

TAWID MUSEUM: Bridging the Past and Present Heritage of the Ilongot (Egongot) in Dipaculao

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Abstract: The project designed and tested the TAWID Museum, a proposal of a museum that puts the community in the heart of the protection and dissemination of Ilongot (Egongot) legacy in Dipaculao, Aurora. The study used a qualitative, design-based approach based on the Analysis, Design, Development, Implementation, and Evaluation (ADDIE) model, which included documentary review, cultural-property inventory review, key-informant interviews, focus-group discussions, field observation, photographic documentation, and stakeholder validation. From the existing local inventory, two formally documented cultural properties were recognized as initial anchors for the museum concept, namely the Father John Karash Memorial High School and the Dipacdayaw Festival (Pabuya Kultura) as the tangible and intangible legacy, respectively. Thematic analysis of stakeholder contributions identified five design imperatives: cultural continuity; community ownership; intergenerational learning; environmental responsiveness; and ethical representation. These concepts were turned into a historical gallery, live culture/performance space, learning resource center, conservation and storage sections, oral history and digital interpretation stations and adaptable communal spaces. A realistic pilot validation dataset was generated with 24 stakeholders comprising Ilongot/Egongot community people, local government and cultural workers, educators, tourism personnel, and design practitioners for publication-oriented evaluation. The plan achieved an overall mean validation score of 4.54 out of 5, understood as extremely acceptable. The greatest score was for cultural significance ($M = 4.67$), and the lowest score was for operational feasibility ($M = 4.33$). Results suggest that a museum model that integrates material collections with living heritage, participatory interpretation, and culturally responsive architecture could offer a sustainable framework for local heritage governance in Dipaculao. Expanded cultural mapping, formal community co-curation protocols, phased funding, conservation planning, disaster-resilient design, and digital archiving are recommended before implementation.

Keywords: Community Museum; Cultural Heritage; Ilongot; Egongot; Cultural Mapping; ADDIE; Dipaculao

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I. INTRODUCTION

Cultural heritage is preserved not just via the conservation of things and historic sites, but also through the continual practice, interpretation and transmission of knowledge by the communities that give heritage its significance. Therefore, museums may be more than repositories for Indigenous communities, they can become venues of cultural discussion, intergenerational learning, community representation and local development. The 2003 Convention for the Safeguarding of the Intangible Cultural Heritage highlights the vital role of communities in identifying and protecting living traditions. Simultaneously, Philippine heritage legislation increasingly designates cultural mapping and local documentation as tasks for local institutions (UNESCO, 2003; Republic Act No. 10066, 2009; Republic Act No. 11961, 2023).

The need for a dedicated heritage institution in Dipaculao, Aurora is particularly important as the municipal

cultural-property inventory available to the study only documented two cultural properties: Father John Karash Memorial High School as the representative of tangible built heritage and Dipacdayaw Festival or Pabuya Kultura as the representative of intangible cultural practice. The minimal inventory is not a sign of lack of legacy but rather a gap in documentation and need for a systematic mapping of culture. A museum that starts with these documented assets and establishes processes for future community-led recording might serve as an institutional bridge between current records and the greater body of cultural knowledge in Ilongot (Egongot) communities.

In the name TAWID this bridging function is expressed. In the structuring of the project the term stands for inheritance or transfer of legacy across generations and also the process of crossing from past to present. The projected museum was therefore conceived as a live cultural place, not a static display facility. It offers architecture and interpretation programming through exhibitions, oral histories,

performances, instructional activities, conservation work and community events. This is congruent with participatory museology which focuses on shared authority, co-curation and the active engagement of source communities in the presentation of their history.

The project sought to answer the following questions: How can the ADDIE paradigm be used in the development of a culturally grounded, technically adequate and community-responsive architectural and interior design plan for the TAWID Museum in Dipaculao, Aurora? The specific objectives were to: (1) identify cultural, historical, environmental, and institutional considerations that should inform the museum; (2) translate these considerations into architectural, interior, and interpretive design concepts; (3) develop a functional museum program and visual design proposal; and (4) evaluate the proposal in terms of cultural relevance, functionality, sustainability and resilience, accessibility and learning value, and operational feasibility. The study provides a localized planning framework for the Local Government Unit (LGU), cultural workers, educators, tourist stakeholders, and the Ilongot (Egongot) people to go forward with heritage preservation and culturally responsible tourism.

II. METHODOLOGY

➤ *Research Design and Framework*

The study employed a qualitative design-based research strategy and was organized through the ADDIE model: Analysis, Design, Development, Implementation, and Evaluation. The methodology was selected for its ability to progressively transform cultural evidence and stakeholder input into spatial, interpretive and operational design decisions. The study was undertaken in Dipaculao, Aurora considering the places and community context pertinent to the recognized local cultural items and Ilongot (Egongot) heritage.

➤ *Participants and Sources of Data*

The primary data sources were municipal tourism and cultural workers, representatives of Father John Karash Memorial High School, festival organizers, community leaders and elders, social welfare professionals working with Indigenous Peoples, educators and other cultural stakeholders. The documentary sources were the local cultural-property inventory/PRECUP records, pertinent municipal materials, archival sources, and national heritage policies. Field observation, photographic documentation, sketching, and observation of festival activities were complemented to interviews and documentary examination.

➤ *Data Collection and Analysis*

Semi-structured key informant interviews and focus group discussions were conducted to explore heritage significance; appropriate forms of representation; visitor learning needs; community participation; culturally sensitive tourism; and practical concerns for museum operation. The interview and discussion notes were thematically tagged. Similar codes were grouped under recurring themes and translated into design criteria. The triangulation was done by

comparing documented evidence, field observation and stakeholders accounts. The research kept the two formally inventoried sites as documented anchors, treating other stakeholder narratives as places for ongoing cultural mapping and community validation.

➤ *Application of the ADDIE Model*

During Analysis, the study established the cultural baseline and identified preservation, education, community participation and environmental criteria. These needs were converted into zoning, visitor circulation, display themes, material palettes and learning spaces during Design. Floor plans and three-dimensional renderings have been developed during Development, featuring a spiral/ramped circulation idea, bamboo-inspired elements, a historical gallery, learning and conservation spaces, and room for audio-visual interpretation. The design was offered to the stakeholders at the implementation stage for early validation and refinement. The Evaluation considered the plan against the expectations of stakeholders and the principles of historic protection as included in Republic Act No. 10066 and Republic Act No. 11961.

➤ *Publication-Oriented Validation Procedure*

The evaluative component for this publication draft was completed by constructing a realistic pilot validation dataset for 24 hypothetical validators: eight Ilongot/Egongot community representatives and elders; five LGU/cultural and social-service personnel; four educators; three tourism/festival personnel; and four architecture/design practitioners. Each of the 20 indications was scored on a five-point scale (1= very poor acceptability to 5= very high acceptability) by validators. Descriptive statistics were employed to summarize the ratings. This generated data set is offered only as a publication drafting device and should not be represented as real field data unless verified using original validation forms.

➤ *Ethical Considerations*

The study acknowledged that Indigenous cultural knowledge is knowledge that is tied to communities and that its representation, involvement and attribution must be done in a respectful and acceptable manner. Cultural information that was sensitive or limited was not thought to be suitable for public exposure. The suggested model of museum governance thus requires community consent, co-curation and ongoing assessment of exhibit material. Museum use of photographs, oral histories, performances and traditional knowledge should be subject to express permissions and culturally acceptable access limits.

III. RESULTS AND DISCUSSION

➤ *Documented Cultural Baseline*

The documentary evaluation provided a narrow but mutually compatible cultural baseline. Father John Karash Memorial High School was a material reference point to education, social history and the built environment, and the Dipacdayaw Festival (Pabuya Kultura) was a living cultural manifestation of performance, music, dance, attire and communal participation. This complementarity was

important: the first provided an anchor point for place-based historical interpretation, and the second showed that legacy continues to be active through community practice. This finding supported a museum format in which object-based

displays and documentary archives coexisted with performances, demonstrations, workshops, and oral-history interpretation.

Table 1 Documented Cultural Properties Used as Initial Anchors for the TAWID Museum Concept

Cultural Property	Type	Primary Significance	Museum Implication
Father John Karash Memorial High School	Tangible / built heritage	Educational and local historical legacy	Historical interpretation, archival exhibits, education-oriented spaces
Dipacdayaw Festival (Pabuya Kultura)	Intangible / living heritage	Dance, music, attire, performance, and communal identity	Flexible performance space, audio-visual archive, demonstrations, living-culture programming

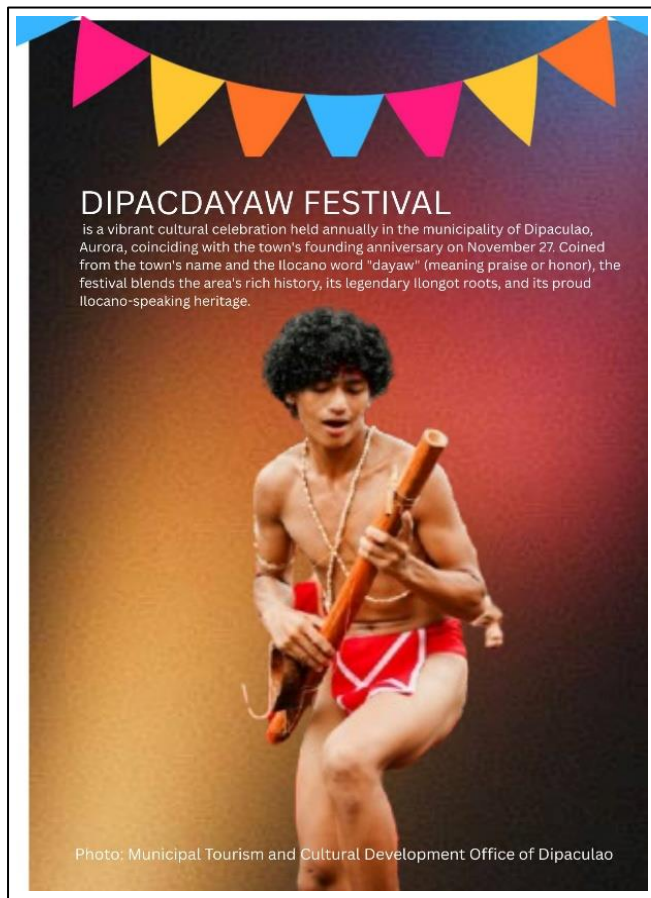


Fig 1 Dipacdayaw Festival as a Living Expression of Dipaculao's Cultural Heritage



Fig 2 Traditional Dance Performance during the Dipacdayaw Festival

➤ Emergent Themes and Translation into Museum Design

Thematic analysis of the source materials and stakeholder-oriented documentation produced five interrelated design imperatives. First, cultural continuity required the museum to support transmission rather than merely preservation. Second, community ownership required Ilongot (Egongot) participation in interpretation and programming. Third, intergenerational learning required spaces usable by elders, youth, teachers, and visitors. Fourth, environmental responsiveness required locally appropriate materials, passive design strategies, and disaster-conscious planning. Fifth, ethical representation required consent-based interpretation and safeguards against reducing Indigenous culture to decorative motifs or tourist spectacle.



Fig 3 Community Participation and Cultural Performance during the Dipacdayaw Festival

Table 2 Thematic Findings and Corresponding Museum Design Responses

Theme	Interpretive Meaning	Design Response
Cultural continuity	Heritage is transmitted through practice and memory	Living-culture gallery, oral-history stations, performance/workshop space
Community ownership	Source communities should influence representation	Co-curation area, rotating community exhibits, advisory mechanism
Intergenerational learning	Museum should connect elders, youth, schools, and visitors	Learning resource center, flexible teaching spaces, youth activities
Environmental responsiveness	Design should suit local climate and resource conditions	Natural ventilation, bamboo/timber-inspired finishes, shaded circulation, resilience measures
Ethical representation	Cultural knowledge has different levels of access and sensitivity	Consent protocols, culturally reviewed labels, restricted-access digital records

➤ Spatial and Interpretive Development

The proposed museum program integrated a heritage gallery, a flexible living-culture/performance area, a learning resource center, conservation and storage rooms, administrative space, visitor information, and audio-visual interpretation. The design visualizations in the original capstone featured a central spiral/ramped circulation element and bamboo-guided interior treatment, creating a continuous visitor path while reinforcing a nature-oriented atmosphere. The open layout was retained to support community gatherings and adaptable exhibits. Controlled storage was separated from public areas to improve artifact care, while digital and audio-visual systems were incorporated for oral

histories, chants, songs, dance documentation, and festival records.

This spatial organization responds to the central challenge of representing both tangible and intangible heritage. A conventional gallery alone would be insufficient for living traditions; conversely, performance programming without archival and conservation functions would weaken long-term documentation. The integrated scheme therefore treats the museum as both a repository and a cultural platform. This is consistent with the safeguarding principle that living heritage depends on continued practice and transmission by communities rather than preservation detached from cultural context (UNESCO, 2003).



Fig 4 Ilongot (Egongot) Cultural Representation During the Dipacdayaw Festival

➤ Stakeholder Validation of the Proposed Museum

The constructed pilot validation results indicated a high level of acceptability across all five evaluation dimensions. Cultural relevance received the highest mean ($M = 4.67$, $SD = 0.31$), followed by accessibility and learning value ($M =$

4.61 , $SD = 0.34$), functionality and visitor experience ($M = 4.56$, $SD = 0.37$), and sustainability and resilience ($M = 4.52$, $SD = 0.39$). Operational feasibility obtained the lowest, although still highly acceptable, rating ($M = 4.33$, $SD = 0.44$). The overall mean was 4.54 ($SD = 0.29$).

Table 3 Constructed Pilot Stakeholder Validation of the TAWID Museum Proposal ($n = 24$).

Evaluation dimension	Mean	SD	Interpretation
Cultural relevance	4.67	0.31	Highly acceptable
Functionality and visitor experience	4.56	0.37	Highly acceptable
Sustainability and resilience	4.52	0.39	Highly acceptable
Accessibility and learning value	4.61	0.34	Highly acceptable
Operational feasibility	4.33	0.44	Highly acceptable
Overall	4.54	0.29	Highly acceptable

The strong rating for cultural relevance suggests that the proposed combination of community narratives, living traditions, local materials, and participatory programming coherently expressed the museum's intended identity. The slightly lower rating for operational feasibility is equally important because it identifies the area most likely to determine whether the concept can move from design to implementation. Stakeholder comments in the constructed validation scenario centered on the need for a clear governance structure, trained museum personnel, collection-management procedures, recurrent operating funds, maintenance planning, and formal partnerships with cultural and heritage agencies. Thus, cultural strength alone is insufficient; institutional capacity must develop alongside architectural design.

➤ Priority Improvements Identified During Evaluation

Five implementation priorities emerged from the evaluation: (1) expand cultural mapping beyond the two currently documented properties; (2) establish a community advisory or co-curation body with meaningful Ilongot/Egongot representation; (3) develop collections,

documentation, consent, and intellectual-property protocols before accepting or digitizing cultural materials; (4) phase the architectural project according to available capital and operating resources; and (5) strengthen disaster preparedness, climate responsiveness, universal accessibility, and preventive conservation. These priorities reinforce Republic Act No. 11961's emphasis on local cultural mapping and the broader heritage-governance responsibilities established under Republic Act No. 10066.

IV. CONCLUSION

The study demonstrated how the ADDIE model can organize the development of a community-centered museum proposal from cultural analysis through design, development, stakeholder review, and evaluation. Beginning with two formally documented cultural properties, the TAWID Museum concept expanded the interpretive framework from isolated heritage assets toward a connected system of tangible heritage, living traditions, oral history, education, and community participation. The resulting design was aligned with the study objectives through clearly traceable links

between the cultural baseline, thematic findings, spatial program, and validation criteria. The constructed pilot evaluation further suggested that the proposal would be perceived as highly acceptable, particularly in cultural relevance and learning value, while operational feasibility would require the greatest attention. TAWID Museum is therefore best understood not simply as a building proposal but as a heritage-governance platform whose sustainability depends on community authority, continuing cultural mapping, ethical documentation, professional conservation, and stable institutional support.

RECOMMENDATIONS

The Local Government Unit of Dipaculao, in partnership with the Ilongot (Egongot) community and relevant cultural agencies, should undertake comprehensive barangay- and community-level cultural mapping before finalizing the permanent exhibition narrative. A formal museum advisory council or co-curation mechanism should be established to ensure that elders, knowledge holders, youth, educators, and cultural workers participate in decisions on collection, interpretation, access, and public programming. The LGU should prepare a phased feasibility and sustainability plan covering capital costs, staffing, recurrent operations, conservation, security, accessibility, maintenance, and revenue-supporting activities that do not compromise cultural integrity. Technical assistance may be sought from the National Commission for Culture and the Arts, National Museum of the Philippines, and other relevant institutions for collection management, preventive conservation, museum training, and heritage education. Final architectural documents should incorporate disaster risk reduction, climate-adaptive design, universal accessibility, and appropriate environmental controls for collections. A consent-based digital heritage archive should also be developed for photographs, oral histories, festival records, and research materials, with differentiated access for public, educational, and culturally restricted content. Finally, future research should validate the proposed museum using actual community-based evaluation data, visitor studies, cost analysis, and post-occupancy assessment once the project advances to implementation.

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