

Establishing the Tagum City Kagikan Museum: The Lived Experiences of Cultural Workers

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Abstract

Museum plays an important role in conserving and protecting the heritage of the city. This phenomenological study traces in the Tagum City's Kagikan Museum on its establishment, how they preserve the cultural artifacts and historical remnants as well as explore the experiences of the cultural workers. The seven participants were divided into in-depth interviews and focus group discussion following the safety protocols and health standards of gathering the data. The Kagikan Museum had an early cultural showcase of Tagum City prior to its formal establishment in which the cultural workers participated in yearly exhibit of history and culture of the city and conducted research project about its kagikan. Carefully planned by the Local Government Unit of Tagum with the big help of the cultural workers then formally built of the Cultural Center and already open to serve its purpose in the city. The experiences of the cultural workers varied where they felt mixed emotion with the idea of cultural exhibit, excited in planning the Kagikan Museum; and experienced struggles in the implementation and operation of the Kagikan Museum. On the other hand, the cultural workers shared the ways of preserving and protecting the historical remnants in the Kagikan Museum such as doing periodic inventory and maintenance; following the traditional method of preserving the cultural artifacts; and valuing the importance of the past, present, and future artifacts. Under each category are specific methods of cultural workers.

Keywords: Kagikan Museum, cultural workers, historical center, cultural remnants, Tagum City

INTRODUCTION

Museums are the wealth of a community, which connects us with the past, gives us a solid foundation for the present and the way to the future. Museums as heritage sites are Ovaluable to society because of their instrumental and symbolic validity to the community. The Kagikan Museum or the Tagumenyo heritage museum showcases the colorful culture and tradition of the city's tri-people: the Moros, Tipanud, and Dayos. Museum is a vault of history and heritage, however little we know how the cultural workers went through in establishing the Kagikan Museum, how they are protecting and preserving the historical remnants in the local community.

The cultural workers who protect, safeguard and steward are assets of museums making them a tourist attraction in the city or region which contribute to its local economy. They are also known as the guardians of ancient objects or cultural treasures where arts, science, artifacts and historical remnants are preserved, kept, and met the viewers in museum tours. In the 21st century, museums have become a true concern. They are built to tell the stories of the people. When examined in more detail, they are heritage sites with the mission of preserving the production of humanity along the ages from the viewpoint of science and art to enlighten about the history and cultures. The rise in heritage status worldwide owes as much to the

global commodification of cultural assets as it does to a growing awareness of heritage values (UNESCO, 2010). Cultural workers function in the integration of various groups in multicultural societies that bring the local's artistic and culture together with their exhibitions, concerts, wide based libraries and shopping centers and modern educational structure (Brown, 2019).

Cultural heritage was included in the UN Post-2015 Development Agenda, and on multiple occasions in recent years, cultural heritage was recognized by the United Nation giving utmost appreciation to the big role of cultural workers as successful drivers and enablers of sustainable development. In the United States, UN resolution 66 particularly the Culture and Development, recognized the cultural heritage and cultural workers as an important factor for social inclusion and social integration and recognized their potentials as a vector for modernization and innovations in economic and social life (Gustafsson & Ijla, 2016). The management of the cultural workers in terms of activities, exhibits or local research help people understand the local histories by using artifacts and local ideas to interpret the past and present and explore the future. The cultural workers' vital role in preserving (research) collections making objects and information accessible in actual and virtual environments for the aims of education, promotion and preservation (Ivushkina et al., 2020; Griffin & Paroissien, 2011).

Moreover, the preservation of historical remnants as one of the tasks of the cultural workers are all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to both present and future generations is significant. Further, the role of the cultural workers is expected to protect and do preservation measures in order to increase the lifetime restoration of ancient cultures for exhibit to public, lectures, tours, articles, historical and scientific research. Ranging from paper documents and books to highly-prized photographs and paintings to textiles, every artifact and cultural object have unique physical characteristics that need to be individually addressed correctly by the cultural workers to ensure that deterioration does not take place. They are indeed powerful assets of museums (Al-Arifi & Shokry, 2020; Ahmed, 2015; Busch, 2013).

On a global scale, Australian cultural workers highlight the historical and cultural treasures of its communities, organize a series of meetings with its local authorities discussing urban and rural planning and heritage protection and preservation, participate in the development of school programmes to foster an appreciation for archaeological heritage and strengthen a sense of local identity among generations in the country. Australia's cultural worker aimed at procuring many rare and curious specimens of Natural History basically through protection and preservation of its historical treasures (Griffin & Paroissien, 2011; Shashayeva, Zhappasov & Tasylova, 2019).

In the Philippines, cultural heritage was given importance through Republic Act 9470, National Archives of the Philippines Act of 2007 which covers the duties expected of the State to conserve, promote and popularize the nation's historical and cultural heritage resources. Valuing the vital function of the museum and cultural workers, the State shall pursue, conserve and promote the Filipino cultural heritage and resources including the documentary records of Filipino culture, history and governance. Local studies centers are specialized information centers combining features of a library, an archive and a museum. In the Philippines, museum and cultural workers through their programs, projects and services have caused significant impact with significant protection and preservation of culture and heritage in its communities (Perez & Templanza, 2012).

The National Museum, which is common case of studies center building the tangible museum cared by cultural workers is an educational, scientific and cultural institution that acquires, documents, preserves, exhibits, and fosters scholarly study and public appreciation of works of art, specimens, cultural and historical

artifacts representative of our unique to the cultural heritage of the Filipino people and the natural history of the Philippines. Specifically, the National Museum of Anthropology, formerly known as the Museum of the Filipino People, is a component museum of the National Museum of the Philippines which houses Ethnological and Archaeological exhibitions and takes care of the cultural workers (Labrador & Santos, 2020).

Museo Dabawenyo of Davao City, cared for by the cultural workers, focuses on the people, history, art and culture of Davao. It is a people's museum and its programs are geared towards better historical and cultural awareness, understanding and integration with the help of the conservation and preservation of the cultural workers. It is one of the divisions under the City Mayor's Office of the City Government of Davao established through City Ordinance No. 0266-06 Series of 2006 and is being run in collaboration with the private organization like Davao Historical Society, Educational Institutions and interest group (Veluz et al., 2018).

The Tagum City Historical and Cultural Center, considered as the "Mother of all Infrastructures in Tagum City," houses the City Library and Learning Commons, the 1,000-seater Tagumpay Theater, the Sentro Rizal Gallery as well as the Kagikan Museum. Located in the center of the city and part of this facility is the Kagikan Museum which contributes to the city's proactive stance in the tourism industry and cultural economy (Lapat, 2021). This study focusing in the Kagikan Museum wherein the cultural workers refer to the people who are in-charge in its operation and management, specifically actively working and engaged in the conservation, protection, and preservation of the historical treasures and cultural remnants (City Ordinance 958). This study aimed to describe the chronology of establishing the Tagum City Kagikan Museum, explore the experiences of the cultural workers in the Kagikan Museum as well as identify the ways of preserving and protecting the historical remnants.

METHOD

Research design

This study adopts the qualitative phenomenological approach derived from the experiences of the cultural workers in Tagum City Kagikan Museum. The works of Creswell (2014) describes the meaning of several individuals of their lived experiences about a concept or a phenomenon. I was able to explore more complex descriptions based on experiencing the phenomenon that involved conducting interviews and focus group discussion.

Most of the time, we enjoy and celebrate what is inside the museum but truly we are not familiar with how the museum started and what is the life of the cultural workers. This phenomenon is very important to explore to widen the horizon of knowing how the Kagikan Museum started and what learnings we can pick up in the experience of the cultural workers.

In addition, the researchers used the phenomenological research to describe the lived experiences of novice educators assigned in teaching Social Studies subjects but not their subject specialization. They were able to explore the idea about out-of-field teaching into more complex descriptions based on "what and how" they experienced the phenomenon. This typically involved conducting interviews (Creswell, 2014).

Data Collection

Purposive sampling was employed in this study. It is the intentional selection of informants based on their ability to elucidate a specific theme, concept, or phenomenon (Creswell, 2014). I identified the purposefully selected participants for the study which helped to better understand their lived experiences. I looked for the participants fit in the criteria which provided rich data to address the purpose of the research. In this study, a cultural worker refers to an individual who is involved in activities geared to preserve, conserve, promote and popularize the historical and cultural heritage of a locality (Lapat, 2021).

In this phenomenological study, the participants were the cultural workers who fit in the criteria mentioned below particularly from the patrons of the Tagum City Historical and Cultural Center. There were seven participants where four of them underwent in-depth interviews and responses from three participants were gathered through focus group discussion. I asked permission from the LGU and the administrators of the Kagikan Museum. I gave a consent letter, selected the suitable informants and participants, informed them the nature of the study as well as explained the protocols in conducting the interviews. The following were the inclusion criteria applied both for in-depth interview and focused group discussion participants: (a) the research participants must have been a part of planning the Tagum City Historical and Cultural Center; (b) all of them are Tagumenyos; (c) and they are the people who are involved in the operation or administration of the center.

Research Tool

In gathering the data, I used a researcher-made questionnaire. Questions were based on the research objective to draw out in the conduct of the study. The research tool was reviewed by the panel members and validated by the experts of the field to work in correctness of the questions needed to achieve the aim especially in the historical research. Technically, the interviews are primarily for qualitative research and occur when researchers ask one or more participants general, open-ended questions and record their answers. Often, audiotapes are to be utilized for more accurate transcription (Creswell, 2014).

RESULTS

Organized in this chapter is the result of data analysis. The discussions are presented to give a comprehensive explanation of the themes which were generated in response to the research objectives.

Most of the time, we enjoy and celebrate what is inside the museum but truly we are not familiar with how the museum started and what is the life of the cultural workers. This phenomenon is very important to explore to widen the horizon of knowing how the Kagikan Museum started and what learnings we can pick up in the experience of the cultural workers.

Chronology of Establishing the Tagum City Kagikan Museum

For the research objective one about the chronology of establishing the Tagum City Kagikan Museum, the researcher's analysis of the data generated four major episodes of the Kagikan Museum, (1) Early Cultural Showcase of Tagum City; (2) Plan of Putting up a Cultural Center; (3) Building of the Cultural Center; and (4) Operation of the Kagikan Museum. Under each category are specific experiences of cultural workers. The given figure shows the emerging themes about the chronology of establishing the Tagum City Kagikan Museum.

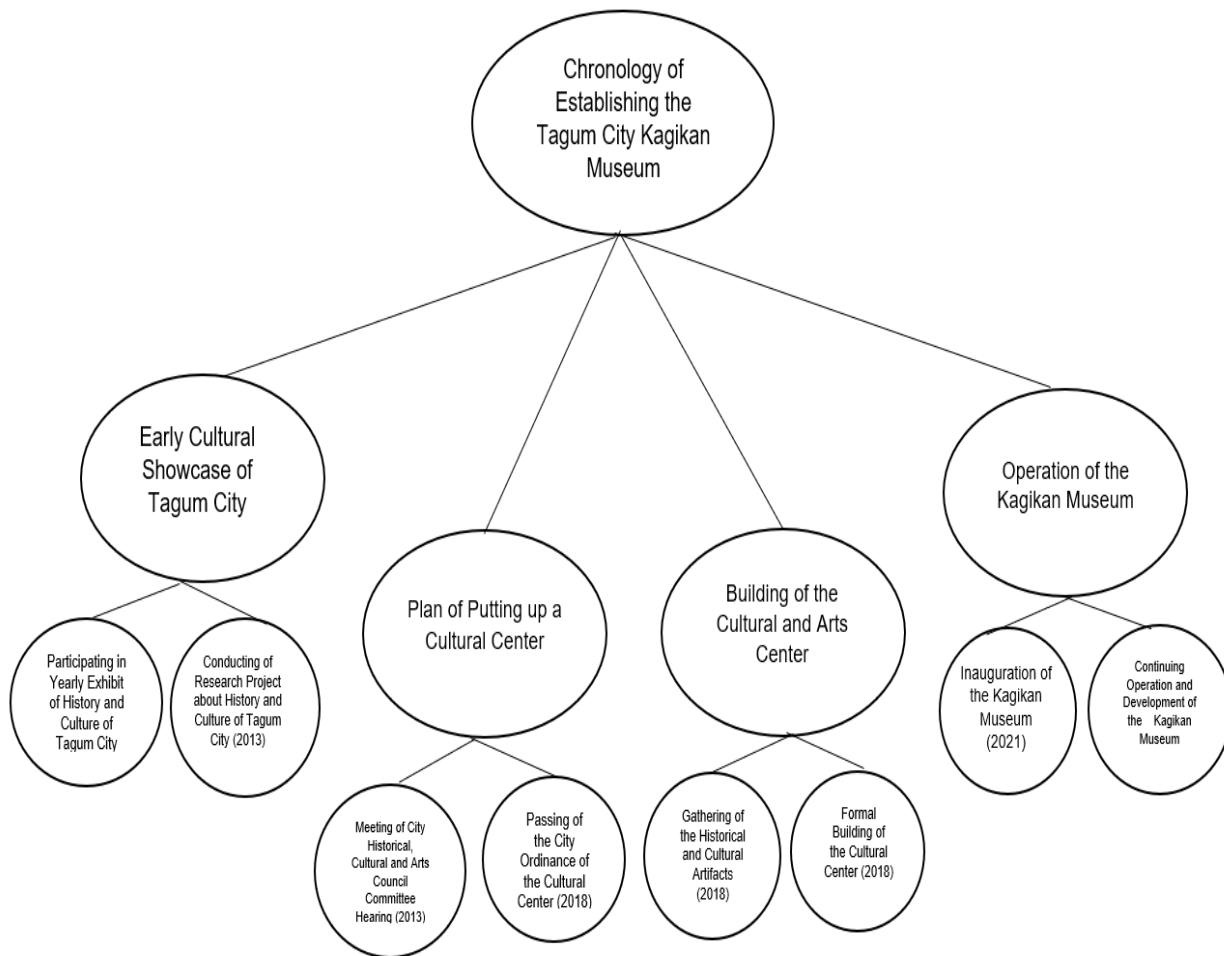


Figure 1. Chronology of Establishing the Tagum City Kagikan Museum

Everything started in a plan. Tagum City Historical and Cultural Center went through the process before it was formally placed in Rizal St. Part of the center is the Kagikan Museum which was founded with the idea to promote the history, culture and heritage as perceived in the aim of public history. The life of the cultural workers are so attached to the life of the Kagikan Museum. That is why before the research will present the rich experiences of the cultural workers, it is necessary that we need to know the history behind the foundation and development of the Tagum City Kagikan Museum. Based on my interviews and discussion with the subject mentioned two important events of the creation in which the cultural workers were involve namely the (1) Participating in yearly exhibit of history and culture of Tagum City; and (2) Conducting of research project about history and culture of Tagum City.

Participating in Yearly Exhibit of History and Culture of Tagum City. Prior to establishing the Tagum City Kagikan Museum, the cultural workers conducted yearly exhibit featuring the rich history and vibrant culture of the city. The yearly exhibits were highlighting and showcasing the Tri-People namely: Moros (Muslims), Tipanud (Indigenous People), and Dayo (Settlers). The yearly exhibits were held in the parks and malls of the city back then.

Conducting of Research Project about History and Culture of Tagum City. According to George and Maryan-George (2012), when somebody working within the museum has profound love, respect and appreciation for historical and cultural treasures, they may have interest for local history and willing to significantly do extensive research to document the authenticity, understanding of the origins as well as explain the significance of the remnants and treasures for them to be preserved for generations to come. The way of doing research which include making labels, web pages, and other learning devices, and training docents to provide information are essential ways for the historical and cultural remnants. Significantly, the cultural workers of Tagum City were tasked to conduct research initiatives for its culture and heritage. The research involved a series of meetings and consultation, memorandum of agreement (MOA signing) and interviews. Eventually, after years of immersing themselves in the different cultural communities and digging deeper into its past and culture, the city produced the first ever Kagikan Book.

Plan of Putting up a Cultural Center

Started from the idea of the establishment, then came the suggestion of building up a center to properly store the city's repository, hence, the Tagum City Kagikan Museum. Based on my interviews and focus-group discussion emerged two sub-themes namely: (1) Meeting of City Historical, Cultural and Arts Council Committee Hearing; and (2) Passing of the City Ordinance of the Cultural Center.

Meeting of City Historical, Culture and Arts Council Committee Hearing. The cultural workers participated in the committee hearing. In the Administrative Order 2020-003 was an order creating the Technical Working Group to plan and organize its opening, establish the staffing pattern and operating mechanism to ensure the smooth operations of the Tagum City Historical and Cultural Center. With this crucial step, the coordination of cultural workers had to consult the concerned offices to facilitate the safety requirements, security and space management ensuring the smooth operations and effective management of the center. Prior to this movement, there was a committee hearing that was supervised by the local officials in order to convene and legally pursue the significant procedural process towards building the Kagikan museum such as drafting the city ordinance to serve the foundation of putting up the Tagum City Historical and Cultural Center.

Passing of the City Ordinance of the Cultural Center. Upon the drafting of the city ordinance, there were mixed emotions occurred among the cultural workers and officials involved. The cultural workers experienced difficulties along the process like consultation, hearing and meetings.

Building of the Cultural and Arts Center

Starting from the plan of the establishment, eventually came the passage of the proposal, subsequently proceeding with the implementation of the Tagum City Kagikan Museum and building of the cultural and arts center. Based on my interviews and focus-group discussion emerged two sub-themes namely: (1) Gathering of the Historical and Cultural Artifacts; and (2) Formal Building of the Cultural Center.

Gathering of the Historical and Cultural Artifacts. During the course of building the Kagikan Museum at the same time in gathering the artifacts, the cultural workers did visit the cultural communities and

prepared the necessary documents as well as conducted a series of consultations with them. Even though the cultural workers aimed for 100% donated items to be displayed in the museum, there were few remnants procured and loaned.

Formal Building of the Cultural Center. With the product of years of research works, the Kagikan book served as the guide in the conceptualization of the Kagikan museum. Though the cultural workers experienced difficulties in the earlier part of the construction, they were guided by the vision of showcasing the Tri-People history and culture.

Operation of the Kagikan Museum

Vibrant was an understatement in describing the Kagikan Museum's opening as the cultural workers and tribal leaders of all tribes gathered to showcase their community's culture and history. Headed by the cultural workers, the Kagikan Museum was officially inaugurated in time for the celebration of the 23rd Araw ng Tagum on March 7, 2021. The inaugural blessing and opening of the Tagum City Historical and Cultural Center and the Kagikan Museum was officiated by Bishop Medel Aseo and led by Mayor Allan Rellon and Vice Mayor Eva Lorraine Estabillo, was the final event of the four-part series of blessing and inauguration of the said Center – preceded by Kanduri of the Moro community, Pagkuyab of the Tipanud community, and the blessing of the newly refurbished Freedom and Rizal Parks. The inauguration was participated by an estimated thirty cultural workers and government officials. With the opening, the cultural workers were able to showcase their rich kagikan and enrich cultural information to the general public.

Inauguration of the Kagikan Museum. Showcasing the Tri-People culture of the city is envisioned and manifested by the cultural workers through the Kagikan Museum. With the inauguration, the cultural workers made the public informed of the history and culture, at the same time, they were able to learn more about the cultural heritage of the Tagumenyos. Accordingly, the museums are considered complex, dynamic, and empowering learning environments that have great potential for cultural awareness and lifelong learning. That is why, there is a need for feasible planning, implementing, and evaluating for quality management and operation of the total structure of the museum (Kristinsdóttir, 2017). With the hardworks and continued competence in implementing the policies and skills of the cultural workers in the establishment, the Kagikan Museum has finally commenced its official inauguration.

Continuing Operation and Development of the Kagikan Museum. After the inaugural blessing and opening, the cultural workers are striving to render their quality service and cultural works, programs, projects, and activities for the continuing operation and development of the Kagikan Museum. They are ensuring that all the needed equipment, furnitures and fixtures are installed. Also, they are initiating in formulating action plans, guidelines and operating mechanisms for the smooth functioning, effective and efficient delivery of the museum services particularly those affecting the comfort, convenience and safety of the cultural remnants and visitors as well as performing necessary functions for development of the Kagikan Museum. In fact, on April 2022 the Tagum City Historical and Cultural Center submitted itself to an internal audit as it enrolled its services under the City Government of Tagum's quality management system for ISO certification. It is the vision of the Center and the Kagikan museum to be aligned with the vision of the LGU to render world-class service to its clients, especially the city's cultural and academic community (Tagum City Historical and Cultural Center Portal, 2021).

Moreover, the cultural workers together with the offices in Tagum City Historical and Cultural Center Manager are spearheading initiatives in the Kagikan Museum. They are encouraging local history, arts and culture research and be presented in the Katigaman Lecture Series. In terms of dissemination, the

museum has social media pages to inform the public of its activities and festivities. In regards to conservation, preservation, and protection, the Kagikan Museum Management Section was created. The City Cultural Communities Affairs Division, the City Historical and Cultural Center Management Division and the Spiritual and Values Education Section are formed to ensure quality management to serve its vital respective functions (Lapat, 2021).

Experiences of the Cultural Workers in Establishing the Tagum City Kagikan Museum

For the research objective two about the experiences of the cultural workers in establishing the Tagum City Kagikan Museum, my analysis of the data generated three themes. These are namely: (1) Mixed emotion with the idea of cultural exhibit; (2) Excitement in the planning of Kagikan Museum; and (3) Struggles in the implementation of the Kagikan Museum plan. Under each category are specific experiences of cultural workers.

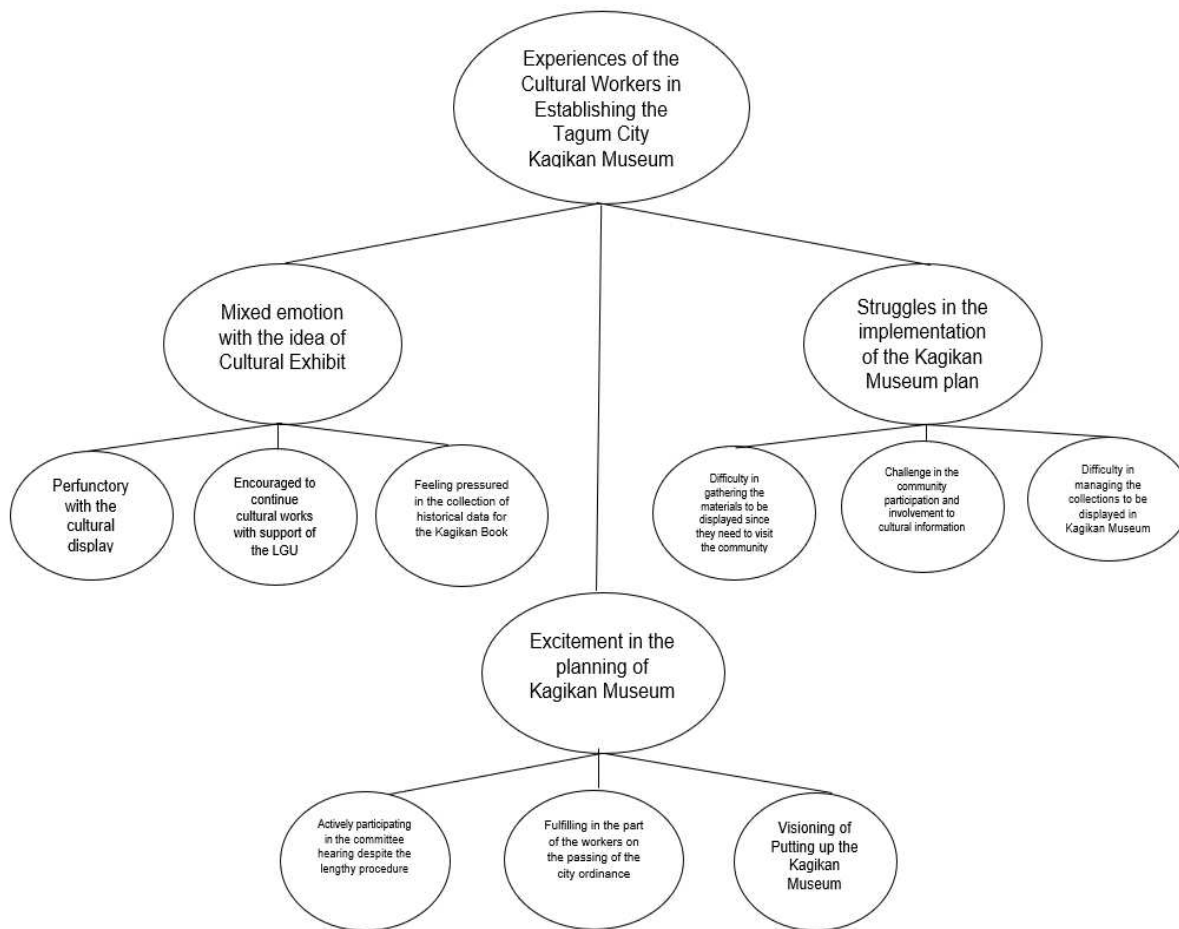


Figure 2. Experiences of the Cultural Workers in Establishing the Tagum City Kagikan Museum

Mixed Emotion with the Idea of Cultural Exhibit

Prior to establishing the Tagum City Kagikan Museum, the cultural workers held a yearly exhibit of history and culture of Tagum City. They had mixed emotions with the idea of cultural exhibit. According to George and Maryan-George (2012), having an exhibit clearly could make the viewing of the pieces of historical and cultural remnants a significant experience for the viewers, sharing with them an appreciation of the valued objects — their rarity, beauty, relevance, and craftsmanship. Conducting yearly exhibits is one of the areas of heritage preservation and conservation efforts. In this category, three sub-themes occurred namely: (1) Perfunctory with the cultural display; (2) Encouraged to continue cultural works with support for the LGU; (3) Feeling pressured in the collection of historical data for the Kagikan Book.

Perfunctory with the Cultural Display. Visitors' criticisms demand a shift from passive, encyclopedic exhibitions with curatorial authority, to ones that engage visitors and place them at the center of focus. This has ignited a change in approaches to exhibition design. One of them is the employment of immersive approaches together with strong storytelling, which can create memorable experiences and redefine the visitor experience. In preparing the exhibitions, the workers involved investigate the design and production process behind immersive exhibitions, which requires the close collaboration of multidisciplinary experts (Popoli & Derda, 2021). The cultural workers had mixed emotions in the exhibit. They experienced the highs and lows in the said activity.

Encouraged to continue cultural works with support of the LGU. Prior to the making of the center, the cultural workers were guided by the Kagikan Book (which is a product of years of research work) under the vision of the government of showcasing not only the culture but also the history of Tri-People of Tagum City namely: Moros (Muslims), Tipanud (Indigenous People), and Dayo (Settlers/Christians). Since the LGU Tagum has been very active in giving quality service to its constituents, the cultural workers found the collaboration and support of the Tagumenyos for the collections in the cultural exhibits.

Feeling pressured in the collection of historical data for the Kagikan Book. The role of art and history might play together in public history projects. Public history projects like series of exhibitions and researches themed around the history, arts and culture displayed in the public sphere explores the value of expressive power of understanding the past, the present, and possibly the future (Harvey, 2015). Since researching the Tri-People involved visiting the cultural communities, digging deeper, interviewing the tribal leaders, and researching the primary sources in order to gather the data, the cultural workers of Tagum City eventually experienced difficulty and felt pressured in gathering the data to produce the Kagikan Book. The Kagikan Book is a product of long-year research about the rich culture and history of Tagum City worked by the cultural workers.

Excitement in Planning the Kagikan Museum

Having ushered cultural exhibits as one of the activities to preserve, protect and promote the Tagum's rich history and heritage; excitedly, the LGU and cultural workers eventually came up with the plan of creating a concrete center to house and store the historical and cultural artifacts of Tagumenyos, hence, the Kagikan Museum. In this category excitement in the planning the Kagikan Museum, three sub-themes came out namely: (1) Actively participating in the committee hearing despite the lengthy procedure; (2) Fulfilling in the part of the workers on the passing of the city ordinance; (3) Visioning of putting up the Kagikan Museum.

Actively participating in the committee hearing despite the lengthy procedure. Emotions embody the value in tourism experiences and drive essential outcomes such as intent to recommend (Mitas, 2022). In the

context of the cultural workers, primarily proposing the establishment of the Kagikan museum drove them into excitement. Finally, the dream of having a center where to house the historical and cultural artifacts turned into reality. As shared by Informant 1 that the conceptualization was not difficult because the Tagum City Historical and Cultural Center is legislated under the City Ordinance 958. Beforehand, they actively participated in the committee hearing despite the lengthy process.

Fulfilling in the part of the workers on the passing of the city ordinance. The experiences of the cultural workers in establishing the Tagum City Kagikan Museum were not easy. Before putting up the center, the cultural workers held yearly exhibit of history and culture in Rotary park and malls of Tagum City. They experienced struggles in cultural-related activities since there was no concrete facility to house the gathered treasures of the city. Eventually, conceptualization of the Kagikan Museum came. Though the conceptualization was not difficult because they were guided by the Kagikan book and strong support of the local government unit, challenges were triumphed. They felt fulfillment on the passing of the city ordinance which became the foundation on the operationalization and management of the Kagikan Museum.

Visioning of putting up the Kagikan Museum. Ever since the cultural workers conducted cultural exhibits and cultural activities, they did have important considerations such as: where to display the collections, where to store the artifacts and documents. Eventually, alongside the dream of the LGU to have a museum was the vision of putting up the cultural center for the Tagumenyos. According to Golden Lotus (2016), cultural centers are a prime way to bring communities together in their learning, which makes it more enjoyable and oftentimes, even more helpful in creating more cultural awareness. The cultural workers can often hold exhibitions and cultural events, which bring numerous volunteer opportunities and are a great way to understand culture and history within one's community. With this in mind, the cultural workers envisioned putting up the Kagikan Museum to house the city's repository of cultural heritage.

Struggles in the Implementation of the Kagikan Museum Plan

Having experienced mixed emotions with the idea of cultural exhibit and became excited in the planning of the Kagikan Museum alongside the active participation despite the lengthy process of the city ordinance procedure, the cultural workers also faced struggles in the implementation of the Kagikan Museum plan. In this theme about the struggles in the implementation of the Kagikan Museum plan, three sub-themes came out namely: (1) Difficulty in gathering the materials to be displayed since they need to visit the community; (2) Challenge in the community participation and involvement to cultural information; and (3) Difficulty in managing the collections to be displayed in Kagikan Museum.

Difficulty in gathering the materials to be displayed since they need to visit the community. In the long run, the cultural workers experienced the difficulty in gathering the materials for the collections of the Kagikan Museum representing the Tri-People of Tagum. These three groups are the following: Moros (Muslims), Tipanud (Indigenous People), and Dayo (Settlers/Majority Christians). Each of the group was visited by the cultural workers in their respective community in order to gather their artifacts and materials representing their culture and history to be displayed in the Kagikan Museum.

Challenge in the community participation and involvement to cultural information. Not only the cultural workers experienced the difficulty in the collections, they also found the challenge in the community participation and cultural information implementing the Kagikan Museum plan.

Difficulty in managing the collections to be displayed in Kagikan Museum. Museum management is fundamental in the expansion and advancement of a museum. As the community begins to have a better

understanding of museums and perceives them as part of the community, the museum becomes fully integrated into the community's life (Lopez, 2016). Along the process of the Kagikan Museum, the cultural workers sought the cooperation of the cultural communities as a vital resource for the collections. Showing strong partnership supporting the cultural activities of the city, the Tagumenyos donated remnants for the Kagikan Museum. However, there was an overwhelming number of collections. Hence, this arose as another concern where to display the numerous items gathered considering the limited space in the Kagikan Museum.

Ways of Preserving and Protecting the Historical Remnants

For the research objective three about the ways of preserving and protecting the historical remnants in the Kagikan Museum, my analysis of the data generated three categories. These are: (1) Doing periodic inventory and maintenance; (2) Following the traditional method of preserving the cultural artifacts; and (3) Valuing the importance of the past, present, and future artifacts. Under each category are specific methods of cultural workers.

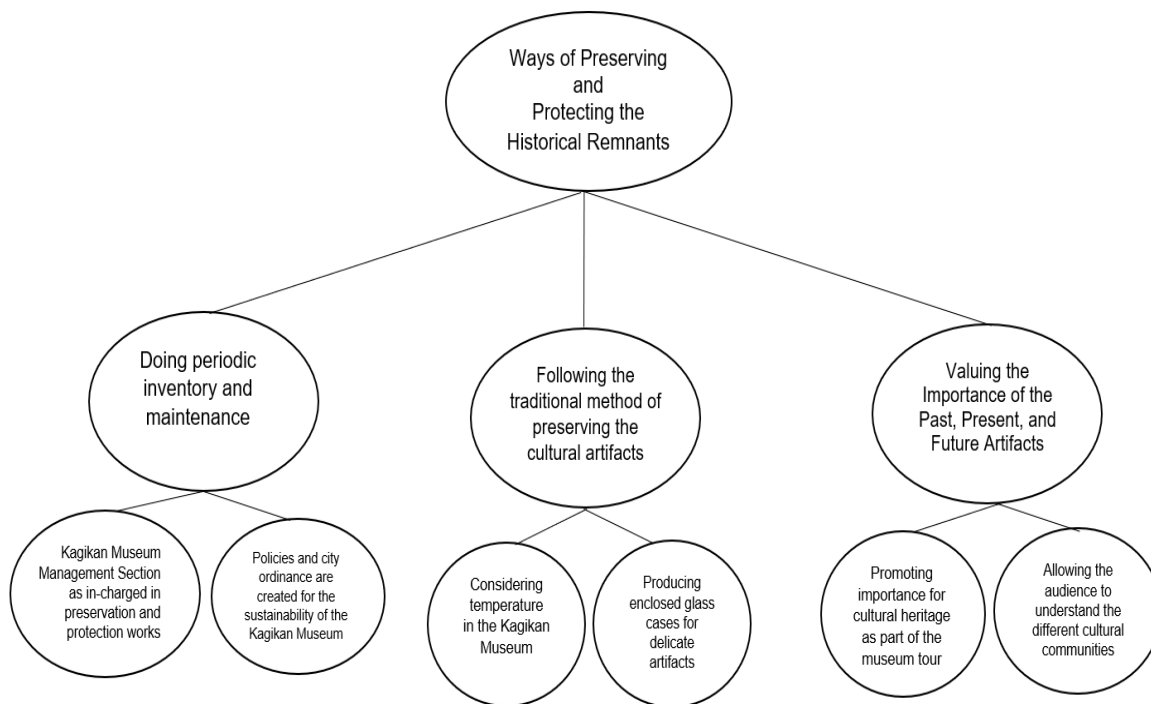


Figure 3. Ways of Preserving and Protecting the Historical Remnants

The Tagum City Kagikan Museum is doing periodic inventory and maintenance in order to ensure the preservation and protection of the historical and cultural treasures of the Tagumenyos. Based on my interviews and focus-group discussion, this theme emerged two sub-themes namely: (1) Kagikan Museum Management Section as in-charged in preservation and protection works; and (2) Policies and city ordinance are created for the sustainability of the Kagikan Museum.

Kagikan Museum Management Section as in-charged in preservation and protection works. The professional museum planner or/any other personnel, who understands both museology and the building process, facilitates staff input into the process. The management may initiate activities that can take the form of creating networks and links with cultural communities. It can take the form of communicating and developing opportunities for groups of diverse social origin, including—for example—the hiring of consultants with functional limitations to work on exhibits and programs. Key to the institutional planning process should be a firm commitment to developing, implementing, and maintaining equity policies and diversity goals (Barrylord et al., 2012). The planning process until implementation process are also valued by Tagum City. The cultural workers worked hand-in-hand with the professional museum planner and manager for initiating activities in the Kagikan Museum. The Kagikan Museum Management Section is there in-charge for initiatives and implementation in terms of the preservation and protection works for doing periodic inventory and maintenance of the cultural artifacts and historical remnants.

Policies and city ordinance are created for the sustainability of the center. The development of museums is, to a large extent, influenced by the cultural policies of each country. Cultural policy means a set of values and actions in the sphere of culture, whose objectives can be explicit or implicit, more or less structured or consistent, which at a given moment or context seek to respond to the needs and concerns of the society, taking into account the available resources. The development and implementation of cultural policies is under the responsibility of states and is reflected in the performance of multiple actors in the public sphere, and at various levels of governance: central, regional and local (Open Edition Portal, 2021). The impact of cultural policies can be decisive to enhance (or not) the place of museums in society, their development, reach and relevance. In the context of Tagum City cultural workers, policies and city ordinance are created for the sustainability of the center which the Kagikan Museums patterned from the national policy. The institutionalization served as the framework of the policies, goals and strategies, priorities, mechanisms and instruments for management, control and regulation, as well as the allocated resources (financial and human).

Following the Traditional Method of Preserving the Cultural Artifacts

Since the Tagum City Kagikan Museum is a one-year-old facility, it is accelerating towards effective implementation of rules and regulations. For now, one way of preserving and protecting the historical remnants is following the traditional method of preserving the artifacts and establishing protocols in its management and operationalization. Based on my interviews and focus-group discussion, this category emerged two sub-themes namely: (1) Considering temperature in the Kagikan Museum; and (2) Producing enclosed glass cases for delicate artifacts.

Considering temperature in the Kagikan Museum. Sophisticated air handling units are the best protection against sharp fluctuations in temperature and humidity. The museum utilizes a complex network of air handling systems that regulate temperature and humidity levels throughout the entire building. A computer-controlled HVAC system maintains 70° temperature/50% humidity environmental condition year-round in the galleries and storage areas. Each area within the museum contains a sensor which will trigger an alert if the levels go out of the normal range. In the case of an alert, building maintenance crews can react quickly to resolve any problems. This provides invaluable environmental protection for the museum's collections (Philadelphia Museum of Art Portal, 2022). Temperature affects museum collections in a variety of ways. The four agents that can be grouped under the term environment that can affect museum collections are: temperature, relative humidity, light and air pollution. Understanding how the environment affects collections in the Kagikan Museum, how to monitor and control these agents of deterioration is important part of the center's preservation program. And one way to basically control these mentioned agents as well as preserve and protect the historical remnants is considering the room temperature in the Kagikan Museum.

Producing enclosed glass cases for delicate artifacts. Displaying cultural items is one of the most effective ways to teach, inform, and enrich people. One of the goals of museums is to popularize witnesses of human history. To achieve this goal, collections are subject for exposure to the public. Eventually, cultural workers introduced enclosed cases to display exhibits in safely enclosed spaces. Museum display case refers to a cabinet specially designed to store and display exhibits for the sake of research, education and appreciation. Distinct from ordinary cabinets, museum display cases carry the important mission of display and protection (Relicase Portal, 2021). One way of keeping the historical and cultural artifacts intact and protected is making the remnants of the Kagikan Museum enclosed in glass cases.

Valuing the importance of the past, present, and future artifacts

Significantly, the cultural workers preserve and protect the historical and cultural remnants of Tagum City. Not only showcasing the rich culture and traditions, but they are also promoting the value of the past, present, and future artifacts on the local, national as well as international level through activities and programs held live and virtually. Based on my interviews and focus-group discussion, this category emerged two sub-themes namely: (1) Promoting importance for cultural heritage as part of the museum tour; and (2) Allowing the audience to understand the different cultural communities.

Promoting importance for cultural heritage as part of the museum tour. Having a museum tour as well as working in the Kagikan Museum, the values of love for cultural heritage as well as understanding the cultural communities are being inculcated. According to UNESCO (2021), people make heritage, value heritage and take care of heritage. Since the World Heritage properties are places that are protected through the coordinated efforts of diverse people and institutions involved in a collaborative process, the strategy highlights the importance of increasing and strengthening the capacity of individual practitioners, organization and institutions, and the wider networks of communities. The similar context applies to the cultural workers of managing the Tagumenyo heritage in the Kagikan Museum by allowing the audience, patrons and visitors to understand the value of the past, present, and future through exhibiting representations of different cultural communities.

Allowing the audience to understand the different cultural communities. The Tagum City Historical and Cultural Center is showcasing the rich culture and vibrant legacy of the Tri-People culture and history of the city. Accordingly, the idea of reviving the values of material culture through the creation of museums and cultural centers gives way to display the heritage to ensure community participation, cultural diversity and support for development, maintenance, and tourism. Museums have achieved an important role in the process of cultural revival of tangible and intangible values and make them visible to society by allowing the patrons and audience to understand the different cultural communities (Tahseen & Saad, 2020). Similarly, these movements of the cultural workers visiting and understanding the cultural communities show that they are preserving and protecting the cultural heritage of the city. Understanding the cultural communities and engaging them into participation is a vital step in valuing the past, present, and future artifacts in the Kagikan Museum that benchmarks identity and solidarity.

DISCUSSION

The Tagum City Kagikan Museum functions a vital part in promoting and preserving the rich culture and vibrant legacy of the past, present, and future of Tagum City. Talking about the experiences of the cultural workers, prior to the establishment of the Kagikan Museum, the cultural workers were already participating in the cultural case of Tagum City and eventually was conducting yearly exhibit of the city's history and culture. The conceptualization of the Kagikan Museum was made before and during the establishment of the center; consequently, the formation of Kagikan Museum was formed to have a concrete display and proper storage of the historical and cultural treasures of Tagum City. These was because of hard works of the cultural workers. Highlighting the E as education, employment and culture showcasing the Tri-People Groups, the challenges were triumphed because of strong support of the LGU and the cultural workers. This implies that the cultural workers should be active in their initiatives and programs in order to continuously improve the operation and development of the Kagikan Museum.

The findings about the ways of preserving and how the cultural workers are protecting the historical remnants play a significant role in the success of the management and operationalization of the Tagum City Historical and Cultural Center in general and the Kagikan Museum in particular. Everyone, not just the LGUs and cultural workers, the Tagumenyos as a whole, even the patrons in particular who visit the museum are encouraged to have active cooperation and support by following the protocols, rules and regulations in the facility.

The center in general and the Kagikan Museum in particular are valuing the importance of the past, present, and future artifacts. It signifies the cultivation of gratitude and the love for heritage and legacy as well as understanding the cultural communities. Definitely, the Kagikan Museum and cultural workers movements and initiatives will continue to accelerate for better management, growth and development. Together, Tagum City will soar even higher in caring for its soul, history, arts and culture.

CONCLUSION

Further studies on the Tagum City Kagikan Museum can be pursued to provide wider insights not just about conservation, protection, and preservation of the cultural and historical remnants, but also about its sustainability. The cultural communities may take part in a wide scale study so that cultural workers can generate stronger foundations in forwarding the concerns promoting the Tagum City Historical and Cultural Center and the Kagikan Museum not just to local, but also to the national and international level. In the contemporary world, the remnants with each respective narrative may be showcased for further protection and research to help connect the past, present, and future and preserve their treasured significance.

In addition, the preservation of the historical and cultural remnants is an important aspect that needs to be given emphasis. In the center, the cultural workers are following the traditional ways of preserving the cultural artifacts. The Kagikan Museum Management Section as in-charged in the preservation and protection works needs more training in order to effectively function its role for the sustenance of the artifacts' state and condition for more years to come. Furthermore, protecting the integrity of the artifacts and too many donated items are concerns in the museum due to limited space. Hence, these components should be given attention in order to take care of them and at the same time preserve and conserve them for the present and future generations.

Significantly, the government may strongly continue implementing the protection of the cultural heritage by crafting relevant laws in preserving the historical and cultural remnants. It may effectively

strengthen its local policies and existing potential linkages for promoting the Tagum City heritage attracting tourists not just locally, but also to the national and international level.

Furthermore, the Commission on Higher Education and Department of Education may continue to effectively innovate programs and its policies which serve as educational resources for more direct learning experiences partnering various schools and institutions both in public and private. Specifically, the management and administrators of the Kagikan Museum may continue accelerating to initiate more programs at the same time, the educators and stakeholders of the curriculum may also integrate the importance of research and study like this promoting local history, nationalism, and patriotism.

Finally, to the future researchers particularly in the field of historical and cultural studies, there will be productive and advanced research relevant in our society contributing and promoting for the preservation and protection of the history, culture and the arts and valuing our cultural communities which may open doors for further studies related to this. Significantly, the cultural workers may have more advanced trainings about proper preservation and protection of the historical and cultural remnants for better functioning and continuing operation and development of the Kagikan Museum.

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