: The Philippine Religious Dance Tradition**

Dancing, as an art, is made subservient to various purposes. One of its usage is to heighten the splendor of religious celebrations. Religious dances consisted mostly of slow and stately processions through the streets of the city or around the altar (New Advent Organization, 2012). Religious dances are being conducted for commemorating Patrons like Nuestra Senora de Gracia in Guadalupe Viejo in Makati; Our Lady of Caysasay in Taal, Batangas; Our Lady of

Manaoag in Pangasinan; St. Joseph the Worker in Palanan, Makati; and Sto. Nino de Cebu in Cebu City.

According to Felipe de Leon Jr, the former Chairman and Commissioner of the National Commission for Culture and the Arts (NCCA) and we quote:

In our traditional setting, we are usually devoted to a sacred being especially during performance of rituals. In ritual setting, we usually express gratitude to the Almighty. And in expressing this gratitude, we must act not only as a physical being but also as being of emotions; intellect and spirit where you express gratitude and pay homage to the sacred beings or to the deities, then you will be engaged in rituals. Rituals in general will integrate chanting, dance, the visual arts, and many other kinds of art (de Leon in Legarda, 2016)

This means that in rituals or dance devotion, people must really dedicate their whole selves in accordance for the betterment of their communication with the Divine. A solid prayer means that people must sing and dance in front of a sacred image and to the Almighty. That is also the same with the dance tradition of *Baile de los Arcos*. It was being done during the feast of Saints Peter and Paul; and to the *Virgen dela Rosa*, which is whole-heartedly performed by the devotees and continuously transmit it more generation to generation (Alcantara, 1994).

#### **Sampiro: Overview of Makati and the Parish Church of Saints Peter and Paul**

San Pedro de *Macati* or *Sampiro* is the old name of Makati. It was only name Makati in 1914. In Guadalupe Viejo, Augustinians built the church named after Santa Maria de Gracia in 1601 that was changed after two years into Nuestra Senora de Gracia. In the same place,

Chinese Catholics celebrates the feast of Saint Nicholas of Tolentino that is someone related to a legend of the Rock Crocodile in Pasig River (Alcantara, 1994). For fourty-two years, the Franciscans taught the local community of San Pedro de Macati of the Christian faith especially the love for Mary, the mother of God (Confradia de los Virgen de la Rosa, 2017). In July 1, 1608, Captain Pedro de Britto and his wife Doña Ana de Herrera gave half of their hacienda to the *Compania de Jesus* or the Society of Jesus for them to build a church on the hill of buenavista as a thanksgiving to God. It takes almost twelve years to build the church because they only earn small amount of profit in their farms, pot making and other things. Father Pedro Montes, SJ is the one who built the church (Confradia de los Virgen de la Rosa, 2017).

Father Delgado brought an image of Virgin Dela Rosa in 1718 from Mexico and was enthroned in the church of the old Makati. The church of San Pedro Macati was involved in war in 1762 to 1764. With the *Virgen dela Rosa*'s divine guide, the only thing that is to be constructed is the facade. In June 29, 1796, the church was finally finished reconstructing. In 1796, it was also said the start of *Panatang Sayaw* or *Baile de los Arcos*. There are a lot of earthquakes landed in Manila and other near cities in 1863 and most especially 1880. There are a lot of buildings and infrastructures were destroyed by the earthquake but the church of St. Peter remained because it was believed that because of the prayer from the devotees of *Virgen dela Rosa* (Confradia de los Virgen de la Rosa, 2017). The said image went into two different tragedy: first when the head or face, hands and the Niño were stolen and the second is when the church was left destroyed after the war. There are three images named Saint Peter, Saint Paul and the Virgin dela Rosa. It has a colorful and historical festivity celebrated by the devotees every 29th and 30th day of June (Alcantara, 1994).



**Figure 5.** The Past and Present Photo Images of Sts. Peter and Paul Parish Church



Figure 6. Saint Peter



Figure 7. Saint Paul



Figure 8. Virgen de la Rosa

#### *Panatang Sayaw: Sapiro's Baile de los Arcos*

*Panatang Sayaw* or *Baile de los Arcos* was started in 1796 when the church was finished reconstructing due to a war in 1762-1764 (Confradía de los Virgen de la Rosa, 2017). It is a tradition and instilled in their culture and beliefs for a long time. The devotion is for Saints Peter and Paul; and the Virgen dela Rosa (Alcantara, 1994). This devotion still exist especially by the virgin ladies that offer the dance for Virgen dela Rosa and Saints Peter and Paul fiesta held every 29th and 30th day of June (Alcantara, 1994; Confradía de los Virgen de la Rosa, 2017). There are a lot of issues, miracles, natural disasters and wars happened but the faith continues to the patrons of Poblacion, Makati (Alcantara, 1994)). It is guarded by audiences and by the Atilon Family. The other term for the dance devotion is *Sayaw-Awit*. It is the term used in the devotion because it is composed of singing and dancing.

There are nine dancers wearing knee length dress and loose or full balloon skirt, white socks or stockings and white shoes. Tucked in their waist is a pair of castanets and fans. Each one of them has one arch of flowers also used in dancing. The dance usually starts at the part of the *Awit*. *Panatang Sayaw* has five parts: two *Dichos* and *Awits* for the Virgen dela Rosa and to Saints Peter and Paul; and the *Trono*. At the start of the *Trono*, the nine ladies are accompanied by a musician throughout until *Awit*. There are a lot of viewers who are watching the dance devotion. There are children, adults, students, side vendors, nuns, priests and also the past dancers who are sometimes singing along with the ladies (Alcantara, 1994).



Figure 9. Baile de los Arcos c. 1960 (Alcantara, 1994)



Figure 10. Baile de los Arcos c. 1980 (Alcantara, 1994)

## METHOD

Mixed Method or Triangulation is the method used in the documentation, which encompasses a range of approaches of both qualitative and quantitative tools (Tashakkori & Teddlie, 1998; Creswell et al, 2003). It is based from the three theoretical frameworks: 2003 UNESCO Convention on Safeguarding the Intangible Cultural Heritage, Australia ICOMOS Burra Charter for Places of Cultural Significance and the ICOMOS International Cultural Tourism Charter of 2002.

For the physical evidences, cultural heritage mapping was used. It is the process of identifying natural and cultural heritage resources of a specific locality of the purpose of conservation and development (Commonwealth Department of Communication and the Arts, 1995). In heritage mapping, you are to critically analyze specific artefacts, monuments, buildings that have significance in the society either built or movable. There are also practices, expressions, oral tradition and performing arts that are considered to be part of the intangible cultural heritage. The cultural heritage mapping template used for the research was based from the standards of the UNESCO, which is being used to document UNESCO World Heritage Sites like the Historic Town of Vigan City, Ilocos Norte, Philippines (Zerrudo, 2008). Video and photo documentation was also executed.

The oral evidences were gathered through conducting in-depth interviews to different stakeholders (in-charge for the dance devotion, former and current performers; church community and the local government). There are questions that has been asked from the past at current dancers like what triggered them to join the said devotion, who influenced them, what are their first impression and what are the reason for them to continue or stopped dancing. For the one in-charge of the devotion, questions were concentrated to the story behind the dance from where it all started and if there are significant changes in the dance devotion. Finally, for the local government, Capitana and the church community; questions were concentrated to the projects or plans for the conservation and development of the dance devotion. The researchers also conducted survey to the local community to determine the residents' perspective about the dance tradition specifically on awareness, concepts on conservation and development.

Lastly, the archival evidences have been gathered using published books, journal articles, magazines, official government and non-government websites, etc.

### Subject and Study Site

As part of the mixed method, the researcher used survey for the local community. Self-made questionnaire was validation by three instructors/professors, which are also specialized the topic. Pre-test was also conducted with twenty respondents in Barangay Poblacion since the dance tradition is held in Poblacion, Makati. After getting the result of the pre-test, the researchers come up with 100 respondents, which the proponents computed using the Slovin's formula with 10% margin of error.

The researchers also conducted in-depth interviews to former and current dancers; church organization related to the dance devotion such as the *Confradia de la Virgen de la Rosa*, local government specifically from the Museum and Cultural Administration Office and Barangay Officials; and to Ms. Susana Atilon Ong, the officer-in-charge of the devotion.

### Information and Data Measurement

For the qualitative findings, the researchers gathered and identified the heritage significances based from the criteria/aspect from Australia ICOMOS Burra Charter (historical, aesthetic, religious, social and symbolical), which based from the physical, oral and archival evidences. SOS will be determined by providing a summary from the different aspects of heritage significance by highlighting the most significant values. Findings from the in-depth interviews was summarized into a comprehensive statement that will determine the general perspectives of the resource person especially people who are the dancers coming from different generation. This will determine the context and issues of the dance devotion based from the participants.

The quantitative data is measured with the use of the percentage distribution, which will obtain a modified frequency percentage of all the responses gathered in the questionnaire then tallied and express it by means of percentage value.

### Ethical Consideration

Due to the value and significance of the religious devotion, the researchers provided letters of intent that was given to different resource person coming from the local government, church and from the officer-in-charge of the devotion. The researchers implemented the research fieldwork once the resource person responded and approved from the request. Considerations of providing sufficient respect to the resource person especially for the people-in-charge of the devotion to respect the sacredness of the dance devotion.

The researchers also provided letter of intent for the respondents for the survey to explain comprehensively the importance of the survey and to highlight that the result will be used for academic purposes only. After answering the survey questionnaire, respondents must fill-out a consent letter that will notify the researchers that respondents agreed to answer the questionnaire.

## FINDINGS, RESULTS AND ANALYSIS

### Discussion of Heritage Significance

#### *Historical Significance*

*Panatang Sayaw* is a religious dance devotion to praise Saints Peter and Paul; and the Virgen dela Rosa. It is practiced in Barangay Poblacion, Makati, which started by the Atilon Family. Historically, it was started in 1796 when the church was finished reconstructing due

to a war in 1762-1764. This devotion still exists especially by the virgin ladies that offer the dance for Virgen dela Rosa and Saints Peter and Paul fiesta held every 29th and 30th day of June. It was once said that the dance is dedicated for the subsidence of floods.

#### *Aesthetic Significance*

The religious dance devotion has three parts: the *Dicho*, which means prayer; the *Trono*, which means song and *Awit*, which is divided into two: *Awit para kay Virgen dela Rosa* (Song for the Vigen dela Rosa) and *Awit para kay San Pedro at San Pablo* (Songs for Saints Peter and Paul). *Dicho* is a chant prayer with a total of forty-six stanzas with four lines dedicated for Virgen dela Rosa and for Saints Peter and Paul. It is done by loudly singing it individually; each dancer has its designated stanza depending on their position, whether they are *Primera, Segunda, Tersera, Kulo* and the *Capitana*. The next part is the *Trono* which is a song, which is also dedicated to the three patrons. It is done by singing it loud all together. It has a total of twenty-eight stanzas together with the *Coro* or Chorus. *Awit* is a combination of singing and dancing. The first part of it is dedicated for Virgen dela Rosa where the dancers are using the *Arco* or the arch with color of pink and blue. It is beng dance and sing with the *arco* together accompanied by a music while singing. And the other part is dedicated for Saints Peter and Paul where dancers are using the castanets. The castanets are designed by putting blue and pink ribbon and it has the same process of singing and dancing.

#### *Religious Significance*

Virgen dela Rosa, which also called as *Ina ng Makati*, is one of the most significant images in Barangay Poblacion because it was brought in the Philippines by Father Delgado and enthroned in the church of old Makati. Since then, Saint Peter and Saint Paul were already considered as the patron saints of Makati. These are the three important patrons whom the people of Barangay Poblacion Makati give thanks, praise and respect. The religious tradition makes the people in Makati more devoted to what they believe in and their faith becomes stronger as to observe the religious dance devotion for they believe that the three patrons made a miraculous event when the flood subsided. There is a eucharistic celebration and procession before the dance devotion.

#### *Social Significance*

The significance of the dance devotion to the local community is that it is one of the most prestigious events in Makati and proven many miracles within the community like the issue of the subsidence of the flood. Some of the former dancers shared stories that whatever happens like flood, earthquake, calamities and war; the dance devotion must continue and must instill the will of praising Virgen dela Rosa.

#### *Symbolical Significance*

There are moral values that can be seen in the dance devotion. One of it is the everyday guidance of Virgen dela Rosa and Saints Peter and Paul; which benefits the people of Poblacion, Makati as well as the

nine virgins who dances for them. Second, it is considered as a prayer. The local community gave importance to its religious connection with their patrons, which they can give their gratitude and worship. Lastly, the devotion helps the dancers by strengthening their Christian faith and knowing how to respect and give importance to Christian belief. *Baile de los Arcos* also symbolizes cooperation, appreciation, camaraderie and the religiosity of the community. It also symbolizes honor and glory, as it still remains as one of the oldest traditions in Makati.

#### **Statement of Heritage Significance**

*Baile de los Archos* is one of the oldest religious tradition of the highly urbanized city of Makati. Historically, it was started in 1796 when the church was finished reconstructing due to a war in 1762-1764. This devotion still exists especially by the virgin ladies that offer the dance for Virgen dela Rosa and Saints Peter and Paul fiesta held every 29th and 30th day of June. It was once said that the dance is dedicated for the subsidence of floods. The dance devotion is divided into three parts: *Dicho*, *Trono* and *Awit*. The three parts provide certain symbolism and dedication to the three patrons of Barangay Poblacion. There are also objects used to compliment the dance devotion such as the *acero* or the arch and the castanets. It is beng dance and sing with the *arco* together accompanied by a music while singing. And the other part is dedicated for Saints Peter and Paul where dancers are using the castanets. The castanets are designed by putting blue and pink ribbon and it has the same process of singing and dancing. The religious tradition makes the people in Makati more devoted to what they believe in and their faith becomes stronger as to observe the religious dance devotion for they believe that the three patrons made a miraculous event when the flood subsided. The dance devotion is one of the most prestigious events in Makati and proven many miracles within the community like the issue of the subsidence of the flood. *Baile de los Arcos* also symbolizes cooperation, appreciation, camaraderie and the religiosity of the community. It also symbolizes honor and glory, as it still remains as one of the oldest traditions in Makati.

#### **Heritage Context and Issues**

The dance devotion must be implemented annually by following the same rules, costumes, time and process. When it comes to the steps and the songs, people are still using what has been taught at the very beginning. The *namamahala* (person-in-charge) of the dance is still the one teaching the steps and the lyrics to be sung. People still severely follow the movement of what the dance should be. Costume didn't change and they are still using the same color for the selected day. Sometimes the dresses of the dancers were change when a certain person sponsored a dress or gave donations to the person-in-charge for them to create a new pair of dress. Previously, accessories such as the shoes, fan, handkerchief and rosary were bought by the dancers individually but when donations came in 2012, the person-in-

charge decided to bought the same accessories for all the dancers to make it uniformly. When it comes to the implementation of the dance devotion, some of the devotees wanted to join in the Grand Marian Procession celebrated in Intramuros during the feast of the Immaculate Conception. Unfortunately, there are people who are not in-favor of doing it because they believe that the dance is only performed in the Poblacion.

### Perspectives of the Dancers

Similar question has been asked to the former and current dancers. Most of them were triggered to join because of their curiosity about the dance and on how it was performed but some of them didn't want to join the devotion at first because they thought it was boring. The dancers were influenced to join the dance devotion because of their mothers who are former dancers or have been influenced because it was already part of their family's tradition. Dancers' first impression to the dance is that it was difficult to dance to, and some of them were shy because there are a lot of people watching them. The dancers continued the tradition because of the devotion that they started, to strengthen their beliefs and their personal intentions they want to be granted especially on their family's health and studies. They also believe that by the continuance of the devotion, it will serve as guidance to them and a way of giving thanks for all the blessings they get through the years. When it comes to the point of laying down their personal tradition, marriage is mostly the reason and with this, they are encouraged to transmit the tradition to their future daughters as it was also done by their parents.

### Quantitative Results

#### Demographic Background

The genders of the respondents were 56% female and 44% male. The age range of the respondents are at 18-30 years old (34%), which the highest; followed by 31-40 years old (22%), 41-59 years old (22%). For respondents' civil status, single respondents are the highest with 55%, while those who are married has 29%, separated has 15% and widowed at 0%. When it comes to the respondents' educational background, bachelor's degree holders are the highest with 60%, followed by high school graduates at 36% then elementary graduates and graduate degree holders both got 2%. For the occupation of the respondents, people who are employed is at 36%, followed by the students with 34%, businessmen at 16%, professional at 5% then others which includes Barangay volunteer at 1%, unemployed at 5% and housewife at 3%.

#### Perspectives of the Local Community and the Research Analysis

The majority of the answers collected was Yes with 88% while 12% for those who answered No. When it comes to the local community's perspective on the significance of the dance devotion, the majority of the answer was Yes with 98% while 2% for those who answered No.

For the specific significances of the dance devotion, respondents answered that it is culturally significant at 39%, which got the highest percentage. It is because for the people, it was already part of their lifestyle especially during the feast of Saints Peter and Paul; and the *Virgen del Rosa*. It is followed by historical at 33% since it is related to the history of the Old Makati or *Sampiro* and its church; followed by Religious in 23% especially that is part of the community's religious celebration, Social at 3% and Economic at 2% since it considered an event attraction especially by the national and local government.

The degree/level of the significance of *Baile de los Arcos* provides that 49% of the respondents answered that it is only in the barangay-level, while 31% answered that it is locally significant (Makati), 18% said that it is in the national level while only 2% answered at the regional level. No one answered that the dance devotion is internationally significant.

Based from the survey result, the respondents agreed that it is a need to conserve the tradition of *Baile de los Arcos* with 99% of the respondents answered Yes, and only 1% answered No because the respondent did not have any idea about the religious practice. When it comes to the reason why people need to conserve the dance devotion, 67% said it is part of their tradition while 33% said it is economically significant because it is considered as an event attraction especially that can amuse foreign and local tourists.

In the dissemination of proper information related to the dance devotion, most of the respondents agreed with 98% and only 2% answered No. The respondents wanted to share it first to their sons and daughters specifically the new generation or the millennials while for those respondents who said No, they felt that the tradition is too old for the millennials that they will not be interested about it.

For the perspective on the proposal for changing or transforming the dance tradition, 60% of the respondents answered that they disagree with it while 40% answered that they agree. The respondents disagree about the changes because it is already a tradition that must be preserved while for those who agreed, they are hoping to see the changes immediately.

In the issue of performing the dance tradition outside Barangay Poblacion, respondents agreed that the dance devotion can be performed outside with 92%, while only 8% answered No. By performing it outside the barangay, it can also contribute for the promotion of the dance tradition within the country and even outside the country. The perspective of the respondents who said No is focused on the preservation and conservation of the dance devotion.

When it comes to the promotion of the dance devotion specifically from the efforts coming from the Department of Tourism and the City Government of Makati, 99% of the respondents answered they agreed from the efforts provided while 1% of the respondents said that it must not be promoted especially as an event attraction.

For the suggestions of the respondents to continuously conserve and develop the dance devotion, 25% of the respondents answered that there must have a proper documentation, 22% answered that

publication like providing coffee table books might be a great help, 17% agreed for implementing different workshops and trainings, 16% suggested to create an organization, 13% wanted to create a heritage interpretation of the dance devotion such as an exhibition or museum and 7% agreed for integration of the significance of the dance devotion to the curriculum and syllabus of the students. All of these may help to develop and to promote the traditional dance but the most important is to have a proper documentation of the dance devotion. The local community did not have any documentation especially on the information of their traditional dance. Second is publication that can help to attract potential tourist. Seminar and workshops will help to develop and enhance the skills of the participants. Providing organization will help to manage, sustainably develop and promote the traditional dance. Lastly is the integration of the dance devotion to the curriculum, which can help to disseminate proper information of the significance of the traditional dance.

## CONCLUSION AND RECOMMENDATION

There are different evidences which are considered to be significant that is found throughout the study. The evidences found are significant to the local community as well as to the people of Makati. As of now, there are no significant changes from the time the dance devotion is implemented until the present time. When it comes to the perspective of the local community, the dance devotion is significant for them and they need to conserve and continuously practice the tradition for the benefit of the new generation. Researchers recommended that they must create a specific organization, which is fully concerned with the dance devotion.

The following are the specific recommendations of the researchers:

- The operations of the dance devotion must continue the proper maintenance of the cultural dance devotion in Poblacion Makati. They must also consider having a massive attention in the proper execution of the dance so that the historical and cultural significances must be kept alive;
- Barangay Poblacion should communicate and make contact with the Makati Tourism Office and the Department of Tourism in accordance with the proper promotion of the said event, which is also considered as one of the festivals in Makati. The Department of Tourism can provide marketing assistance in regaining the popularity of the dance. It can also be a big help in recognizing Poblacion's culture heritage;
- Encourage more sponsors who'll be providing the needs for the dance devotion specifically on the financial support intended for the promotion, wardrobes and all the props that will be used in the dance devotion; and
- Barangay Office or the Church Officials itself must come up with a specific organization which can be the main in-charge of the dance devotion who then can have the authority of

implementing programs, projects and plans regarding the dance devotion but still keeping it solemn and meaningful.

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