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Heritage Mapping: Personalities and their Contributions to Arts and Culture Development

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Research Article

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Posted Date: September 18th, 2026

DOI: https://doi.org/10.21203/rs.3.rs-11073228/v1

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Additional Declarations: The authors declare no competing interests.

Heritage Mapping: Personalities and their Contributions to Arts and Culture Development

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Abstract

This study synthesizes thirteen biographical cultural-mapping investigations undertaken in Calabanga, Camarines Sur, Philippines, to examine how significant personalities become cultural resources and how their lives, works, networks, and material traces contribute to arts and culture development. Moving beyond monument-centered heritage practice, the article treats biography as a relational heritage domain in which individual agency is embedded in education, governance, literature, visual and performing arts, religion, science, civic life, and community institutions. The cases comprise Jaime T. Malanyaon, Emilio M. Tible Sr., Jonahmar Aguilar Salvosa, Bernarda Sola-Abad, Bernardo Miguel O. Aguay Jr., Tomas G. Falcon Jr., Rosa Cantor Ubano-Cid, Manuel Claron Cariño Jr., Ruben B. Medroso, Jobert P. Narvadez, Alicia San Juan Del Puerto, Eduardo A. Severo, and Claireyenne Malanyaon-Leuterio. The research used participatory and historical mapping, archival inquiry, purposive engagement of relatives, elders, cultural workers, leaders, students, heirs and custodians, network analysis, and the National Commission for Culture and the Arts cultural mapping forms. Data were interpreted through content and thematic analysis and subjected to expert and community validation. Cross-case analysis yielded six interrelated themes: biography as cultural memory; education as cultural infrastructure; language, literature and performance as vehicles of identity; visual representation as place-making; governance and patronage as enabling conditions for cultural production; and faith, service and civic ethics as dimensions of local heritage. The findings show that Calabanga's cultural development is not attributable to artists alone but to an ecology of creators, educators, public officials, professionals, patrons, organizers, and faith-based leaders whose networks enable cultural continuity. The article proposes a people-centered heritage framework that links documentation, curriculum integration, archives, commemorative practice, creative programming, and heritage tourism while cautioning against reducing complex lives to celebratory narratives. Mapping personalities can therefore serve as a practical instrument for local historiography, cultural policy, intergenerational learning, creative-economy development, and sustainable place-making.

Keywords: cultural mapping; significant personalities; biographical heritage; arts and culture development; local history; Calabanga; Bicol; Philippines

Introduction

Cultural heritage is often approached through buildings, monuments, archaeological remains, landscapes, collections, rituals, festivals, and other resources that can be located, inventoried, conserved, and interpreted. Yet communities also remember themselves through people. Teachers who formed generations of learners, writers who gave local experience a language, artists who rendered place visible, religious workers who sustained devotional practice, public officials who created conditions for cultural activity, and civic leaders who organized institutions can become reference points through which a

community narrates its values and aspirations. Cultural mapping becomes especially productive when it recognizes these human trajectories not as isolated biographies but as nodes in a wider cultural landscape.

In Calabanga, Camarines Sur, the mapping of significant personalities emerged from the broader program Exploring Cultural Landscapes and Heritage: A Mapping of Calabanga and the San Miguel Bay Communities towards Sustainable Development. The completed studies share a common project orientation: Heritage Mapping: Personalities and their Contributions to Arts and Culture Development. Rather than defining arts and culture narrowly, the project identifies personalities whose contributions intersect with education, literature, language, theater, visual arts, photography, music, religion, law, governance, civic service, science, tourism, and community development. This breadth is important. Cultural production depends not only on makers of artistic objects but also on institutions, mentors, organizers, patrons, translators, educators, policymakers, audiences, and communities that sustain meaning over time.

Cultural mapping has been described as a systematic and participatory process for identifying, recording, interpreting, and mobilizing cultural resources that communities consider significant (Cook & Taylor, 2013). In local planning, its value lies in making visible resources that may be overlooked by conventional inventories and in connecting heritage knowledge to policy, education, tourism, conservation, and development. Estacio et al. (2021) emphasize cultural mapping as a means of generating baseline knowledge while strengthening historical consciousness and cultural education. Nanda and Khare (2018) similarly argue that heritage management benefits from mapping people-place ties rather than treating heritage as detached physical fabric. These perspectives are particularly relevant to biographical heritage because the significance of a personality is rarely contained in a single object or site. It is distributed across memories, publications, artworks, schools, organizations, performances, civic projects, family collections, landscapes, and networks of people.

The emphasis on personalities also addresses a problem in local historiography. National histories tend to privilege nationally recognized political figures, canonical artists, and major institutions. Provincial and municipal cultural workers can remain underdocumented even when their influence is substantial within the communities where culture is actually transmitted. Documentation therefore becomes an act of cultural visibility. It can recover the contributions of regional writers, women artists, teachers, photographers, festival directors, translators, lay church leaders, and public officials whose work shaped local identity but may not be represented in national narratives. This does not mean that every respected person automatically becomes heritage. Rather, cultural mapping requires evidence of significance, association, continuity, and community recognition.

The thirteen cases provide an unusually diverse field for examining this proposition. Jaime T. Malanyaon's work traversed education, history, Bikol language, journalism, and Bible translation. Emilio M. Tible Sr. moved from teaching to law and congressional service. Jonahmar Aguilar Salvosa developed a nationally and internationally recognized visual-arts career while mentoring artists and engaging environmental themes. Bernarda Sola-Abad combined teaching, Bikol poetic expression, and leadership in Dalit and Dotoc devotional traditions. Bernardo Miguel O. Aguay Jr. strengthened contemporary Bikol literature and created organizations that support writers and cultural workers. Tomas G. Falcon Jr. joined geothermal engineering with photography of Bicol landscapes, festivals, and faith. Rosa Cantor Ubano-Cid developed community theater as an educational, historical, and spiritual practice. Manuel Claron Cariño Jr. linked law, civic service, and lay Catholic leadership. Ruben B. Medroso used local governance and patronage to revitalize performance traditions and cultural tourism. Jobert P. Narvadez integrated arts education, festival development, cultural management, and teacher formation. Alicia San Juan Del Puerto joined school leadership, composition, civic music, and parish service. Eduardo A. Severo's governance

shaped public spaces, institutions, participation, and local development. Claireyenne Malanyaon-Leuterio represents a contemporary visual-arts trajectory from provincial formation to international recognition.

Taken together, the cases invite a conceptual shift from a "great person" model of history toward an ecology-of-contribution model. The relevant question is not simply who achieved distinction, but how personal work became socially embedded. A painting becomes heritage when it enters collective memory, public interpretation, mentorship, and place identity. A song becomes civic heritage when communities repeatedly perform it. A festival becomes sustainable when artists, teachers, organizers, officials, sponsors, parishes, schools, and audiences reproduce it. A biography becomes educational heritage when its values and contradictions can be critically interpreted by younger generations. Thus, personality mapping is best understood as mapping relationships between agency, place, institutions, cultural forms, and memory.

This perspective also has implications for sustainable development. Heritage is increasingly discussed as a resource for community resilience, local identity, tourism, and creative economies, but instrumental use can also flatten cultural meaning. Tourism may generate visibility and livelihoods, yet heritage promotion can become superficial if it converts complex biographies into slogans. Cultural routes and heritage tourism products are most credible when grounded in documented significance, community participation, and conservation principles (Lin et al., 2024; Timothy, 2014). Similarly, creative-economy initiatives should not merely commodify local names; they should strengthen archives, artistic practice, education, and community ownership. People-centered mapping can help balance these goals because it begins with the social relationships that produce and authorize heritage.

Accordingly, this article consolidates the thirteen completed personality studies into a single cross-case analysis. It asks: (1) What forms of historical and arts-and-culture contribution characterize the mapped personalities? (2) Across what historical, social, political, economic, spiritual, scientific, and aesthetic dimensions are their contributions significant? (3) What stories, artifacts, works, institutions, landscapes, and networks are associated with their legacies? and (4) What do these cases collectively suggest for local heritage governance, education, cultural programming, tourism, and creative-economy development? The objective is not to rank the personalities. It is to understand the different functions through which persons become part of a municipality's cultural infrastructure and to propose a more systematic approach to safeguarding biographical heritage.

Methods

Research Design

The article uses a qualitative multiple-case synthesis of thirteen completed cultural-mapping studies conducted under one project framework in Calabanga. Each original study focused on one significant personality but followed substantially similar objectives and procedures, enabling cross-case comparison. The synthesis preserves the biographical specificity of each case while treating the corpus as a collective dataset on local cultural development. This design is appropriate because the phenomenon of interest—how individual lives become culturally significant—is context-dependent and distributed across narratives, artifacts, institutions, and social relationships.

Case Selection and Participants

The mapped personalities were selected within the municipal cultural-mapping process because their lives and works were identified as significant to Calabanga's historical and cultural development. The thirteen cases represent different generations and fields, including education, literature, language, visual

arts, performing arts, photography, law, religion, engineering, governance, and civic leadership. The studies used purposive selection of knowledgeable participants. These included family members of the personalities, heirs and custodians of records, elders, local leaders, cultural workers, students, educators, community members, and other individuals with direct knowledge of the personality's life, works, artifacts, or institutional relationships. For living personalities, biographical interviews and professional records provided first-person and documentary evidence; for deceased personalities, oral histories, family archives, public records, publications, photographs, awards, institutional documents, and community narratives were particularly important.

Cultural-Mapping Procedures

Three complementary mapping approaches structured the original investigations. First, participatory mapping engaged community members in identifying significant contributions, associated places, cultural resources, and narratives. Participation was intended to capture knowledge that may not be visible in formal archives and to test whether a personality's significance is recognized beyond a single institutional account. Second, historical mapping traced life histories through documents, archives, publications, institutional records, photographs, artifacts, and other sources. The archival method was combined with interviews of seniors, heirs, caretakers, colleagues, and other knowledgeable persons. Third, network analysis identified relationships among personalities, institutions, organizations, cultural practices, students, collaborators, and communities. Network thinking was especially important for understanding how cultural influence travels: through mentorship, school systems, artist collectives, parish organizations, local government, festivals, writers' circles, civic associations, and family transmission.

The studies also used the standard cultural mapping forms of the National Commission for Culture and the Arts. These forms required documentation of background information, biography, and significance. Significance was examined through multiple dimensions—historical, social, political, economic, spiritual, scientific, and aesthetic where applicable—rather than through artistic achievement alone. This multidimensional structure made it possible to compare a painter with a public official, a writer with an engineer-photographer, or a teacher-composer with a lawyer and lay church leader without forcing them into a single definition of cultural value.

Data Analysis

The original studies employed content and thematic analysis after data collection. For the present article, findings were re-read comparatively and coded around recurring cross-case domains: forms of contribution; modes of transmission; associated works and artifacts; institutions and networks; dimensions of significance; community effects; and proposed safeguarding actions. The synthesis then clustered recurring patterns into broader themes. Attention was given to both direct cultural production—such as painting, writing, composition, theater, photography, and festival direction—and enabling contributions, including education, governance, patronage, organizational leadership, translation, legal service, and faith-based work.

Validation and Trustworthiness

The cultural mapping outputs underwent two presentations to NCCA experts during the validation process. A final community validation involved 30 cultural workers, including teachers, elders, local leaders, and youth representatives, together with three national and local historians. This process was intended to strengthen accuracy, credibility, confirmability, and community ownership. Network analysis also served a corroborative function by comparing individual narratives with institutional and relational evidence. The synthesis does not claim that community validation eliminates the subjectivity inherent in

biography. Instead, it treats triangulation and validation as ways of making the grounds for significance more transparent.

Ethical Considerations and Limitations

The studies followed ethical principles approved through the University Research Division and the NCCA cultural-mapping framework. Biographical heritage raises particular ethical concerns: living personalities should not be reduced to public property; family memories may contain contested interpretations; praise-oriented narratives can obscure complexity; and private artifacts may carry ownership or access restrictions. The present synthesis therefore emphasizes documented public contributions rather than speculation about private life. A further limitation is that the cases were selected for cultural significance and are not a statistically representative sample of all influential Calabangueños. The corpus also reflects uneven archival survival: prominent professionals may leave abundant records, while grassroots cultural bearers may be documented primarily through oral memory. These limitations reinforce the need for continuing, community-based documentation rather than treating the present mapping as a closed canon.

Results and Discussion

1. Biography as Cultural Memory: From Individual Achievement to Community Narrative

Across the thirteen cases, biography functions as a repository of local history. The personalities are important not simply because they accumulated achievements, but because their careers intersected with transformations in Calabanga and the wider Bicol Region. Their stories provide human-scale entry points into larger processes: expansion of public education, post-war governance, regional-language advocacy, Catholic devotional life, the professionalization of visual arts, the development of cultural festivals, renewable-energy growth, local institution-building, and the emergence of community-based arts organizations.

Jaime T. Malanyaon exemplifies the biographical link between education, language, history, and spirituality. His career as principal and school superintendent connected him to the development of education across Bicol, while his writings, including Ini an Kabikolan and Tambobong nin mga Piniling Tataramon Sa Bikol, preserved regional history and vocabulary. His work in the Archdiocesan Bikol Translation Committee and with the Philippine Bible Society contributed to the translation of the Bible into Bikol, demonstrating how linguistic labor can simultaneously serve literary, religious, and identity-forming functions. His biography therefore cannot be confined to one profession: it maps a network of schools, publications, religious institutions, readers, and language communities.

Emilio M. Tible Sr. represents a different trajectory. Beginning as an elementary teacher, he pursued law and eventually served as Congressman of the First District of Camarines Sur during the Second and Third Congresses of the Republic. His mapped significance lies in the relationship between personal advancement and public service. The source study interprets his work through education, justice, governance, community development, transparency, and civic values. His life offers a local narrative of mobility in the early and mid-twentieth century and of the role that educated provincial leaders played in post-war institution-building. The heritage value of his biography consequently lies as much in civic memory as in political office.

The cases of Manuel Claron Cariño Jr., Ruben B. Medroso, and Eduardo A. Severo similarly show that political and civic leadership can form part of cultural heritage when governance affects the conditions under which communities organize, remember, celebrate, and participate. Cariño’s legal

career, free legal assistance, housing and recovery initiatives, parish leadership, and receipt of the Pro Ecclesia et Pontifice medal in 1978 connect professional ethics with religious and civic service. Medroso's tenure as vice mayor, acting mayor, and mayor is remembered not only through administrative work but through support for Pastores, An Pasyon ni Kristo, arts workshops, cultural activity, and tourism. Severo's leadership is associated with participatory governance, infrastructure, public safety, educational institutions, and the shaping of civic spaces. In each case, heritage significance emerges from public effects and community memory rather than office-holding by itself.

This finding supports a broader understanding of cultural memory. Community identity is produced through narratives that connect people to place and shared experience. Cultural mapping makes these connections explicit by documenting not only dates and positions but also associated institutions, stories, practices, and material traces. The approach is consistent with people-place mapping, which treats heritage value as relational and spatial rather than merely object-based (Nanda & Khare, 2018). It also guards against the assumption that only old buildings are heritage. A school transformed under an educator's leadership, a festival supported by a mayor, a book used by generations of readers, or a devotional practice sustained by a lay leader can all become sites of memory.

2. Education as Cultural Infrastructure

Education is the most pervasive cross-case theme. Even personalities known primarily for art, governance, law, or science are connected to teaching, mentorship, school systems, curriculum, or youth formation. This suggests that in Calabanga, education is not simply one sector among others; it is a principal infrastructure through which culture is reproduced.

Malanyaon's educational administration and scholarship illustrate formal institutional influence. Alicia San Juan Del Puerto's 44 years in public education and her leadership in the transformation of Gabaldon Central School into Calabanga West Central School show how educational administration can acquire historical significance. Her musical compositions, especially the Calabanga March, extended that influence beyond school governance into civic identity. Because a town march is repeatedly performed in public and institutional settings, composition becomes a mechanism through which place is remembered and emotionally affirmed.

Bernarda Sola-Abad, affectionately known as Nana Dading, demonstrates the interweaving of classroom education, literary creativity, and faith. Her long teaching service and perseverance through poverty and war are remembered alongside her Rawitdawit compositions and leadership in Dalit and Dotoc prayers. Her case reveals how teachers often act as cultural transmitters without occupying formally designated heritage positions. The values associated with her—learning, faith, local language, perseverance, and service—are transmitted through both pedagogical and devotional forms.

Jobert P. Narvadez offers a contemporary model of arts education as cultural development. His work as teacher, Special Program in the Arts coordinator, festival director, Education Program Supervisor, textbook author, and conference organizer connects formal education to public culture. His involvement in Lahod, Voyadores, Tacboan, and Buswak festivals demonstrates that festival knowledge is not spontaneous spectacle; it requires research, design, choreography, teaching, organization, and repeated training. His mentorship has produced students and teachers who themselves become culture-bearers. The study's recommendation to archive festival concepts, scripts, choreographic works, photographs, and community-engagement practices recognizes pedagogical process as a heritage resource.

Rosa Cantor Ubano-Cid's work similarly dissolves the boundary between classroom and community. Through SAMBIT and productions such as An Pasyon ni Kristo, Ang Mabathalang Awa, Itim na

Nazareno, and Calabanga, theater becomes a method for teaching history, faith, discipline, performance, and local narratives. Her case illustrates a form of cultural pedagogy in which young people learn by rehearsing, embodying, staging, and interpreting community stories. Such work is significant because intangible heritage survives through competent practitioners, not through documentation alone.

Mentorship is equally central to the visual-arts cases. Jonahmar Salvosa's leadership in artist organizations and mentorship of younger artists expands his significance beyond his own paintings. Claireyenne Malanyaon-Leuterio's development through local mentorship and training under established Filipino artists demonstrates the other side of the same process: artists are formed through networks. Her later international recognition therefore remains connected to a local ecology of encouragement, instruction, competitions, collectives, and professional opportunities. Cultural mapping makes visible this chain of transmission.

The educational theme has a practical implication: curriculum integration should not be treated as an afterthought to documentation. If biographies are significant because they reveal how culture is made, local curricula can use them to connect abstract subjects with place. Literature classes can read Bikol writers; arts classes can examine local painters and photographers; MAPEH can study festival direction and civic music; history and civics can interpret governance and public service; science and sustainability education can discuss Falcon's geothermal career alongside his environmental photography. Such integration creates a reciprocal relationship: education safeguards heritage, and heritage localizes education.

3. Language, Literature, Music, and Performance as Vehicles of Identity

Several mapped personalities contributed directly to forms in which Bicolano identity is spoken, sung, written, and performed. Their work demonstrates that local identity is not merely inherited; it is continually authored.

Malanyaon's historical and linguistic publications and Bible translation demonstrate the cultural power of language standardization, translation, and documentation. Translation into Bikol enables spiritual texts to be encountered in a language of everyday belonging. His scholarship also strengthens the legitimacy of regional language as a medium of knowledge. This aligns with the broader argument that multilingual education and regional literature support cultural continuity and intellectual participation (Nolasco, 2008; Francisco, 2012).

Bernardo Miguel O. Aguay Jr. represents contemporary Bikol literature as both artistic practice and cultural organizing. His poetry, drama, fiction, and film work address rural life, religiosity, social realities, identity, and the Bicol landscape. Awards such as the Carlos Palanca Memorial Award and the NCCA Writers Prize locate his work within national literary recognition, but his strongest contribution to cultural development may lie in institution-building. Through Parasurat Bikolnon, Kaboronyogan Cultural Network, and the Calabanga Creative Writers Circle, he created spaces for training, collaboration, mentorship, and the circulation of regional writing. Cultural development here is not a collection of individual masterpieces; it is the creation of conditions under which more people can write.

Alicia Del Puerto's compositions reveal another form of linguistic and musical place-making. The Calabanga March functions as civic soundscape: it articulates attachment to the town and becomes meaningful through collective performance. Her other compositions for schools, senior citizens, public service, and parish life show how music accompanies institutional memory. Such works deserve preservation not only as written scores but also as performance practice, recordings, recollections, and contexts of use.

Performance is even more explicitly collective in the work of Ubano-Cid and Narvadez. Theater and festivals translate history and belief into embodied forms. An Pasyon ni Kristo, for example, is not simply a script; it requires performers, directors, costumes, spaces, spectators, parish and civic coordination, and repeated community labor. Festivals similarly synthesize dance, music, costume, visual design, narrative, and public space. These forms make heritage visible and participatory, but their sustainability depends on documentation of process and transmission of skills.

The cases therefore suggest a continuum from text to performance. A poem can become a reading, a script can become theater, a historical narrative can become festival choreography, a devotional story can become a public performance, and a civic composition can become a recurring sonic marker of place. Heritage policy should recognize this movement. Archiving a text is necessary but insufficient if the performance conventions, oral histories, and communities of practice disappear.

4. Visual Representation, Landscape, and the Making of Place

The visual artists and photographer demonstrate how images mediate relationships between Calabanga, Bicol, the nation, and the wider world. Jonahmar Aguilar Salvosa's career connects local origin to national religious imagery, environmental advocacy, and international recognition. His painting San Lorenzo Ruiz: First Filipino Saint, housed in the Vatican Museum, places Filipino Catholic history within a global institution. His Psalms of Nature series uses visual art to address environmental degradation, showing that aesthetic production can also function as ecological critique. The source study interprets his work as historical documentation, spiritual expression, social reflection, and environmental consciousness.

Tomas G. Falcon Jr. contributes through photography while maintaining a professional identity in geothermal engineering. His MayonScapes series and documentation of landscapes, festivals, and religious traditions reveal how photography can preserve transient cultural moments and construct regional visual identity. The pairing of engineering and photography is analytically valuable because it challenges the assumption that scientific and artistic identities are separate. His career in geothermal energy connects him to sustainable development, while his photography renders environmental and cultural landscapes meaningful. In heritage education, this dual trajectory can support interdisciplinary learning about energy, ecology, visual culture, and place.

Claireyenne Malanyaon-Leuterio represents another route from local formation to global visibility. Trained through mentorship, Philippine artist collectives, and a scholarship at the Florence Academy of Fine Arts, she developed a realist and figurative practice associated with portraits of internationally recognized sports personalities. Her success challenges the marginalization of provincial and women artists and demonstrates how local cultural identity can coexist with international professional networks. The significance of her story lies not only in the celebrity status of subjects but in the possibility it represents for emerging artists from places where arts careers may be considered precarious or peripheral.

Across these three cases, visual culture performs at least four heritage functions. First, it documents people, landscapes, rituals, and historical themes. Second, it interprets cultural and environmental values rather than merely recording them. Third, it circulates images of Bicol beyond the region, contributing to destination image and cultural recognition. Fourth, it creates mentorship and aspiration. Visual heritage is therefore simultaneously artifact, narrative, archive, advocacy, and social relationship.

These functions have tourism implications. Heritage tourism often depends on compelling narratives and images, and the mapped artists offer materials for exhibitions, cultural routes, public art, museum interpretation, and educational tourism. Yet tourism should follow preservation and documentation, not

replace them. A personality-based gallery or route has value when it connects authentic works, places, stories, and communities; it becomes weak when reduced to decorative branding. Cultural routes are most sustainable when conservation, regional development, and community participation are integrated (Lin et al., 2024).

5. Governance, Patronage, and Institutional Conditions for Cultural Production

One of the most important findings is that arts and culture development depends on enabling actors. Ruben B. Medroso is a clear example. His administration supported workshops, artists, Pastores, An Pasyon ni Kristo, faith-related tourism, and cultural activity. The study associates these initiatives with local pride, visitor activity, and socioeconomic development. His significance lies not in being an artist but in using governance and patronage to create conditions in which cultural practices could be revived and publicly sustained.

Eduardo Severo's case broadens the meaning of enabling infrastructure. His contributions are centered on participatory governance, public facilities, safety, economic development, agriculture, education, and accessible administration. At first glance these may appear peripheral to arts and culture. However, cultural life depends on functional public spaces, institutions, mobility, safety, trust, and opportunities for participation. Heritage development is weakened when cultural policy is isolated from general local development. The mapping of Severo therefore demonstrates that civic infrastructure can be part of the cultural ecosystem even when its outputs are not artistic objects.

Emilio Tible and Manuel Cariño further illustrate how legal and political cultures shape heritage. Tible's legacy of public accountability and participatory governance and Cariño's legal service, civic organizations, housing initiatives, and church leadership contribute to the ethical and institutional environment of community life. Their inclusion invites a useful distinction between "arts contribution" and "culture-development contribution." The former involves artistic production; the latter includes the creation of social, legal, educational, financial, organizational, and political conditions that enable communities to produce and transmit culture.

This distinction is crucial for local cultural policy. Cultural programs often focus on events, costumes, performances, and competitions because these are visible outputs. The cases show that long-term development requires less visible investments: archives, training systems, grants, spaces, curricula, documentation protocols, heritage councils, artist networks, and transparent governance. Cultural heritage management is therefore inseparable from institutional capacity (Rosetti et al., 2022). Where government support is episodic, cultural initiatives may depend excessively on individual champions. Mapping personalities can reveal that vulnerability by showing which networks or programs are concentrated around one leader and need institutionalization.

6. Faith, Service, and Civic Ethics as Cultural Heritage

Faith is present across many cases, but in different forms. Malanyaon's Bible translation connects language and spirituality. Bernarda Abad's Dalit and Dotoc leadership reflects devotional transmission. Alicia Del Puerto's parish service and compositions connect music with worship. Rosa Ubano-Cid's theater draws on Catholic narratives and communal prayer. Jonahmar Salvosa's religious art places Filipino sainthood within visual culture. Manuel Cariño's decades of church service and papal recognition exemplify lay religious leadership. Ruben Medroso's support for faith-based cultural practices shows how governance can intersect with religious heritage.

These examples demonstrate that spiritual significance is not an ornamental category added to cultural mapping. In a municipality where Catholic traditions are deeply embedded in social life, faith

organizes calendars, spaces, artistic forms, volunteer networks, and intergenerational relationships. At the same time, scholarly interpretation should distinguish cultural significance from theological truth claims. Cultural mapping can document what communities believe, practice, perform, and value without adjudicating doctrine.

Service is the parallel secular-spiritual theme. Many biographies are narrated through commitment to others: teaching, mentoring, free legal assistance, public office, community organizing, cultural training, parish work, and civic leadership. This recurring pattern suggests that Calabanga's heritage discourse values contribution not only as achievement but as service. Such values can be educationally productive, but they also require critical handling. Heritage biographies should avoid hagiography. The purpose of curriculum integration is not to produce uncritical hero worship but to examine choices, contexts, institutions, achievements, limitations, and the social consequences of action.

7. A Relational Typology of Significant Personalities

The cross-case findings permit a relational typology with overlapping roles rather than rigid categories. The creator produces cultural forms: Salvosa, Malanyaon-Leuterio, Aguay, Del Puerto, Falcon, Abad, and Ubano-Cid are prominent examples. The educator transmits knowledge and forms practitioners: Malanyaon, Abad, Del Puerto, Narvadez, Ubano-Cid, and others occupy this role. The organizer creates networks and platforms: Aguay, Narvadez, Ubano-Cid, and Salvosa demonstrate this function. The enabler provides institutional, political, legal, or material support: Medroso, Severo, Tible, and Cariño illustrate different versions. The interpreter or documenter makes culture legible through history, translation, writing, photography, or performance. Finally, the exemplar becomes a moral or aspirational reference through narratives of service, perseverance, professional excellence, faith, or creativity.

No personality belongs to only one category. This is precisely the point. Heritage significance is produced through combinations of roles and through relationships among them. A cultural ecosystem needs creators but also teachers; teachers need institutions; institutions need leadership and resources; performances need audiences; archives need custodians; young artists need mentors; public recognition needs credible documentation. Personality mapping is therefore most useful when it maps these dependencies rather than compiling isolated biographies.

8. Associated Heritage Resources: From Personal Artifacts to Living Networks

The studies identify a wide range of associated resources. These include books, manuscripts, translated texts, paintings, photographs, musical compositions, scripts, awards, medals, school records, public documents, festival concepts, choreographic works, workshop records, performance archives, personal memorabilia, oral testimonies, organizations, schools, parishes, public spaces, and recurring cultural practices. Some personalities are associated with natural landscapes as subjects or symbols: Falcon's photography centers Bicol landscapes, Salvosa's work engages nature and environmental degradation, and Aguay's writing uses rivers, seas, and rural life as cultural imagery.

This diversity requires a layered safeguarding strategy. Material objects require cataloguing, conservation, provenance, digitization, and access policies. Intangible works require recordings, notation, scripts, oral histories, and continued practice. Institutional legacies require organizational archives and succession planning. Public memories require careful oral-history documentation. Digital materials require metadata and long-term preservation. Associated places may require markers or interpretation, but markers should be evidence-based and should connect to larger narratives rather than functioning as isolated plaques.

The strongest safeguarding recommendation recurring across the studies is therefore not a single monument but an integrated local archive. A municipal or community-based biographical heritage repository could connect digitized documents, photographs, recordings, artworks, maps, timelines, oral histories, and educational materials. It could also document rights and custodianship, since not all materials should be publicly reproduced. Such an archive would support researchers, schools, cultural workers, tourism planners, families, and future mapping teams.

9. From Mapping to Cultural Development: Education, Creative Economy, and Tourism

The studies repeatedly recommend formal recognition, curriculum integration, archives, exhibitions, commemorative activities, workshops, grants, cultural facilities, and heritage tourism. These proposals can be consolidated into a development sequence. Documentation should come first: establish evidence, provenance, narratives, and community significance. Safeguarding follows: conserve works, digitize records, record oral histories, and support communities of practice. Interpretation then translates documentation into curriculum, exhibits, publications, performances, markers, and digital media. Only after these foundations are established should tourism and creative-economy products be expanded.

This sequence matters because heritage tourism can generate both opportunity and distortion. Cultural heritage may support local economic development and destination identity (Ezenagu, 2020; Lussetyowati, 2015), but community participation is essential to maintain authenticity and distribute benefits. Personality-based tourism in Calabanga could include literary and educational routes, artist exhibitions, performance encounters, civic-history interpretation, photography walks, and school-based heritage tours. A route linking Emilio Tible's educational and civic story, for example, would be stronger if it connected documented places and narratives rather than simply attaching his name to a stop. Likewise, artist-centered programming should prioritize access to works, artist talks, workshops, and interpretation over souvenir production.

The creative economy offers a complementary path. Aguay's literary networks, Ubano-Cid's theater practice, Narvadez's festival expertise, Salvosa's and Malanyaon-Leuterio's visual art, Falcon's photography, and Del Puerto's music all suggest opportunities for workshops, publications, exhibitions, performances, residencies, and educational products. Yet the objective should be ecosystem-building: paying artists and facilitators, developing youth skills, improving cultural spaces, supporting archives, and creating opportunities for new work. The legacy of a personality is most effectively honored when it enables future creators rather than merely commemorating the past.

10. Toward a People-Centered Heritage Framework for Calabanga

The synthesis suggests a six-part framework: Map, Verify, Connect, Safeguard, Transmit, and Activate. Map identifies biographies, works, associated resources, places, and networks. Verify triangulates archival, oral, institutional, and community evidence. Connect situates each personality within wider relationships—schools, parishes, organizations, government, artist networks, landscapes, and cultural practices. Safeguard protects material and intangible resources through archives, conservation, documentation, and rights-sensitive access. Transmit integrates heritage into education, mentorship, workshops, performances, and community learning. Activate uses well-documented heritage for exhibitions, cultural routes, creative enterprises, commemorative programs, and tourism that return benefits to the community.

The framework shifts the emphasis from "honoring famous people" to sustaining cultural capacities. It also allows the municipality to avoid creating a closed pantheon. Future mapping should deliberately seek underdocumented women, grassroots practitioners, fisherfolk knowledge holders, artisans, musicians, ritual specialists, youth innovators, and other contributors whose influence may not be

captured by formal awards or public office. Cultural significance should remain open to evidence and community deliberation.

Finally, the framework treats biography as a bridge between tangible and intangible heritage. A personality may be associated with a house, school, monument, artwork, book, photograph, or medal, but the significance of these objects depends on stories, practices, values, and social relationships. Conversely, intangible contributions become easier to safeguard when linked to records, places, artifacts, and institutions. Personality mapping therefore provides a practical way to overcome the artificial separation between "people" and "heritage." People are not merely subjects represented by heritage; through their relationships and practices, they are among its principal makers.

Recommendations and Implications for Policy and Practice

A publication-oriented synthesis should move beyond repeating the recommendations of thirteen separate biographies. The cross-case evidence points to a coordinated municipal strategy. First, Calabanga should establish a biographical heritage register as a component of its local cultural inventory. Inclusion should be based on transparent criteria: demonstrable association with the municipality; documented contribution; significance in one or more historical, social, political, economic, spiritual, scientific, or aesthetic dimensions; surviving works, narratives, practices, or institutional effects; and validation by relevant communities and experts. The register should allow revisions as new evidence appears.

Second, the municipality and partner institutions should create a distributed archive rather than assume that all heritage materials must be physically transferred to one repository. Families, artists, schools, parishes, and organizations may retain ownership while contributing catalog records, digitized copies, oral histories, and access agreements. This model respects custodianship and reduces the risk that heritage work becomes extractive. Priority materials include Malanyaon's publications and translation-related records; Tible's public-service documents and family narratives; Salvosa's exhibition records and works associated with faith and environmental themes; Abad's Rawitdawit and devotional materials; Aguay's books, scripts, films, and organizational archives; Falcon's photographic collections; Ubano-Cid's scripts and production documentation; Cariño's awards, photographs, and civic records; Medroso's speeches, ordinances, and cultural-program documentation; Narvadez's festival and arts-education materials; Del Puerto's compositions; Severo's governance records; and Malanyaon-Leuterio's exhibition and artistic documentation.

Third, curriculum integration should be designed as inquiry rather than commemoration. Students can compare primary sources, interview community members, analyze artworks and texts, map networks, and ask how cultural value is constructed. This makes local heritage compatible with critical thinking. A lesson on Malanyaon can examine language and translation; Tible and Severo can support civics and governance; Salvosa and Malanyaon-Leuterio can anchor visual analysis; Falcon can connect environmental science and photography; Aguay can support regional literature; Del Puerto can support music and civic identity; Narvadez and Ubano-Cid can support performance studies and cultural management; Abad and Cariño can support discussions of faith, service, and community history. Local content becomes intellectually rigorous when students work with evidence rather than memorized praise.

Fourth, cultural programming should prioritize transmission. Annual awards and markers are visible, but workshops, apprenticeships, fellowships, publications, artist residencies, teacher training, youth productions, and oral-history laboratories produce longer-term effects. The source studies themselves repeatedly recommend youth engagement, educational integration, exhibitions, continued staging,

workshops, and fellowships. A municipal cultural fund could therefore reserve resources for projects that explicitly transfer knowledge or skills across generations.

Fifth, tourism development should be thematic and seasonal rather than forcing all personalities into one physical circuit. A literary-language trail could feature Malanyaon, Aguay, and Abad; a visual Bicol program could connect Salvosa, Falcon, and Malanyaon-Leuterio through exhibitions and landscape interpretation; a performance and festival program could feature Ubano-Cid and Narvadez; a civic-leadership route could interpret Tible, Cariño, Medroso, and Severo; and a music-and-faith component could highlight Del Puerto alongside other devotional resources. These themes may overlap, reflecting the actual relational nature of the heritage.

Sixth, heritage interpretation should make networks visible. Exhibits should not portray personalities as self-made individuals detached from community. Artist labels can name mentors, collectives, schools, collaborators, and students. Festival exhibits can show organizers, performers, costume makers, parishes, local government, and audiences. Governance interpretation can connect leaders to institutions and community participation. This approach distributes recognition and prevents personality mapping from reproducing a narrow "hero" model.

Seventh, local government should adopt a preservation protocol for the legacies of living personalities. Consent is essential for interviews, reproduction of artworks, use of personal photographs, and commercialization of names. Intellectual property rights should be clarified for scripts, compositions, photographs, paintings, books, and digital reproductions. Families and creators should be involved in decisions about access and interpretation. The objective of cultural mapping is stewardship, not appropriation.

Eighth, evaluation should accompany activation. Heritage programs can track not only visitor counts but also digitized materials, oral histories recorded, students reached, works conserved, workshops delivered, apprentices trained, artists paid, community partners involved, and new cultural outputs produced. These indicators better reflect cultural sustainability than tourism arrivals alone. Nocca (2017) argues for multidimensional approaches to heritage and sustainable development; the Calabanga cases similarly show that historical, social, spiritual, aesthetic, educational, and economic values interact.

Finally, future research should address absences in the present corpus. The thirteen cases are rich but skew toward people whose achievements left recognizable institutional or documentary traces. Further mapping should examine less formally recognized cultural bearers, women whose unpaid cultural labor may be hidden in family and parish settings, indigenous and folk knowledge holders, craftspeople, musicians, fisherfolk and coastal knowledge bearers, food heritage practitioners, and younger digital creators. Comparative research could also examine how communities decide that a personality is significant, how memories differ among generations, and how local recognition changes after markers, curricula, exhibitions, or tourism programs are introduced. Such work would strengthen the methodological foundation of personality mapping as a field of heritage research.

Conclusion

The thirteen cultural-mapping studies demonstrate that Calabanga's arts and culture development has been produced by a diverse ecology of people rather than by artists alone. Educators, writers, painters, photographers, composers, theater practitioners, festival directors, lawyers, engineers, religious workers, public officials, patrons, organizers, and mentors have each contributed to the municipality's cultural capacity. Their significance lies in the ways their work became embedded in schools, publications,

artworks, performances, parishes, public institutions, organizations, landscapes, civic practices, and intergenerational memory.

Six major conclusions emerge. First, biography is a legitimate heritage domain when significance is demonstrated through documented community relationships rather than personal prestige alone. Second, education is Calabanga's strongest mechanism of cultural transmission: schools, teachers, mentors, curricula, and youth organizations repeatedly connect individual contributions to future generations. Third, language, literature, music, theater, festivals, visual arts, and photography are not separate cultural sectors but interacting modes through which place identity is narrated and performed. Fourth, governance, law, patronage, and public infrastructure are enabling dimensions of culture; they shape whether creative and heritage practices can flourish. Fifth, faith and service are recurring cultural values that organize many local practices and biographies, although their interpretation should remain critical and evidence-based. Sixth, safeguarding personality heritage requires more than memorialization. It requires archives, conservation, curriculum integration, continued practice, mentorship, institutional support, and ethical public interpretation.

The article therefore argues for an ecology-of-contribution model. The most important question is not which individual is "greatest," but what cultural functions a person performed, what networks made those contributions possible, what resources remain, how communities remember them, and how their legacy can responsibly support present cultural life. This approach makes cultural mapping useful for policy because it reveals both assets and dependencies. It shows where knowledge is concentrated in aging bearers, where archives are dispersed among families, where cultural programs depend on individual champions, and where institutional mechanisms are needed for continuity.

For Calabanga, the immediate policy implication is the creation of an integrated biographical heritage program. Such a program should maintain a rights-sensitive digital and physical archive; develop local-history and arts-learning modules; support oral-history collection; establish transparent criteria for heritage markers and commemorations; fund exhibitions, performances, publications, and artist-educator residencies; and connect selected narratives to carefully designed cultural routes. The recurring recommendations in the source studies—to preserve manuscripts and artworks, digitize records, continue performances, establish exhibits, integrate biographies into curricula, and create fellowships or named programs—can be coordinated under this framework rather than implemented as isolated tributes.

Personality-based heritage also has value for tourism and the creative economy, but activation should follow documentation and safeguarding. Cultural tourism is strongest when visitors encounter credible stories, living communities, authentic works, and meaningful places. Creative-economy initiatives are strongest when they generate new skills, paid opportunities, cultural production, and community ownership. The objective is not to commercialize personalities; it is to use documented heritage to deepen place-based learning and sustain cultural work.

Finally, the mapped personalities should be understood as a beginning rather than a definitive canon. Cultural mapping is iterative. New evidence will emerge, memories will be contested, new cultural workers will contribute, and previously overlooked bearers will need recognition. A mature heritage program should therefore remain open, participatory, and self-critical. By mapping people together with places, works, institutions, and relationships, Calabanga can preserve not only the memory of distinguished individuals but also the social processes through which culture is continually created. In this sense, heritage mapping becomes an act of cultural continuity: it records the people who shaped the community while creating conditions for others to shape it next.

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