

A MUSEUM COLLECTIONS STUDY OF THE LOCAL CHURCH
BASED MUSEUM IN MANAOAG, PANGASINAN

An Undergraduate Thesis
Presented to
The Department of Arts and Communication
College of Arts and Sciences
University of the Philippines Manila

In Partial Fulfillment
Of the Course Requirements for the
Degree of Bachelor of Arts in Philippine Arts

by

MERBENNYL CASINGAL CRUZ

March 2002 ↗

APPROVAL SHEET

The thesis entitled A MUSEUM COLLECTIONS STUDY OF THE LOCAL CHURCH-BASED MUSEUM IN MANAOAG, PANGASINAN prepared and submitted by MERBENNYL CASINGAL CRUZ is hereby accepted in partial fulfillment of the requirements for the Degree of Bachelor of Arts in Philippine Arts.



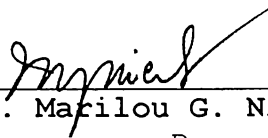
Prof. Donna Aelred C. Bautista
Philippine Arts 199 Adviser



Ms. Mary Ann Josette E. Pernia
Critic/Consultant



Dr. Pacita C. Gavino
Chairman
Department of Arts and Communication



Dr. Marilou G. Nicolas
Dean
College of Arts and Sciences

CURRICULUM VITAE

MERBENNYL CASINGAL CRUZ

1639-G. Ma. Orosa St., Malate, Manila

merbz_09@yahoo.com

5265424/09198038259



I. Personal Data

Date of Birth: December 09, 1981
Place of Birth: Binmaley, Pangasinan
Height: 5'2"
Weight: 50 kilos
Civil Status: Single
Religion: Roman Catholic
Mother's Name: Merly Casingal Cruz
Father's Name: Benedicto Zareno Cruz, Sr.

II. Work Experience

- Enumerator/Researcher
Bureau of Agricultural Statistics
Dagupan City, Pangasinan
April-May 2000
- Venue Coordinator
Dayaw Festival by the National Commission
For Culture and the Arts (NCCA)
December 3-9, 2000
- Intern
Museum Education Division and Arts Division
National Museum
April-May 2001
- Museum Volunteer
National Museum
July 2001 - present
- Member, Documentation Team
Anak-Anak Asia by Philippine High School
For the Arts (PHSA)
September 15-25, 2001
- Facilitator/Coordinator
Tarabiangen Children Arts Camp by
National Museum
October 20, 2001
- Over-all Coordinator for Documentation
Art Camp by National Museum
February 22, 2002

III. Educational Background

- **University of the Philippines Manila**
College of Arts and Sciences -Bachelor of Arts in
Philippine Arts major in Arts Management
P Faura St., Ermita, Manila
March 2002
- **Bayambang National High School**
Bayambang, Pangasinan
1998
- **Bayambang Central School**
Bayambang, Pangasinan
1994

IV. Awards Received

- **College Scholar**
First semester
AY 1999-2000
- **University Scholar**
Second Semester
AY 1999-2000
- **College Scholar**
Second Semester
AY 2000-2001
- **College Scholar**
First Semester
AY 2001-2002

V. Organizations

- **UP SALINLAHI**
AY 1999-2000 - Second Year Representative
AY 2000-2001 - Vice Chairperson
AY 2001-2002 - Chairperson
- **Nature's Crusaders Community**
AY 1998 to present - Member
- **Humanist Student Movement**
AY 2000 to present - Member
- **CAS Student Council**
AY 2001-2002 - Fourth Year Representative

VI. Seminars/Lectures Attended

- **Philippine Arts in Spain**
By Mr. Jack Pilar
Metropolitan Museum of Manila
March 5, 2000

- Turn of the Century Painters
By Mr. Santiago Albano Pilar
National Museum
May 12, 2001
- Arts Marketing
By Mr. Dennis Marasigan
Cultural Center of the Philippines
May 19, 2001

VII. *Trainings/Workshops*

- Painting Workshop
under Mr. Sid Hildawa
- Theater Workshop
under Prof. Pacita Gavino
- Production Design Workshop
under Mr. Icko Gonzalez
- Curatorship and Collections Management
under Mr. Kenneth Esguerra

VIII. *Character References*

- **Prof. Honey Libertine Achanzar**
Department of Arts and Communication
CAS, UP Manila
- **Prof. Donna Bautista**
Department of Arts and Communication
CAS, UP Manila
- **Ms. Juliet Bien**
Faculty/ SALINLAHI Adviser
Department of Arts and Communication
CAS, UP Manila
- **Mrs. Elenita Alba**
Curator II
Museum education Division
National Museum

ACKNOWLEDGMENT

To all people in my life who have supported me and helped me put my thesis into reality, to all of you I dedicate this... (from Jamie Rivera's *Thank You*)

*'For all the times you spent with me,
for all the funny memories,
for the joys, laughs and tears
we have shared for all these years
THANK YOU ALL FOR BEING HERE...'*

To our dear God, my LIGHT, and my STRENGTH... Thank you!

Mommy and Daddy, this thesis is for you. . . thank you for loving me and supporting me in all the events of my life. I love you!

To my ever dearest Ate Ping, I really appreciate all the effort- your love and concern, especially for your willingness and patience in accompanying me to Manaoag during my data gathering. I'm very grateful that you are my SISTER.

To *all my Auntie and Uncle*, especially to Uncle Leo and Family, and Uncle Larry and Family... you are very generous, God Bless You!

To my Kuya Dick, Ate Glenn, and to all my pamangkin - Mara, Karl, Keith, Kurt, Kyle, Ma-an, and Ken, you're one of my inspirations . . . thank you!

All my life I am searching for a true bestfriend... and now I have found my bestfriend for life. I just wanna thank Elvira, Elbai, Bai, and my Ate Dhim for being true to me and for always being there . . . especially when I needed you most. I appreciate all the things you have done for me. Im so touched, *lalo na when you made me feel that I belong to your family! Grabeh na itu!* I will never forget you. I love you kapatid.

To our beloved adviser, Prof. Donna Bautista, my critic/consultant, Prof. Mary Ann Pernia, and to Prof. Bing Bonilla, I couldn't express how much I want to thank you for sharing your time with me. Thank you... thank you... thank you... *Tas po ang aking mga kamay sa inyo... idol ko po kayong lahat!*

Of course, how will I ever forget my interviewees who have been very supportive and willing to share their knowledge and experiences (*syempre po sa inyong permiso na pag-aralan ang inyong museo*) - especially to Brother Jimmy Soriano and Brother Charlie Manaois of the Our Lady of Manaoag Museum, and the Manaoag Church Family, my deepest thanks to all of you... *saludo po ako sa inyo!*

My sincere thanks to Ma'am Nikko Zapata, Ma'am Juliet Bien, Ma'am Odessa Joson, Ma'am Levy Achanzar, Ma'am Pacita Gavino, Ma'am Lea Igaya, Ma'am Grace Odal, Sir Kenneth Esguerra, *and all my teachers and professors*. You have touched my life ... and have been part of me... I will always remember you and your teachings. You have made me realize to appreciate and love Philippine Arts.

To the ever supportive and helpful *DAC Pips*. . . to Ate Novel, Ate Paula, and Mang Romy, thank you for helping me live my life in UP as easy and smooth, in short... *salamat po sa inyong mga equipments, hehehe!*

Special mention *po kamila* Heather Tejada at Joffrey Baylon, thank you very much for always being there with me, through thick and thin, and through gimmicks and encoding... *mga kapatid tunay kayong maaasahan*

To the nicest, weirdest, unique, and endangered specie (*hehehe, joke lang!*)... *mga mahal kong kapatid at kakosa sa Philippine Arts*, especially to the seniors namely Mona "Bading" Abibico, Alissa "Alecks" Angeles, Maileen "Mai" Baleta, Euvie "Euvs" Amutan, Immaculate "Imee" Cariaga, Joseph Brian "Bry" Carpo, Mona "Nay" Contreras, Farah "Farrot" Romero, Yvonne "Mami Ennovy" Kesip, Leonor "Mae" Tomelden, Niña "Nins" Duque, John Paul "Pol" Soto, Maripet "Pet" Cabauatan, Nikolai "Niko" Reyes, Mia "Ruffa Mae" Cosme, Czarina "Joma Gorjus" Cua, and Deil Batalla, thank you for the comfort and support. You have made my life happy and colorful as in! I will miss you!

And

To all my friends in Pangasinan, especially to Ma'am Xenia, my solid barkada – Jennifer, Karen, Janice Cay, Janice Cast, and Nerie, thank you for the inspiration and friendship.

Grabe na talaga itu! Ga-gradweyt na po ako... muli maraming, maraming salamat po sa inyong lahat!

Merbz☺

ABSTRACT

Manaoag, a town 400 years old, is truly a place wealthy with the arts, culture and tradition. The town is a destination for religious pilgrimage.

Our Lady of Manaoag Museum is the only ecclesiastical museum under the supervision and care of the Dominicans in the whole town and in the entire Pangasinan. The Manaoag church has succeeded in putting up a museum for their collections.

The collections of the museum consist of religious objects that were used in early times during celebrations and functions by priests, and also objects given by devotees of the Blessed Virgin of Manaoag as their way of showing their love for Her. Some of the objects, most especially the instruments used by the priests and their assistants in masses, benediction, Holy Sacrament, baptism, etc., such as the priests' vestments, are four centuries old. Part of the recent collections like the perfumes, and accessories such as jewelry and rosaries of the Blessed Mother are greater in number than the religious objects of the church.

This study is on the Manaoag museum collections, focusing on the policies and practices of Our Lady of Manaoag Museum. There are no written policies for the museum, especially for their collections. Collections management policy is very

essential for the collections to be well preserved and maintained. Policies on collecting, documenting and research should be made by the museum for its development, and to guide them when the opportunity comes for museum expansion.

Due to the fact that the Our Lady of Manaoag museum lacks collections management policies, the researcher proposed one for them. The proposal will consist of the purpose or the objective of the museum, its goals, and will also serve as a guide for them in performing the aspects and functions of collections management - acquiring, documenting, research, conservation, security, and exhibition. It will best describe the museum and help them perform these functions well.

Now as the museum turns two in May 2002, the church should feel the need to be systematic in managing the museum, most especially with regards to its collections.

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A Museum Collections Study of the Local Church- Based Museum in Manaoag, Pangasinan

I. INTRODUCTION

Rationale:

Manaoag is a town in Pangasinan rich in history, arts and culture. The town is very much identified with the Virgin of the Most Holy Rosary - Our Lady of Manaoag. It has been 400 years since the town's and the church's existence. Numerous devotees of Our Lady of Manaoag, not only in Pangasinan but also all over the Philippines and abroad visit the church and the Virgin where they bring with them objects such as perfumes, jewelries, garments, priests' vestments, etc., as offerings and donations. The church administrators felt a need to put up a museum for these numerous artifacts, antiques and other objects to be displayed. Our Lady of Manaoag Museum was established on the 10th of May 2000 by the church, which is headed by Fr. Patricio Apa, Officiating Priest of the Church.

The study hopes to provide or help with proper documentation and planning of the collections, which will

eventually strengthen and improve museum management on collections and display.

Statement of the Problem:

What are the Our Lady of Manaoag Museum collection policies and practices?

Objectives:

- To state the history of the museum.
- To describe the museum's collections.
- To analyze and describe the museum policies and practices on collections.
- To come up with a collections management policy proposal for the museum.

Review of Related Literature:

Rosario Mendoza Cortes' *PANGASINAN 1572-1800 (1974)* is a study on local history of the province of Pangasinan in the first 228 years of Spanish colonization in the Philippines. There is an overview of pre-colonial history of the province, as well as brief background and highlights of each and every town in Pangasinan including Manaoag.

The HANDBOOK FOR PHILIPPINE MUSEUMS by Jesus T. Peralta (1993) is a manual, a handy reference for museum workers in the country. It is designed for the use of small museums, and it covers all aspects of museum work.

This handbook provides definitions and explanations of the collections, documentation, exhibition and conservation practices and terms with their respective ways and methods of execution.

The CODE OF ETHICS (1993) adapted from the Code of Professional Ethics of ICOM and other individual countries published by NCCA-NCOM, provides definitions as well as defines the proper conduct and the responsibilities of museum workers.

MUSEUM BASICS by Timothy Ambrose and Crispin Paine (1993) is a book that provides basic guidelines to practice in each and every aspect of museum activities, including collections management and conservation, marketing and security.

The book tackles the types of museums according to some classifications and is helpful in identifying what type of museum the Our Lady of Manaoag Museum is. The Manaoag museum can be classified as a private museum (based

on who runs the museum) - the church; and as an ecclesiastical museum (depending on what are the museum's collections which are religious objects).

Gary Edson and David Dean's **THE HANDBOOK FOR MUSEUMS (1994)** is a very good manual and reference applicable for all types of museums. It covers all aspects of museum activities and functions such as collections management where the concepts are discussed in more detail.

Concepts of museum, collections management and policy were elaborated for the purpose of better understanding of museum functions. This book is essential for this paper in that it provides an example of a collections management policy to be used by the researcher as basis or pattern in her proposal for the museum in this paper.

The Undergraduate thesis of Kim Chiongbian entitled **A Descriptive Study of the Casa Gorodo Museum in the Parian District of Cebu City (1998)** describes the Casa Gorordo Museum as a whole. The thesis' framework consists of concepts such as museum, and arts management. The thesis discusses the Casa Gorordo Museum and tries to find out if it functions according to the definitions and functions of a museum.

Kim Chiongbian's thesis has similarities with this study on the collections of the Manaoag Museum. The Casa Gorordo and the Manaoag Museum are both private museums; both works intend to assess how well the two museums are managed.

Framework:

The study will be guided by concepts of the nature and functions of a museum, and collections management and collections management policy.

A "Museum" as defined by International Council of Museums (ICOM) from Gary Edson and David Dean's *The Handbook for Museums*, is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for purposes of the study, education and enjoyment, material evidence of people and their environment.

There are four fundamental responsibilities of a museum as discussed by Sir Kenneth Esguerra in his lecture in PhilArts 164: Curatorship and Collections Management (Second Semester, AY 2001-2002), which are: to acquire or collect; to study and research; to exhibit and enjoy; and to preserve and conserve.

Collections Management as discussed by Gary Edson and David Dean in *The Handbook for Museums* is the proper care and use of the collections that are called the material evidence of people and their environment. It is the primary responsibility of all museums. In line with this, museums should have a collections management policy.

A Collections Management Policy is defined in *The Handbook for Museums*, as the detailed, written statement that sets forth the purpose of the museum and its goals, and explains how these goals are interpreted in its collections activity. It serves not only as a guide for the staff, but more important, as a public statement of the museum's professional standards for objects left in its care. A collections management policy includes specific information to:

- State and define the purpose of the museum;
- Explain the collection scope (what, when, where, and why);
- Describe the uses of the collections;
- Outline acquisition strategies;
- Establish the record-keeping requirements;
- Delineate the method of disposing of items from the collections.

An example of a Collections Management Policy is one designed by the Eiteljorg Museum of American Indian and Western Art as found in Edson and Dean's *The Handbook for Museums* (1994). It has been altered by the Eiteljorg Museum to be generic in nature.

Collections Management Policy

for the

_____ Museum

1. Statement of Purpose

The _____ Museum is dedicated to the preservation and interpretation of _____ of the _____. The purpose of the museum is to increase the knowledge and understanding of the _____. To achieve this purpose the museum will actively pursue the establishment, the expansion, and the maintenance of its collections in _____. Accordingly, the museum's collections are to provide a basis for its exhibition and educational programs, for research and study, for special lectures and symposia, and for cultural and educational enrichment of the community.

2. Purpose of Collections Policy

- A) Establish the museum's methods of acquiring works of art and artifacts for the collections.
- B) Establish the museum's methods of deaccessioning works of art and artifacts from the collections.
- C) Establish procedures for a comprehensive record keeping system of all objects placed in the museum's custody. Insuring the optimum care and management of the museum's collections is always the primary concern of the staff [and board of directors].

- D) Establish ethical and legal procedures for an effective collections management system.
- E) Provide a basis upon which all questions concerning the museum's collections and collecting activity are answered.

3. Criteria for Collections

- A) The museum shall maintain three specific types of collections:

- 1) The Permanent Collection
- 2) The Research Collection
- 3) The Education Program Collection

for the purpose of providing and expanding the foundation for the museum's exhibition program, and establishing a valuable educational and cultural resource for the community.

4. Definition of Types of Collections

- A) **Permanent Collection:** designates all objects for which the museum has exclusive ownership, which are assigned a museum accession number, and which are maintained on the current files of the registrar's office. The museum shall pursue, through purchase, exchange, gift or bequest, objects in this category that significantly contribute to the museum's collection and that [possess the visual integrity and physical condition necessary to be incorporated into the museum's exhibition program.
- B) **Research Collection:** designates all objects for which the museum has exclusive ownership, which are assigned a museum accession number, and which are maintained on the current files of the registrar's office. The museum shall pursue, through exchange, gift or bequest, or purchase objects that significantly contribute to the teaching and the related study of _____.
These objects may be used to supplement temporary

exhibitions and/or utilized for research purposes by the museum's staff, visiting academic scholars, and museum professionals in the course of study for publications or teaching programs.

- C) The museum shall maintain a separate Education Program Collection. Objects in this collection may be obtained through gift or bequest or purchased only through funds allocated for educational purposes. Objects in this collection will not be assigned a museum accession number nor will they be maintained on the files of the registrar's office. The director of Education shall have complete discretionary powers to accept, reject, utilize, or dispose of objects in this category. All records of such objects shall be maintained by the Director of Education.

5. Scope of Collections

- A) The museum shall actively collect _____ that relates to the history, the development, and the cultural significance of the _____.

6. Acquisition of Objects

- A) Only those works of art and artifacts which meet the following conditions and governing rules of acquisitions will be accessioned into the museum's collections:

- 1) The objects must have intrinsic value.
- 2) The object/s must be consistent with and be relevant to the stated purpose, scope, and activities of the museum.
- 3) The museum must be able to provide proper storage for any acquisition under consideration.

- 4) The object/s must have a free and clear title.
- 5) The donor is responsible for appraisals of value. Under no circumstance shall the museum provide an appraisal of a donation. It may offer only suggestions concerning outside appraisal services.
- 6) No objects shall be accepted into their Permanent collection if the immediate intent is to sell or exchange it for another object/s. potential donors may donate object/s to the museum with the intent and understanding that such object/s will be sold to provide contributions to the acquisitions fund.
- 7) All donations to the museum's collections are irrevocable upon the formal and physical transfer to the museum.
- 8) All legal instruments of conveyance and warranty of title, signed by donor/seller/agent setting forth an adequate description of the objects involved and the precise conditions of transfer shall accompany all acquisitions.
- 9) Acquisitions by gift or bequest to the Permanent collection must remain in the possession of the museum for a minimum of five years or as long as they retain their physical integrity and authenticity, and as long as they remain useful for the purposes of the museum.

7. Procedure of Acquisition

- A) All objects under consideration for acquisition, either through gift or purchase, will be subject to the thorough examination, research, and recommendations of the collections staff and director before a formal decision is made. No object shall be accepted for consideration without the full knowledge of the director.

- B) The curator of the collections, in cooperation with the registrar, will prepare or assist in the preparation of legal instruments of conveyance, transfer of title, and letters of acknowledgment, acceptance or rejection, and submit those records appropriate to the donor/vendor.
- C) The museum shall extend to any donor the right of anonymity.
- D) It shall be the primary responsibility of the museum staff to ensure the authenticity of the object prior to its formal acceptance or rejection, to ensure that a valid "Deed of Gift" is created to document transfer of ownership of objects donated to the museum, or to ensure that a valid "Bill of Sale" is secured for objects purchased by the museum.
- E) All acquisitions will be assigned an accession number, properly documented and all records permanently maintained by the registrar's office.
- F) The curator of collections, in cooperation with the registrar, will submit at the end of each fiscal year an annual report detailing that year's collections activity including acquisitions, deaccessioning, documentation, conservation needs, and future plans for the museum's collections.

8. Procedure for Deaccessioning

- A) The museum reserves the right to deaccession any object under the following criteria:
 - 1) Objects shall be considered for deaccessioned if they are not relevant and useful to the purposes and activities of the museum, or have failed to retain their physical integrity and authenticity and cannot be properly stored, used, and preserved.

- 2) Objects shall be considered for deaccessioning for the purpose of improving the museum's collections and exhibition programs.
- 3) Disposal of deaccessioned objects shall be made by one of the following means which are listed in order of preference:
 - a) Exchange with another non-profit institution.
 - b) Donate to another non-profit institution.
 - c) Make available at public auction outside the museum's immediate locale.
- 4) No private sales may be conducted under any circumstances.
- 5) All monetary gain realized from the sale of any collections object shall be added to the Acquisitions fund.

9. Conflict of Interest

- A) No Board of Director, advisory board member, museum employee, or their immediate family member shall take advantage of information available to him or her concerning the acquisition or deaccessioning of collections object/s for his or her own personal collecting activities.
- B) No Board of Director, advisory board member, museum employee, or their representative or immediate family member may compete for personal gain in the purchase of any object which is being considered or is likely to be considered for the museum's collections.
- C) No Board of Director, advisory board member, museum employee, or their representative or immediate family member may, directly or indirectly, purchase or otherwise acquire objects from the collections through the act of deaccessioning or any other means.

10. Access to collections and Records

- A) Other individuals including staff members, and visitors, may only enter storage areas when accompanied by the director, curator of collections, or the registrar.
- B) Collections records shall remain restricted in use to all other individuals, both within and without the museum, with the exception of the director, registrar, and curator of collections. Only the basic accessioning information shall be made available for viewing. Donor files, object appraisals or values, location records, and insurance records shall remain confidential.

11. Care of Collections

- A) The museum shall maintain in its annual budget funding for the ongoing care and conservation of objects in the collections. It shall be the responsibility of the collection staff, through regular periodic inspections, to assess the physical needs of objects in the collection and make the appropriate recommendations to the director and Acquisitions Committee.
- B) It is the responsibility of the museum to ensure that the collections are adequately protected against fire, theft, vandalism, natural and/or environmental disasters. Proper exhibition and storage facilities along with adequate environmental control systems must be a HIGH PRIORITY at all times. Consideration must be given to provide a well trained security staff and maintaining a high level of awareness and understanding of professional collections standards and procedures. A review of the measures shall be made throughout the year.
- C) An important part of the collections care procedure shall be the establishment and implementation of a comprehensive records system which includes at least

the following: documents recording the legal status of title of an object/s; all correspondence, minutes and documents pertinent to an accessioned object; accessioning and cataloguing records; deaccessioning records; photographic documentation; exhibit, condition, and conservation history; insurance records; current location and loan records; and an annual inventory record. The curator of collections and the registrar are responsible for the establishment and maintenance of the records system on a daily basis. The director and Board of Directors shall be responsible for its enforcement.

- D) A duplicate copy of all vital collections records shall be made and stored outside the museum in a secure and appropriate institution.

All these concepts will be the basis for the analysis and assessment of the Our Lady OF Manaoag Museum, to see if the museum can measure or function up to the definition, and according to the functions stated.

Significance of the Study:

The Our Lady of Manaoag Museum is the first church museum in the whole province of Pangasinan. The study on the local church-based museum is very appropriate at this time because they are still in the experimental stage, as

the museum is only two years old, and based on the researcher's observation that there is yet no systematic managing of the Church's museum.

This thesis describes the Manaoag museum and its organization. With its focus on collections management, the thesis would help the museum in doing the proper documentation, arrangement, and preservation of its collections, if ever they would want to expand and be systematic.

Scope and Limitation:

Due to time and money constraints, the study will focus on the Our Lady of Manaoag Museum, its collections, as well as how well their collections are managed. This thesis will cover all aspects or branches of collections management, from the acquisition to the conservation methods of the museum, but will concentrate on the Manaoag Museum's record-keeping or documentation.

In addition, as part of the museum's collections management, there is a proposal on the Collections Management Policy for the Our Lady of the Manaoag Museum. The proposal is patterned on the example policy of the Eiteljorg Museum, which is designed to be generic in nature.

Methodology:

Gathering data for this study involved library research on the history of the town and the church, and the concepts as well to be applied in this paper. The researcher conducted interviews with the staff and other people involved in establishing the museum - the founder, the designer, and the manager or the curator. Also, gathering data for this thesis involved numerous visits to the Our Lady of Manaoag Museum.

Definition of Terms:

The following terms will be used in this paper:

Accession - the process of transferring title or ownership from the providing source (fieldwork, purchase, gift, transfer, etc.

Acquisition - the act of gaining physical possession of an object, specimen, or sample

Artifact - an object, either two- or three- dimensional that has been selected, altered, used, or made by human effort

Cataloging - way of assigning an object to an established classification system and initiating a record of the nomenclature, provenance, number, and location of that object in the collection storage area

Collection - an identifiable selection of objects having some significant commonality

Collections Management - is the proper care and use of the collections

Collections Management Policy - is a detailed, written statement that sets forth the purpose of the museum and its goals, and explains how these goals are interpreted in its collections activity

Collection policy - a basic planning document that contributes to the understanding and interpretation of the museum's mission

Display - the presentation of objects or information without special arrangement or interpretation based solely upon intrinsic merit

Mission statement - a written document that states a museum's institutional policy, scope, and responsibility

Museum - a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates, and exhibits, for purposes of study,

education and enjoyment, material evidence of people and their environment (ICOM Definition of Museum)

Private museums - are funded and operated by individuals or private organizations where church museums are included in this group

Registration - way of assigning a permanent number to an object entering a museum's collections for the purpose of identification and collection management

* All terms and their definitions from Gary Edson and David Dean's THE HANDBOOK FOR MUSEUMS (1994)

II. MANAOAG: LOOKING BACK..

A. The TOWN'S HISTORY

1. GEOGRAPHY and SETTING

Manaoag is a small town, in the province of Pangasinan, which will be celebrating its 402 years of existence. The town has an area of 9,600 hectares and a population of more or less 57,000. The place is bounded by Pozurrubio in the north, Urdaneta and Mapandan in the south, in the east by Binalonan, and in the west by San Jacinto. Anyone could reach the town from Manila by land via bus in about four or five hours. The inhabitants are hospitable and speak Pangalatoc and Ilocano. There are only 26 barangays and the main source of living of the townspeople is farming. Manaoag is declared a fourth class municipality based on the income qualification. Other Manaoagueños engage in industries such as handicrafts manufacturing, sugar making, quarrying, animal raising, banking, pottery making, and even in electronics and other repairs of appliances.

¹"Manaoag... the call with a message" (Manaoag Church Documents), photocopy, n.d

² Manaoag Town Fiesta Souvenir Program, "Commemoration of the Diamond Jubilee of the Canonical Coronation of Our Lady of the Rosary of Manaoag on Her Summer Feast", May 2001.

2. *PRE-SPANISH PERIOD*

Little is known and recorded of the history and events of Manaoag during this period. The place was described as a thick forest in the hilly parts and said to be in the wilderness. There stood the small settlement of Cawili, the place where Manaoag originated in the early 1600's, where people built their houses with bamboos and cogon grass. The settlers survived by gathering fruits and wild game. The settlement grew and prospered causing the nearby mountain tribes to be envious. People also worshipped God in ways different from the present practices.

3. *SPANISH COLONIAL PERIOD*

Not much later, the Augustinians came and began their Christian mission. In time the settlers of Cawili were converted to Christianity and built a small mission chapel, between 1595-1600, designed to serve the religious needs of the people. It was put under the patronage of Santa Monica. Manaoag was then simply called the Mission of Santa Monica.

The town was administered under the encomienda system. For the purpose of administration as well as a unit of

¹ Sta. Monica is the name given by the Augustinians to the constructed chapel of the Cawili settlement in honor of the patron of the Augustinian Order, Santa Monica.

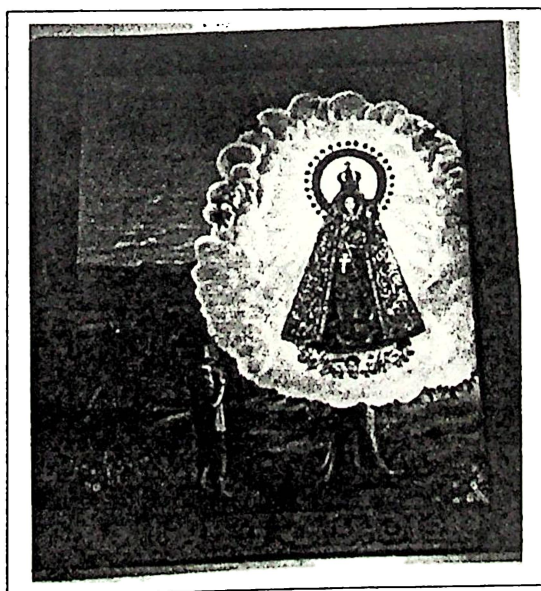
government, Manaoag was divided into barangays, a barrio being ruled by a "Chief" or a "Cabeza de Barangay".

After the Augustinians, the town was transferred to the Dominicans. The Dominicans were more successful than the Augustinians according to records for the reason that they learned the language of the natives more easily. They also studied the ways, customs, beliefs and traditions of the natives, as well as spread the word of God in the language the people could easily understand.¹ Father Juan de San Jacinto, Officiating Priest (O.P.) was the first Dominican priest to spread their mission. It was in 1608 when the Santa Monica mission was formally accepted by the provincial chapter of the Dominican Order. Two years after, Father Tomas Jimenez, the next O.P. took over the mission and became the first resident priest of the church. The Dominicans, as true advocates of the Virgin Mary, placed the settlement, like the Augustinians, under the patronage and care of their patron, the Queen of the Most Holy Rosary.

In this period the name MANAOAG was established. According to tales and folk tradition, there was a farmer, middle-aged man on his way home, and as he followed the

¹ Manaoag Town Fiesta Souvenir Program, "Manaoag 400: Its Glorious Past in Harmony with a Vision for the Future", May 2000.

path from the hill, he became aware of a mysterious or radiant light coming from somewhere, from a nearby tree. He knew that the sun had already set. As he turned his gaze to the light, he saw the face of a woman holding an infant in her arms. The man could not grasp the meaning and significance of the incident, and he wanted to run and escape but was hindered by the sweet voice calling out his name. He knelt down and listened to the Lady as She continued to communicate with the farmer. The Lady told him that she wanted the people to construct Her church at the site or place where the man had seen her. The said incident was believed to be an apparition of the Blessed Mother.



A Mural on the church's wall portraying the Lady of the Holy Rosary's apparition. (Photo by Merbennyl Cruz, 26 Decemeber 2001.)

His experience and story spread far and wide starting from his family, then to their community, and many people went to the settlement to validate the incident. Many people believed that it was a "revelation" of the Virgin Mother, "the Mother who calls". In Pangasinan language, MANAOAG signifies "calling" or "to call" which in relation to the incident, is the Blessed Virgin calling us to fulfill her message. From then on, the place was named and known as MANAOAG, reflecting the importance of the "incident" encountered by the farmer, rather than the place Santa Monica established by the Augustinians.

Now more than anything else, Manaoag is very popular as a pilgrimage town. When talking about the town, it is the shrine and the Patroness carrying the name. It is very identified with Our Lady of Manaoag, the Queen of the Most Holy Rosary. People, devotees and pilgrims continue to visit and practice their religious obligations to the Virgin.

B. HISTORY OF THE SHRINE OF OUR LADY OF MANAOAG

1. Historical Background

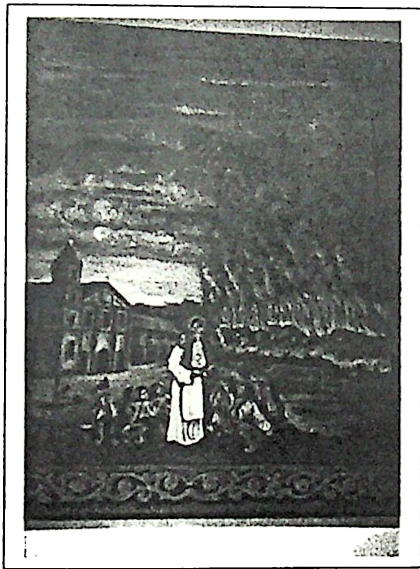
In 1610, the first resident missionary, Father Tomas Jimenez, was responsible for moving the settlement across the Baloquin river, the present site of the Poblacion, where he built a chapel made of light materials and nipa. The church was erected at the site where the Lady had appeared, and the statue of Our Lady of the Rosary was placed on a pedestal and is positioned on the church's altar.

Our Lady of Manaoag, also known as the *Mother who Calls* is the Patroness of the Dominicans. The image of the Blessed Mother, which is made of ivory was brought here by Father Juan de San Jacinto from Mexico.

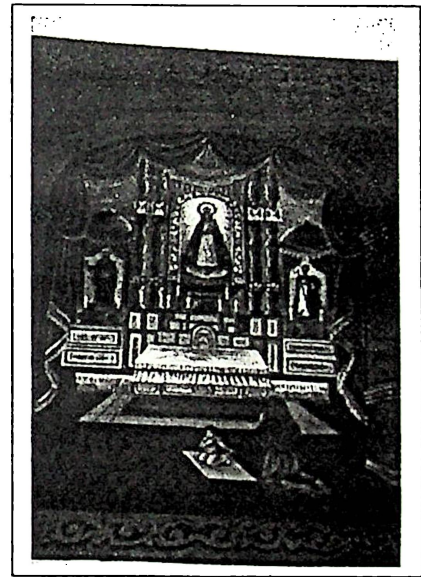
According to write-ups and other documents of the church, the Virgin of Manaoag has an amiable, radiant expression. The Lady's face and expression inspires love, admiration, and awe. Our Lady of Manaoag is the patroness of the sick, protectress of the helpless, benefactress of the needy. Many had already witnessed the numerous miracles of the Blessed Mother. The strong belief and devotion of the devotees is shown in the fact that even wherever they

⁵ Manaoag Town Fiesta Souvenir Program, "Commemoration of the Diamond Jubilee of the Canonical Coronation of Our Lady of the Rosary of Manaoag on Her Summer Feast", May 2001.

are, they do not fail to perform their obligations to Our Lady by visiting Her at the shrine, offering masses, lighted candles, as well as sending flowers to decorate Her throne, and for some preparing a cloak for the Lady to wear.



A painting on the church's wall showing the power/ intercession of the Holy Mother during the war. (Photo by Merbennyl Cruz, 26 December 2001)



A mural depicting one of the famous miracles of Our Lady... a dead child was brought back to life. (Photo by Merbennyl Cruz, 26 December 2001)

Almost everyday of the week, of the month, and of the year, countless devotees visit the church, especially for the month April, May and October making Manaoag truly a pilgrimage town.

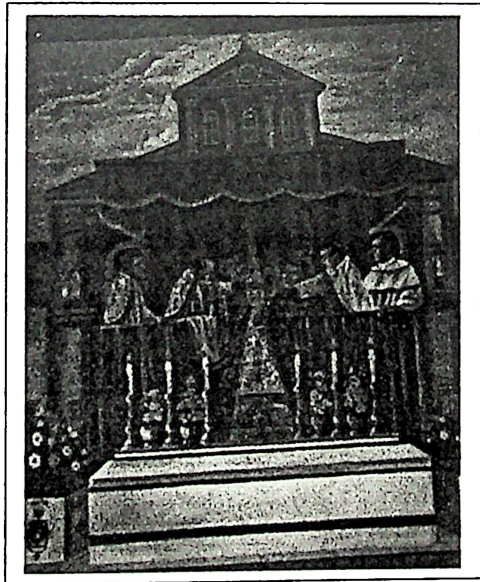
Among the miracles of the Blessed Mother, the more famous ones were depicted in the murals or giant paintings that can be found near the altar inside the church. One reveals the story of a sick child from Binmaley who died on the way to the Lady's shrine. His dead body was laid before the feet of the Blessed Virgin and he was brought back to life.

The Lady is known for protecting crops. It is said that she had saved the province and other nearby provinces from the locust infestation of 1698. What happened is that the townspeople sought for the help of the Virgin. A procession to the fields was made. This pestilence lasted for five days and the Lady also stayed for five days until not a single locust could be found in the area.

The Lady had assured the people of Manaoag of Her protection on several events. The mountain tribes during the early times used to burn settlements and villages, including Manaoag church. The church was set on fire but was not burned even though the leader of the tribe climbed over the fence and shot lighted arrows to all parts of the church. The same miraculous event happened during World War II, where not one of the several bombs thrown at the church exploded.

Two very big celebrations marked the history of Our Lady of Manaoag. The first was in 1926 when the Image of Our Lady of Manaoag was crowned by authority of the Pope in Rome. Apostolic Delegate of the Pope, Archbishop Guillermo Piani officiated at the Mass and Coronation and was attended by Bishops from China, Vietnam, and the Philippines.

The second one is the celebration of the fiesta in 1976, which was the golden anniversary of the Coronation. Included in the preparations for the occasion was the tour



A mural of the Canonical Coronation of the Blessed Virgin, the Queen of the Most Holy Rosary of Manaoag. (Photo taken by Merbennyl Cruz, 26 December 2001)

of Our Lady of Manaoag to all the towns of Pangasinan, to selected towns of Tarlac, Ilocos, Nueva Ecija, and up to Baguio City and in the Mountain Province. It was said to be

the "Return Visit of Our Lady of Manaoag" as if She was delivering this message:

"My Children you have been coming to visit me at my Shrine in Manaoag. Now, I visit you in your own towns!"

Last May 2, 2001, the church celebrated the Diamond Jubilee (75 years) of Our Lady of Manaoag. It is another event that will be remembered. There were re-enactments of coronation, processions, novenas, rosaries, masses, and was attended by devotees and pilgrims from nearby places and from all over the Philippines as well. The centennial celebration of the Canonical Celebration will be in the year 2026.

According to accounts, many unexplainable things and events occurred when the people decided to transfer the image to the newly constructed church made of wood which was not on the location the Lady had been seen by the farmer in the late 16th century. On the day the Queen was about to go to Her new home, people coming from the new church rushed back to tell the news that the new church disappeared without any trace. People were more convinced that the vision of the farmer was true, and decided that

⁶"Manaoag... the call with a message", (Manaoag Church Documents), photocopy, n.d.

the Virgin didn't want to be enthroned in any other place but on the said spot.

During the early eighteenth century, in 1710, Don Gaspar Gamboa and his wife Doña Agatha Yangta volunteered assistance and promised to shoulder all the expenses and cost of the construction of the shrine. The project started in the same year, where many laborers were hired and others volunteered their services without pay. As days passed by, the church took shape and eventually was erected on the site. The people and the pilgrims were happy and delighted with the outcome of the home of the Virgin. The facade of the church had three big doors and above each door were three huge wooden windows that gave enough light and color to the color to the choir loft. A tower to the left was a high, cylindrical tower of monumental beauty, and made of solid cut stones.

Also, Don Gaspar built a big chapel of bricks near Baloquin River. It was constructed to be used as storage area or repository of the Blessed Mother. It was in 1722 when Don Gaspar Gamboa signed a document turning over both the church and the big chapel to the Dominican Province of the Holy Rosary. Under the Dominican Fathers, the church

Don Gaspar Gamboa is a very devout Spanish caballero and a member of the Dominican Third Order, while Doña Agatha Yangta is his wife and they are the ones who shoulder all the expenses of the construction of a church in the 1700's.

underwent renovation, especially the church's interiors in 1739. Rosary imageries were added, as well as a thick wall dividing the nave in order to have room for the sacristy. Also, the Blessed Mother was enthroned in a case gilded with solid silver. The interior remodeling of the church took 30 years to finish.

There was a period that was full of challenges and disasters that affected the church's structure. It was recorded that in 1832 to 1833, there were four successive earthquakes that weakened the foundation of the church's structure. The shrine collapsed and crumbled to pieces. Despite the ruins and inconveniences of the tragedy, people and pilgrims still continued their devotions to Our Lady.

There were no immediate attempts to rebuild the church; but in 1840 the Dominicans purchased a huge bell weighing 2000 kilos. When the bell rang, it added to the festive and soul-lifting atmosphere of the place, as if it was the Blessed Mother the Queen of the Most Holy Rosary calling the faithful and the believers to Her.

Studies were done by the priests of the materials to be used in reconstructing the church for a better and stronger structure. Their plan was to build a larger church and it took a very long time to materialize, taking years

⁸ "Manaoag... the call with a message" (Manaoag Church Documents), photocopy, n.d.

and years of repair and restoration. But the Filipino-Spanish-American war interrupted the completion of the construction. The priests were hiding from the insurgents. On May 10, 1898 the ravaging rebels and guerillas destroyed the chapel in Manaoag after looting all the treasures and valuables inside the church including the gold, silver and bronze wares, candelabras, chandeliers, sacred vessels, the silver throne of the Virgin, and other religious materials and articles. Looting of the churches was the order of the day. It was rampant in the country for the insurgents needed metals for casting cannons, firearms and other weapons so badly. The churches in the Philippines suffered a lot during the revolution. Parochial churches particularly in Pangasinan were left unmanned by the Spanish Dominicans. During those difficult times, a priest - Father Mariano Pacis came to the site and built a small convent and chapel inside the ruins of the church which aimed to gather and assemble the flock to fulfill their religious needs and obligations.

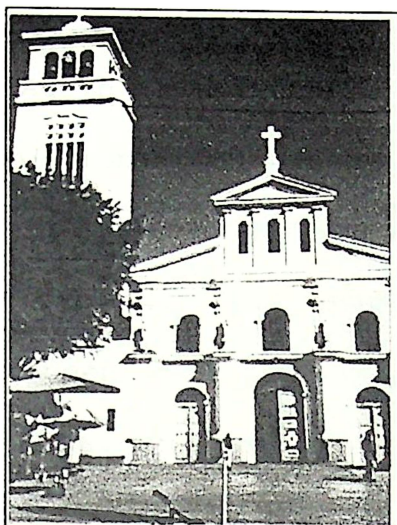
After the war, the Dominican Provincial sent three priests to the town. They were Father Cipriano Pampliega, Father Mariano Revilla, and Father Jose Bartolo. The three missionaries were happy to see Father Mariano Pacis with his small convent. They stayed together until the Americans

vacated the place. They began to reconstruct the church. They managed to raise funds from the donations of the hard earned money of the devotees. All major repairs on the church were completed between 1911 and 1920 except for the belfry. The return of the Blessed Virgin attracted more pilgrims and numerous devotees that added to the assistance needed by the church. All collected centavos and nickels had enabled the Dominicans to finish the work and still manage to purchase a nickel-plated carriage for the Queen of the Most Holy Rosary used during processions.

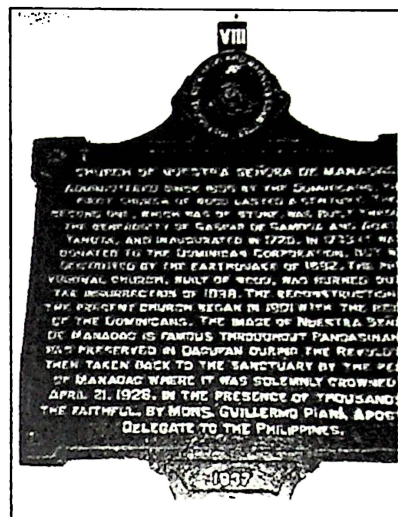
The Manaoag Shrine was awarded a Merit of Recognition of the Philippine Historical Research and Markers Committee. A marker was attached to the church's wall near the main entrance which says:

Administered since 1605 by the Dominicans, the first church of wood lasted a century. The second one which was of stone was built through the generosity of Gaspar de Gamboa and Agatha Yangta, and inaugurated in 1720. In 1733 it was donated to the Dominican Corporation, but was destroyed by earthquake of 1892. The provincial church built of wood, was burned during the insurrection of 1898. The reconstruction of the present church began in 1901 with the return of the Dominicans. The image of Nuestra Señora de Manaoag is famous throughout Pangasinan. It was preserved in Dagupan during the Revolution, then taken back to the Sanctuary by the people of Manaoag, where it was solemnly crowned on April 21, 1926, in the presence of thousands of faithful, by Mons. Guillermo Piani, Apostolic Delegate of the Philippines.

* Ibid.



The Manaoag Church façade.
(Photo taken by Merbennyl
Cruz, 26 December 2001)



The historical marker awarded to the
church by the Historical Research and
Markers Committee, year 1937.
(Photo by Merbennyl Cruz, 26
December 2001)

World War II did not spare the church from the damages of war. Peace and prosperity surrounded the church when the war ended. The pilgrims returned in greater numbers eager to see their Blessed Mother again, to offer prayers of thanks and ask for consolation and assistance to those who suffered much from the war. The construction of a new convent started in 1952 as well as putting up the belfry of the church and were both finished in 1954. Since then, changes and more improvements were done in the shrine. An example is the altar for the Mass, which was then brought closer to the people, and the Blessed Sacrament which was

positioned on a ledge into the left forward column of the dome.

Again in May 1973, the shrine suffered another minor destruction. One night, person or persons robbed the church and the Blessed Mother of Her golden crown and Her Cross pendant, which have never been recovered. These valuables have been replaced through the townspeople's generous donations. Presently, the church is under the management and care of the Filipino Dominicans.

2. The Shrine's Services and Schedules:

SHRINE OF OUR LADY OF MANAOAG
 Manaoag, Pangasinan 2430
 Tel # (075) 5290132
 Telefax (075) 5290508
 e-mail:

Schedules

Masses	Monday to Friday Every hour from 5 AM to 11 AM
	Saturday and Sunday Every hour from 5 AM to 12 NN and 4:30 PM
Confession	Wednesday and Friday 7 - 8:30 AM
Rosary	Monday to Saturday 5:45 AM
Baptism	Wednesday, Saturday and Sunday 10 AM Registration

11:30 AM Baptism

Blessing of Religious Articles

Inside the church, after every Mass
and 3 to 4:30 PM

Blessing of Vehicles

After every mass and at 3 to 4:30 PM

Fiestas

First Sunday of October and
Third Wednesday after Easter Sunday

Other Announcements:

- Blessing of cars and vehicles will be done at the back of the church
- The use of the pilgrim's parking area and its facilities are free of charge

III. OUR LADY OF MANAOAG MUSEUM

A. HISTORY AND PROFILE

Our Lady of Manaoag Museum formally opened on May 10, 2000. The space occupied by the museum was formerly the Multi-Purpose Hall, built to provide visitors as well as vendors and photographers with a sleeping area usually during the peak seasons, which are the October Fiesta and the Feast in May. The museum now occupies the approximately 30 x 25 square meters of the total of more or less ten hectares of the land area of the church¹⁰.



The Our Lady of Manaoag Museum entrance (Photo by Merbennyl Cruz, 29 December 2001)



Our Lady of Manaoag Museum interiors, with the Museum Head – Bro. Jimmy Soriano and the museum staff. (Photo taken by Merbennyl Cruz, 29 December 2001)

Based on the classification of museums by Ambrose and Paine¹¹ the Our Lady of Manaoag Museum is an independent or

¹⁰ Interview with Brother Jimmy Soriano, Our Lady of Manaoag Museum, Manaoag, Pangasinan, 02 March 2002.

¹¹ Timothy Ambrose and Crispin Paine, *Museum Basics* (London: Routledge, 1993) p7.

a private museum classified according to whom runs the museum, museums that are non-governmental, non-municipal, not a university museum. Private museums are museums that are funded and operated by a private or independent organization, and the church is one example. The Our Lady of Manaoag Museum is under the church, and the church is separate from the government. Also, the museum is an ecclesiastical type of museum¹², for its collections consist of religious objects and items.

The church felt the need to put up a museum during February 6, 2000 to be exact for the reason that numerous objects, artifacts and their other collections were just been stored in a bodega. When a member of the Sacristy in the name Brother Jimmy Soriano¹³ consulted Father Patricio Apa, O.P.¹⁴ on that very same day, about what could be the best thing to do with their collections, and the space (the Multi-Purpose Hall) that lay unused. After the consultation, establishing a museum came to Father Apa's mind. Then Father Apa assigned the work to Brother Jimmy

¹² Ecclesiastical museum classification is based on the PhilArts164 Lecture by Mr. Kenneth Esguerra, Dec 2001, that is a museum who has a collection of religious objects and items.

¹³ Mr. Jimmy Soriano is the present Sacristan Mayor of Our Lady of Manaoag Parish Sacristy, and he is the person responsible of establishing the museum, the one who conceptualized everything about the museum and its collections.

¹⁴ Rev. Father Patricio Apa is the Prior, the Parish Priest of the Manaoag Shrine, also acted as the consultant and the founder of Our Lady of Manaoag Museum.

Soriano, and he was sent to Manila on February 16, 2000 to visit and observe museums in Manila, such as the San Agustin Museum in Intramuros in particular, in order to have an idea of what can you see in a museum. In line with this, according to Bro. Jimmy, he had adapted the "ideas and ideals on how to make/create/ construct a museum."

With the blessing of Father Apa, the construction began February 20, 2000. It was funded by the shrine's fund consisting of donations of the churchgoers and visitors and was headed by Brother Jimmy. It was supported by Father Apa and all the priests of Our Lady of Manaoag. Our Lady of Manaoag Museum is the very first church-based museum in the whole Pangasinan according to Bro. Jimmy.

Based on the interviews with Brother Jimmy, and Brother Charlie Manaois, also a member of the Sacristy, their mission and objectives are:

- To let the people know that all things that they have given to this parish still exist and survive.
- To show and to let the people of Manaoag know that they have a museum in their town, and the only ecclesiastical museum in Pangasinan.

From ICOM's¹⁵ definition of a museum, that "a museum is a non-profit-making, permanent institution in the service of society and of its development, and open to the public which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment".¹⁶ In relation to the definition of a museum and to the functions the museum should perform, Our Lady of Manaoag Museum in this case is open to the public from Tuesdays to Sundays, 7am to 12nn and 1pm to 4pm, and caters to the needs of all interested and concerned inhabitants. The museum is of service to the community, a non-profit organization for it does not charge entrance fees and is funded by the church's fund from donations of churchgoers and visitors.

It basically performs the four fundamental responsibilities of a museum which are: 1) to acquire or collect; 2) to study and research; 3) to exhibit and enjoy; and 4) to preserve and conserve.

The museum serves as a means of informing and educating the people because those objects displayed in the

¹⁵ ICOM is the International Council of Museums - the international non-governmental organization of museum and professional museum works established to advance the interests of museology and other disciplines concerned with museum management and operations.

¹⁶ David Dean and Gary Edson, *Handbook for Museums* (London: Routledge, 1994) p.67.

¹⁷ Taken from Sir Kenneth Esguerra's Lecture in PhilArts 164: Curatorship and Collections Management.

museum existed and were used in the early times. In line with this, documentation is very important in every museum to be successful in educating people. For the Our Lady of Manaoag Museum, the objects of their collection are described in captions stating its usage, functions and significance to the town and the church. Captions are a form of documentation for the benefit of the audience that will help in pursuing learning and education among the people about the museum and its collection.

In addition and in relation to the fundamental responsibilities of a museum, the Our Lady of Manaoag museum could motivate the townspeople and at the same time give them ideas about restoring some of their old artifacts. It will also serve as an inspiration and a model for them if they would want to create another museum of this type.

As observed in their management, the museum's organizational structure is illustrated as:

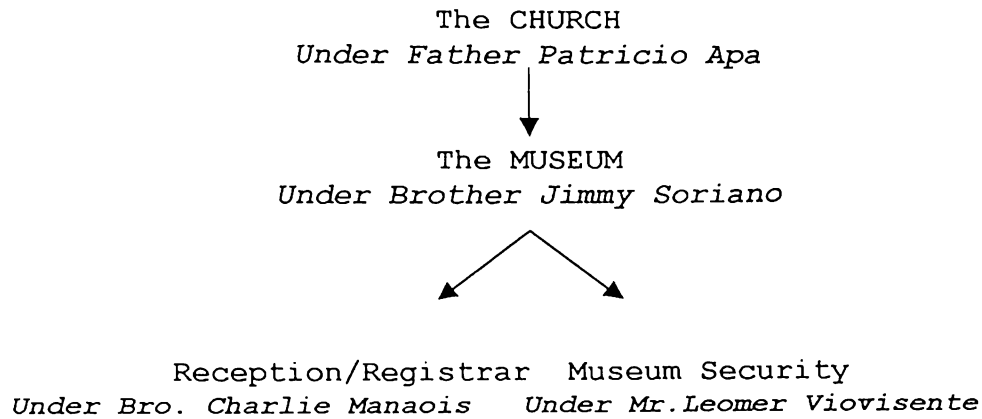


Fig. 1 The Organizational structure of the Our Lady of Manaoag Museum

The museum is operated and managed by a one-man department. Only Brother Jimmy Soriano knows all about the museum- its conceptualization, the design, collections and exhibitions. His view of a museum is "a place where the old antique articles and artifacts are kept." His view about a museum leads to, or somewhat similar to the ICOM's definition of a museum that performs the acquisition, documentation, exhibition and conservation where of course the museum should have antique articles and artifacts to keep which involves the process of acquisition. Another thing is that the objects should be documented, exhibited or displayed in order for the museum to be a place where the objects are kept. In addition, keeping the artifacts

and antiques is a form of conservation. All these functions can be extracted or is reflected to the view of Brother Soriano on the role of the museum.

The outcome of the museum is through the effort and initiative of Bro. Jimmy Soriano.

Only the Officiating Priest has the power in decision-making, particularly in funding the museum and in charge with the personnel. All the abovementioned names were assigned by Rev. Father Patricio Apa, where Brother Jimmy Soriano is the only permanent figure in the museum, while the museum registrar and the museum security undergo shifting with other church's employees.

B. The MUSEUM COLLECTIONS

Collection is defined as "an identifiable selection of objects having some significant commonality". The objects that compose the Our Lady of Manaoag Museum collections are religious items. Based on the researcher's observation, she divided the objects into two categories. The headings are the researcher's classification, and the name of the

¹⁸ David Dean and Gary Edson, *Handbook for Museums* (London: Routledge, 1994), 67.

objects and descriptions are actual captions of the items as part of the display.

1. *Objects used in church's functions such as masses, baptism, rosaries, novenas, fiestas. These are:*

- VESTMENTS OF THE PRIEST (ANTIQUÉ)

A collection of Pre-Vatican II chasubles, capes and a dalmatic which may date as far back as the 17th century or even earlier than 1600's. The vestments are adorned with designs sewn using gold and silver threads.

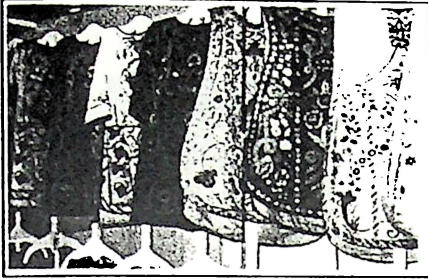
A *Chasuble* is worn by the priest for the celebration of the Holy Sacrifice of the Mass.

A *Cape* is dressed in during the exposition of the Blessed Sacrament or procession in honor of the Blessed Virgin Mary.

A *Dalmatic* is worn by the Deacons¹¹ assisting the Priest or Bishop during mass.

These vestments are all made in Spain, standard in size and decorated with metal especially the back part of the vestment.

¹¹ Deacons are assistants of the priests and bishops, and still need to take two years in order to become a priest



The 17th century vestments of the priests (photo taken by Merbennyl Cruz, 29 December 2001)



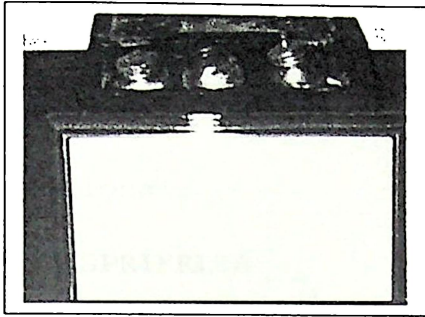
Vestments of the priests worn as early as the 17th century (Photo taken by Merbennyl Cruz, 29 December 2001)

- ANOINTING KIT

This kit was used to bless the sick with Holy oil in order for the body to receive more strength to overcome the ailment and for the person to withstand whatever pain and anguish the sickness may bring. The kit on display is made of silver metal, as compared to today's anointing kits, which are simpler and made of plastic.

- OLD BIBLE

These bibles are antique books, probably used by Spanish Dominicans in the early times because of the writing and the language used in the bible.



The Anointing Kit (Photo by Merbennyl Cruz, 29 December 2001)



The Old Bibles (Photo by Merbennyl Cruz, 29 December 2001)

- **CRUCIFIX**

Antique crucifixes remind the faithful of Jesus' sufferings for the salvation of humankind. The subdued depiction of the Lord's torments in the simplicity of the crucifixes signifies what Jesus had to go through for the sake of all human beings.

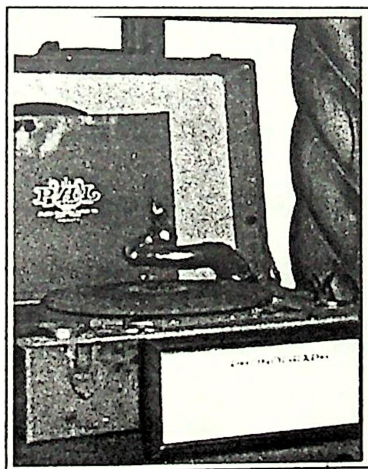
The crucifixes were original and were used in the altar during mass in the early Spanish period. It was made of metal. Nowadays, metal crucifixes are no longer used because it was realized that Jesus was not crucified on a steel or iron cross, so it was decided to use crucifixes made of wood.

- PHONOGRAPH

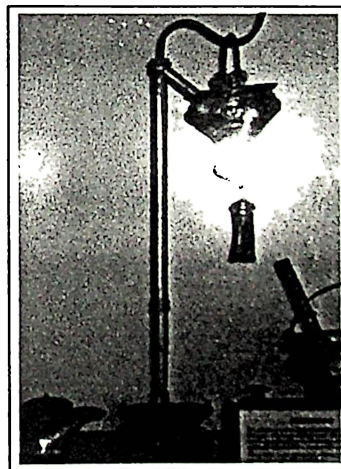
This object was used by the late Rev. Father Teodicic Cajigal, O.P. in some church functions and for personal use. Despite its antiquity, this phonograph is still functional.

- SPRINKLER

Used by the Priests to bless vehicles, images, the saints, and other sacred and religious items. This sprinkler is made of metal.



An old phonograph used by the priests in the 1950's, and still functioning. (Photo by Merbennyl Cruz, 29 December 2001)

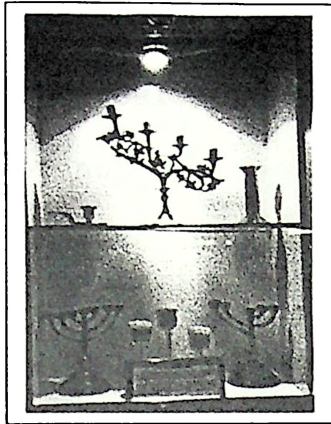


A handmade, ornated sprinkler. (Photo taken by Merbennyl Cruz, 29 December 2001)

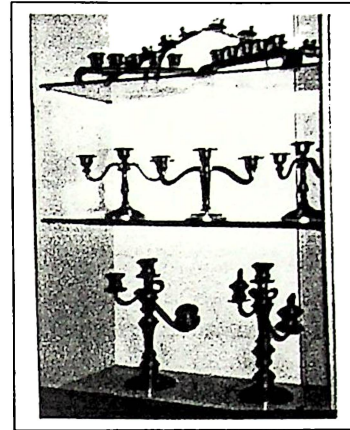
- CANDELABRAS

The candelabra as the name implies is an instrument that holds the candle during the entire liturgical

celebration, be it a mass, a novena prayer, and exposition of the Blessed Sacrament.



Handmade candelabras with intricate designs. (Photo by Merbennyl Cruz, 29 December 2001)



Plain, machine made candelabras in silver and gold. (Photo taken by Merbennyl Cruz, 29 December 2001)

- **CHALICES**

A chalice is a sacred vessel, which contains the wine that becomes the blood of Christ at the Consecration during the Holy Sacrifice of mass.

- **MONSTRANCES**

A monstrance is also a sacred vessel where the body of Christ under the appearance of a Consecrated Host is displayed for the adoration of the faithful during the exposition of the Blessed Sacrament.

These monstrances were ornamented with Russian diamonds, and were made of metal. The elaborate designs of the monstrances can be looked upon as a free figuration of

the immense eternal beauty of God, which can be gazed upon through the innocent, beatific vision in the next life

- **CIBORIUM**

Another sacred vessel used to hold the hosts (unleavened bread), which becomes the Body of Christ at the Consecration during the Holy Sacrifice of the mass.

- **PATEN**

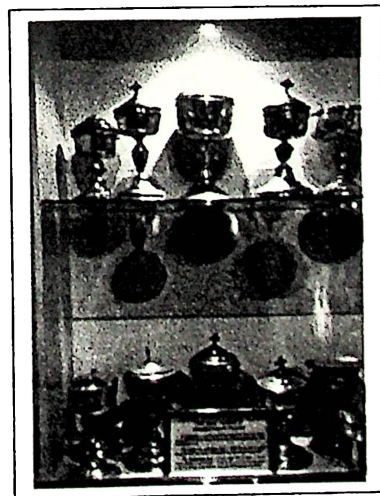
It is a small round plate where the big host is placed during mass.

- **COMMUNION PLATE**

The acolyte holds the plate during communion to prevent particles of the body of Christ from falling. It is usually bigger than the paten, it may be round, oblong or oval in shape.



Monstrances in different sizes and styles. (Photo by Merbennyl Cruz, 29 December 2001)

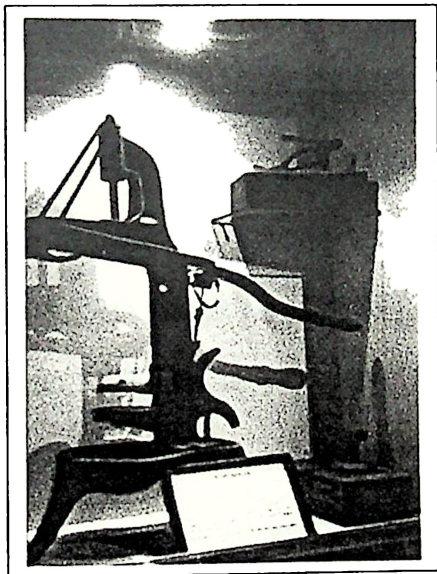


The Ciboria, Paten, and the Communion plates. (Photo by Merbennyl Cruz, 29 December 2001)

- **HOST SHAPER**

An instrument used to form hosts for consecration. The oldest host shaper on display was imported from France.

During the Spanish period in the Philippines, the Dominicans used host shapers to manufacture hosts for their own consumption in the Shrine. Nowadays, hosts for the shrine are purchased from another source, and from stores.



Hosts shapers used by the priests to manufacture their own supply of hosts. (Photo taken by Merbennyl Cruz, 29 December 2001)

- **THURIBLE AND INCENSE BOAT**

The thurible is used for burning incense during the mass, benediction, or exposition of the Blessed Sacrament, blessing of the dead, and solemn processions.

The incense boat is where the incense is kept. The smoke of the burning incense signifies humanity's hope,

that their offerings and prayers rise up to heaven and reach God.

2. OBJECTS AND ACCESSORIES OF THE BLESSED VIRGIN MARY

- **HALO**

This item was designed to complement the crown of the Blessed Virgin of Manaoag. These halos are of pure gold, bedecked and adorned with precious gems.

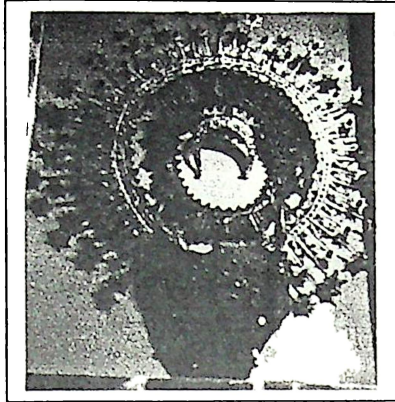
The halo does not only testify to the purity and holiness of the Blessed Mother, but also adds glitter, glamour, and grandeur to the image of the Blessed Virgin Mary, a fitting tribute to Her Queenship.

- **CROWNS**

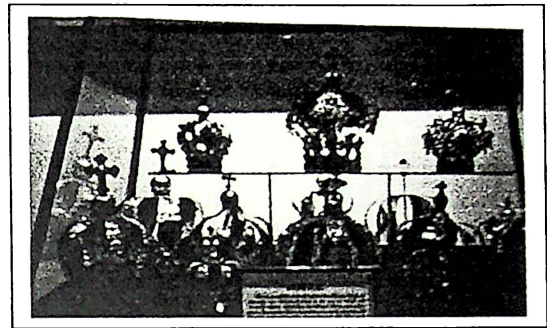
Crowns were worn by the image of the Blessed Virgin of Manaoag, which symbolizes the church's veneration of Her as the Queen of Heaven and Earth.

Some of the crowns on display are crowns of the Infant Jesus, a testimony of Christ the King, whose life, works and teachings must rule the lives of the faithful.

The crowns and the precious stones decorate them, and were donated by the Blessed Virgin's devotees.



Halo of our lady of Manaoag made of gold, and decorated with gems, stones, and beads. (Phot by Merbennyl Cruz, 29 December 2001)



The Crowns of the Blessed Mother and the Holy Child. (Photo by Merbennyl Cruz, 29 December 2001)

- **PEDESTAL**

This is an earlier pedestal where the Blessed Virgin of Manaoag was enthroned prior to the one on which the Image presently stands. It was supporting the Blessed Mother for many years. This pedestal has witnessed enumerable pilgrims and devotees - men and women, young and old, who have come to touch the Virgin's soul.

- **CARROZA**

An old carroza used to transport the Blessed Virgin of Manaoag during Her processions. It was made of brass, and its sturdiness speaks of the longevity and permanence of the devotion to the Blessed Mother.

- **OUR LADY OF MANAOAG'S VESTMENTS**

Vestments were sewn with expensive gold threads imported from Europe. The vestments have elaborate designs and are of expensive materials, which are the expressive of the devotees' admiration and very high regard for the admirable qualities of the Blessed Mother.

The vestments are made of first class satin cloth and were embroidered, and were given by Her devotees in a span of almost four centuries.

- **JEWELRY**

These gifts show human expression of profound love and gratitude for the Blessed Virgin for all the favors and blessings received through Her intercession. Her jewelries include earrings, necklaces, rings, etc.

- **ROSARIES**

The different images of Our Lady of Manaoag hold the rosaries in different occasions. Of the rosaries given by the devotees, those still new are being used, while the old ones are stored and displayed for posterity.

- **PERFUMES**

One of the museum's many collections are the perfumes. The gentle, fragrant scent that radiates from the perfumes testifies to the sweet odor of virtues and the tenderness of affection the Lady of Manaoag has for all Her faithful and for all of God's people and followers.

The cited objects compose the collection of Our Lady of Manaoag Museum. The collection is said to be the heart of the museum. A museum must have acquired objects to be exhibited. The Manaoag collections reflect the character and the culture of its community and society, one that shows the Manaoagueños to be very religious and truly devoted to Our Lady of Manaoag, the Queen of the Most Holy Rosary.

C. MUSEUM'S POLICIES AND PRACTICES

"Museums generally derive most of their prominence and importance from their collections..."¹ It is in the objects that Our Lady of Manaoag Museum gains its prominence and its role to showcase the Lady of Manaoag. In this case,

¹Ibid., 6.

²Ibid., 13.

collections should be properly managed and taken care of. Collections management is part of museum management, and its effectivity depends on how the people are involved in managing the museum. With proper museum management, there is assurance that collections are handled properly and accordingly.

Basically, Our Lady of Manaoag Museum, just like most of the museums, functions using the management structure of at least three components - administration, curation and operations. The administration of the church and the museum is headed by the Prior, Officiating Priest, Rev. Father Patricio Apa. He is in charge of the general services of the church as well as the fund raising of the church and the museum. Also, he is the one who assigns the personnel to work in the museum. Brother Jimmy Soriano is in charge with the Curation that according to Dean's and Edson's include the duties of collection registration, collection care, conservation, and research. While operations- the registration of visitors and donations could be assigned to Brother Charlie Manaois and to the security assigned to the museum. The person assigned in the registrar reception, and the security guard are in charge

²² Ibid., 15.

of the exhibition, museum security and technical services including the documentation of objects acquired, signing and recording the number of guests and visitors in a day.

As observed, the departments performing the said functions were a "one-man department", performed by only one individual.

A typical setting of a museum is viewed in Our Lady's Museum. It is open to the public daily except Mondays, from 7 AM to 12 NN and from 1 PM to 4 PM. There is an information and reception table once you enter the museum, where visitors should logged in. Signs and posters were scattered around the receiving area, where museum rules like the following are seen:

" NO PICTURES/VIDEO"

"NO TOUCHING"

"NO FOOD/DRINKS"

"NO SMOKING"

"OBSERVE SILENCE"

According to Brother Jimmy's statement, the museum has no policies on their collection written or implemented because he honestly admitted that they really do not know

and have not acquired knowledge and training on handling museums.

Museums Practices

Acquiring a collection may occur in numerous ways either by gift or donation, by purchase, by exchange, or by field collection. The collections of Our Lady of Manaoag Museum were acquired a hundred percent through donations from the devotees of the Blessed Mother as expression of their love for Her.

There are posters at the Museums' Bulletin Board about the activities of the church, and posters as well that announces that the devotees could give their donations direct to the museum. Most of the donations are given during fiestas. Based on the interview with Bro. Jimmy, the peak season for donations are during the summer, and the Holy Week where the donations exceeds the hundred percent, almost reaching 200 percent. On the other hand, during the off season where there are few guests, visitors, and churchgoers, especially the rainy season, the church and the museum acquire 30 percent of donations. The percentage

²³ Jesus T. Peralta, *Handbook for Philippine Museums* (Manila: NCCA - NCOM, 1993), 11.

of the acquisition is based on the number of the collection of the museum. The management accepts objects even if they are not related to the exhibition, which is on the Our Lady Of Manaoag and the museum's purpose.

There is no policy or process of accepting donations of the museum. What they usually do is to always accept, and accept even though for the case of Our Lady's vestments, the church has already a complete list of donors up to the year 2004 because they could not afford to reject donors who are usually the devotees of the Blessed Mother. Donors and givers usually prefer and would like to donate vestments during the peak season, especially fiestas. There are only two fiesta celebrations of Manaoag, plus the fact that the Lady changes its vestments eight times in a year. The trend was to accept, and collect but it depends upon the museum management, and their choice if they would display the objects and items.

Next step after the objects are collected and acquired, is the documentation. It is important to record the information accompanying the items. The documentation is a very big issue in Our Lady's museum for they do not practice recording of their collections. After acquisition, what matters in their way of documentation is the name of the object, and its functions or uses.

There are various forms of museum records. One is accession record or registry, others are catalogue, photographic record, and database. A very important consideration in an accession record/registry is that object must bear a number, which corresponds to the list. It should have an accession number, which is usually coded, that should contain the most basic information about the object, for example the year of acquisition, the provenance, and the succession number. A catalogue is a longer document than the accession record for it includes all the information about the object. It consists of an accession number, catalogue number, artist/maker/cultural group/ specie, the provenance, the marks, date/period, title/ description, medium/material, etc. On the other hand, photographic record is of course a photograph of the object taken preferably upon the acquisition with at least a scale to indicate the size and the accession number of the object, while the database is done in computers, all the files are stored in the hard disks. The museum does not practice research, the reason why they could not produce any of these documents. In addition, a resource person is

²Ibid., p.11.

needed to discuss especially the objects that are hundreds of years old.

The collections were documented and described according to the objects' use and significance to the tradition, culture of the church and the town. Recently, they added a list of donors of the objects to items donated. Other data needed such as the provenance and information about the objects are neglected. An example of their document is presented as:

A.

DONOR	PERFUME
Aida Champion Prescripto Ma. Diana Soto	Imari Rx 100ml Vadore

Fig.2 An example of the museum document of recording the acquired objects from the donors, particularly the perfumes

B.

MUSEUM DONORS	
DONOR	ITEM
Deborah Castillo Seny Elgin Calio and Family Jacquiline Donato Michelle Santos Fe Mendoza Policarpio Cayabyab	old coins Blue Satin Cloth pair of earrings bracelet necklace old ring

Fig.3 An example of a museum document of recording the objects donated by the devotees of Our Lady of Manaoag

The exhibition in the museum is a permanent exhibition on the Lady of Manaoag. The objects were arranged and divided into classifications shown by the researcher based on her observation. As the visitor enters the museum, all the objects and articles on the right side are the things seen in church's functions such as sprinkler, candelabras, vestments of the priests, monstrance, etc., while on the left portion of the museum are the objects given in honor of the Blessed Mother that includes vestments, jewelries, rosaries, and other accessories.

Documentation is a very important aspect of collections management where it all covers everything about the objects, even the other functions such as in acquisition, exhibition and conservation as well. Because of lack of documents about the objects with respect to exhibition, objects displayed in the museum and in the storage room, for instance the candelabras, the chalices, were arranged and grouped in handmade and machine made order. On the other hand, the said arrangement is for the purpose of showing the people the similarities and the differences in the manner of manufacturing those objects, as well as in the designs used where the hard work of the handmade items were evident. Also, in the designs embedded

on the objects, they depict the significance of the trend, and the importance of the period.

The facilities of the museum in line with the museum exhibition and conservation are the space, aircons, and bulbs. All the objects were put into glass cases and pedestals. The said lighting and airconditioning are switched off when the visitors are very few to conserve energy. The museum made use of the halogen bulbs and fluorescent bulbs in the exhibition.

Preventive conservation²⁵ is practiced in their collections. As part of conserving and preserving the object, they took the objects "as is" despite their condition. An example of an object in the museum is the church song pieces in paper, and because it is deteriorating, it was taken "as is" from its case.

With regard to museum security, documentation has a role in monitoring all the events of collections management wherein all objects are given accession numbers and descriptions. Documentation will not expose the museum to illegal functions and unwanted events such as robbery, rather it will strengthen the museum security for they have

²⁵Preventive Conservation is the process by which a museum's collection are stored, displayed handled, and maintained in ways which do not lead to deterioration and the need for remedial treatment conservation. (Ambrose and Paine: 1993, 162).

files and documents to look at and to access if ever an incident will happen. The Our Lady of Manaoag Museum has only one security guard assigned in the museum to protect its collections worth millions. The role of the security guard in Our Lady of Manaoag Museum is to roam around the museum, open the door, and is responsible for the log-in of the visitors. The guard is seated at the right side near the door of the museum. Bro. Jimmy said that "They are confident in their security for the strong belief in God and in the power of the Blessed Mother to intercede for them is enough to spare the museum from unwanted events."

With the given state and scenario of the Our lady of Manaoag Museum, the researcher proposed a designed collections management policy for the museum. Based from the Collections management practices by Gary Edson and David Dean, this policy would further help the museum and its operations, particularly practices on dealing with collections. Since the practices have been done on other museums, the researcher adapts this policy to match the given situation of the museum making them more proficient on their collections thus working towards the professionalization of the museum system.

The proposal:

COLLECTIONS MANAGEMENT POLICY

For the

OUR LADY OF MANAOAG MUSEUM

I. Statement of the Purpose

Our Lady of Manaoag Museum is dedicated to the preservation and interpretation of the religious objects and items of the church and the Lady's collections. The purpose of the museum is to increase the knowledge and understanding of the people on the things that existed before and still existing in the present as part of the Church and the community's culture and tradition and its development as well. To achieve this purpose, the museum will actively pursue the establishment, the expansion, and the maintenance of its collections in Manaoag, in Pangasinan and in the neighboring towns and provinces. Accordingly, the museum's collections are to provide a basis for its exhibition and educational programs, for research and study, for special lectures and symposia, and for cultural and educational enrichment of the community.

II. Purpose of Collections Policy

- A. Establish the museum's methods of acquiring works of art and artifacts for the collections of ecclesiastical items or religious objects, which relates to Our Lady of Manaoag and the museum's objective.
- B. Establish the museum's methods of deaccessioning works of art and artifacts from the collections, which do not correlate with the museum exhibition.
- C. Establish procedures for a comprehensive record keeping system of all objects placed in the museum's custody. Ensuring the optimum care and management of the museum's collections is always the primary concern of the staff through the use of logbooks, card catalogues, and accession records.
- D. Establish ethical and legal procedures for an effective collections management systems through providing receipts,

papers, documentation in every transactions of the museum in accordance with the Officiating priest of the Church.

E. Provide a basis upon which all questions concerning the museum's collections and collecting activity are answered by establishing and promoting the museum's objectives and mission as an ecclesiastical museum.

III. Criteria for Collections

The museum shall maintain *The Permanent Collection type* for the purpose of providing and expanding the foundation for the museum's exhibition program, and establishing a valuable educational and cultural resource for the community, these criteria for collections based on the museum objectives and purpose: 1) should be in connection to the museum exhibition, which showcases objects related to the Blessed Mother and the Our lady of Manaoag Church; and 2) objects that promotes the culture and tradition of the Manaoag community as a religious place and a pilgrimage town.

IV. Definition of the Type of Collection

Permanent collection: designates all objects for which the museum has exclusive ownership, which are assigned a museum accession number, and which are maintained on the current files of the registrar's office. The collection should consist of objects that are connected to Our Lady and the materials for the Church's functions and services. The museum shall pursue mainly through gift, donation or bequest, objects in this category that significantly contribute to the museum's collection and that possess the visual integrity and physical condition necessary to be incorporated into the museum's exhibition program.

The Our Lady of Manaoag Museum could make use of accession record type of documentation that includes an accession number, acquired by, acquired through, provenance and description of the object figured as:

<p><i>Accession No.:</i> OLMM 1.04 <i>Title:</i> Priests' Vestments <i>Acquired by:</i> Our Lady of Manaoag Museum <i>Acquired through:</i> Donation <i>Provenance:</i> Manaoag, Pangasinan <i>Description:</i> A collection of Pre-Vatican II chasubles, capes and dalmatic, used by the priests during church functions in the 17th century.</p>

V. Scope of Collections

The museum shall actively collect church services' paraphernalia such as old monstrances, candelabras, images or santo, crucifix, etc., and the Blessed Mother's vestments, halos, crowns, rosaries and other accessories that relates to the history, the development, and the cultural significance of the objects in the community, and nearby places. Also, the museum could collect and acquire stories about the Virgin and Her Miracles as an added material for their collection.

VI. Acquisition of Objects

Only those works of art and artifacts, which meet the following conditions and governing rules of acquisitions will be accessioned into the museum's collections:

- A. The object/s must have the value that reflect and showcase the stories about the Our Lady of Manaoag, and the Manaoag community.
- B. The museum must be able to provide proper storage for any acquisition under consideration of its storage space and capability.

- C. The object/s must have a free and clear title.
- D. No objects shall be accepted into their Permanent Collection if the immediate intent is to sell or exchange it for another object/s. Potential donors may donate object/s to the museum with the intent and understanding that such object/s will be sold to provide contributions to the acquisitions fund.
- E. All legal instruments of conveyance and warranty of title, signed by donor/seller/agent setting forth an adequate description of the objects involved and the precise conditions of transfer shall accompany all acquisitions.

VII. Procedure of Acquisition

- A. All objects under consideration for acquisition, either through gift or donations, will be subject to the thorough examination, research and recommendations of the museum staff in the person of Brother

Jimmy Soriano and Father Patricio Apa, O.P. before a formal decision is made.

- B. There is no person qualified for the title of curator in the museum. Brother Jimmy Soriano on the other hand, acts the duty of a curator of the museum, in cooperation with Brother Charlie Manaois - the museum receptionist, will prepare or assist in the preparation of all legal instruments of conveyance, transfer of title, and letters of acknowledgment, acceptance or rejection, and submit those records appropriate to the donor.
- C. The museum shall extend to any donor the right of anonymity.
- D. It shall be the primary responsibility of the museum staff, especially Brother Jimmy Soriano to ensure the authenticity of an object prior to its formal acceptance or rejection, to ensure that a valid 'Deed of Gift' is created to document transfer of ownership of objects donated to the museum.
- E. All acquisitions will be assigned an accession number by Brother Jimmy Soriano

with Brother Charlie Manaois, properly documented by accession record or catalogue and all appropriate records such as legal papers, photographs, and condition report permanently maintained by the registrar.

- F. In line with curation, there is no person qualified for the title of a curator, museum staff either Bro. Soriano or Bro. Manaois shall submit at the end of each fiscal year an annual report detailing that year's collection activity including acquisitions, deaccessioning, documentation, conservation needs, and future plans for the museum's collections.

VIII. Procedure for Deaccessioning

The museum reserves the right to deaccession any object under the following criteria:

- A. Objects that are not related to the museum exhibition be considered for deaccessioning for the purpose of improving the museum's collections and exhibition programs.
- B. Objects may be deaccessioned only if they are not relevant and useful to the purposes and

activities of the museum, and have failed to retain their physical integrity and authenticity and cannot be properly stored, used, and preserved.

C. Disposal of deaccessioned objects shall be made by one of the following means which listed in order of preference:

1. Exchange or donate to another non-profit institution like with another ecclesiastical museum in Pangasinan if there will be museum of this type in the near future.

2. Make available at public auction outside the museum's immediate locale, and/or add it to the Manaoag church's religious shopping center.

D. No private sales may be conducted under any circumstances.

E. All monetary gain realized from the sale of any collections object shall be added to the Acquisitions Fund or to the Shrine's fund.

IX. Conflict of Interest

- A. No museum employee, or their immediate family member shall take advantage of information available to him or her concerning the acquisition or deaccessioning of collection/s for his or her own personal collecting activities.
- B. No museum employee, or their representative or immediate family member may compete for personal gain in the acquisition of any object which is being considered or is likely to be considered for the museum's collections through the act of deaccessioning or any other means.
- C. No museum employee, or their representative or immediate family member may, directly or indirectly, acquire objects from the collections through the act of deaccessioning or any other means.

X. Access to Collections and Records

- A. Other individuals including staff members, and visitors, may only enter storage areas when accompanied by Brother Jimmy Soriano, the head

of the museum; or Bro. Charlie manaois, the Museum receptionist/registrar.

- B. Collection records of the Manaoag Museum are insufficient to properly cover the objects. The museum staff, Bro Soriano and Bro. Manaois should consult with Father Apa to acquire training of collection documentation to have a systematic access to the collections.

XI. Care of Collections

- A. The church shall provide the museum an annual budget funding for the ongoing care and conservation of objects in the collections. It shall be the responsibility of Bro. Jimmy to ask help from the experts on conservation through regular periodic inspections, to assess the physical needs of objects in the collection and make the appropriate recommendations to the director and acquisitions Committee.
- B. It is the responsibility of the museum, the security guard of the museum to ensure that the collections are adequately protected against fire, theft, vandalism, natural and/or

environmental disasters through maintaining documents such as accession records about the objects and the logbook that will serve as a reference for the in's and out's of the museum staff and the visitors. Also, proper exhibition and storage facilities along with adequate environmental control systems must be a HIGH PRIORITY at all times. Consideration must be given to providing a well-trained security staff and maintaining a high level of awareness and understanding of professional collections standards and procedures. An important part of the collections procedure shall be the establishment and implementation of a comprehensive records system which includes at least the following:

1. Recording the legal status of title of an object/s;
2. All correspondence, minutes and documents pertinent to an accessioned object such as receipts;
3. Accessioning and cataloguing records;
4. Condition and conservation history;
5. An annual inventory record

For the reason that there is no individual or museum staff qualified for the position of a curator. Bro Jimmy Soriano acting the duties of a curator, and Bro. Charlie Manaois who acts the role of a museum registrar are responsible for the establishment and maintenance of the records system on a daily basis. The administration headed by Father Patricio Apa shall be responsible for its enforcement.

C. A duplicate copy of all vital collection record shall be made and stored outside the museum in a secure and appropriate institution, probably inside the Manaoag church's vicinity, in the sacristy or in the convent.

IV. CONCLUSION AND RECOMMENDATION

A. Conclusion

Obviously, Our Lady of Manaoag Museum is still in the experimental stage. The museum management is still somewhat chaotic, where only one person is really deeply involved in all the aspects of museum management, as well as on the collections. Museum staff lack knowledge and training on handling a museum, though they are not required to do so because they were members of the Sacristy and they vowed to serve the church and the Blessed Virgin of Manaoag.

The museum fails to perform its purpose in terms of education, which is evident in its staff where learning is very poor for they could not share what is inside their museum. They do not have personal interaction with the objects. Perhaps this is because of lack of research of the museum on their collection, leading to lack of documentation to support its objects and its operations.

As for the attainment of the four fundamental responsibilities of the museum which is to acquire and collect, to study and research, to exhibit and enjoy, and to preserve and conserve, these are acted upon by the church museum but not adequately and deeply as other

museums do, especially those who have employees who have acquired knowledge of museology.

As an ecclesiastical museum, it really is effective in exhibiting items of the church, which are very relevant and related to the character of the church and its people. The "spoken mission and objectives" of the museum can be said as successful for letting the people know that all those objects the devotees have given them and the church's private collections as well still exist. It is successful in showing the people, especially the Manaoagueños that they have a museum that they could be proud of, for it is said that the Manaoag museum is the only ecclesiastical, church-based museum in the town and in the province of Pangasinan.

Also, this study suggests that the museum should coordinate with other institutions, particularly the Catholic Bishops' Conference of the Philippines (CBCP) to register Our Lady of Manaoag Museum under it, in order to guide them in ecclesiastical museum guiding. They can also ask help from the experts, e.g. experts from National Museum to help in the museum exhibition aspect and conservation.

In collection management-wise, the museum needs to improve and be systematic. Collections are the heart and soul of a museum and should be given proper treatment. The museum has no written policies or rules, only basically rules on how the visitors should act inside the museum; but when speaking of policies on collecting, documenting and research, as well as in museum exhibition, security and conservation, they do not have any written statements or documents.

From the Code of Ethics published by the NCCA-NCOM, which was adapted from the Professional Ethics of ICOM and other individual countries, in acquisition to museum collections, there should be a collecting policy statement that should be reviewed periodically, and that objects acquired are relevant to the objectives and activities of the museum. The collecting policy will served as the basis for all decisions and recommendations in relation to acquisitions. In the case of Our Lady of Manaoag museum, they do not have a collection policy statement but their collection is relevant to the objectives and purpose of the museum, and should also continue to acquire objects that are relevant to the museum.

Another primary concern of the museum and an important aspect of collections management is the documentation. All

objects of the collections should be properly documented, conserved, protected and maintained. The items of the Manaoag Museum collections were documented in captions according to the usage of the objects, but do not look like one of the museum records such as accession registry or catalogue. Objects were described in terms of uses and significance of it in the tradition and belief, and in the church. Information indicating the background and the object's condition could no longer be known due to lack of research, which is a major problem of the museum. Documentation could be considered as part of conservation. It gives us access to the collections, a good basis for deaccessioning or disposal of the collections. Another thing is that whatever written document the museum has should be duplicated. As observed in the Lady's museum, whatever document or record they have, they are posted; the original ones are posted and there is no extra copy for the museum for filing or record purposes.

The researcher stresses the importance of having a collections management policy that will serve as a guide for the staff, and more importantly as a public statement of the museum's professional standards for objects left in

its care. In addition, the researcher proposes a collections management policy which is designed to be applicable to the Our Lady of Manaoag Museum, where they could adapt.

The proposed collections management policy is patterned from the example policy of the Eiteljorg Museum of American Indian and Western Art, and is copied from Gary Edson and David Dean's *The Handbook for Museums*. The said example of a policy was designed to be generic in nature.

For the betterment of the museum, staff should be required to engage in a training/seminar/workshop on museum management. Hopefully, the proposed collections management policy found here will be utilized and will serve as a guide for further organization of the museum collections as well as the whole museum.

²⁶ Ibid.

B.Recommendation

For further study, immediate action should be given to the conservation, and exhibition. In line with conservation, museum security is very essential to the museum to prevent unwanted events, this paper strongly suggests to strengthen the Our Lady of Manaoag museum's security, and perhaps let someone be assigned to work on the security.

Also, it would better if the next study will deal on the study of the Our Lady of Manaoag museum's objects themselves, the history of the objects that possess uniqueness, showcase creativity, craftsmanship. In addition, the museum could assign someone to make the accession record for the museum.

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Soriano, Jimmy. Personal Interview. 26 December 2002.

Viovisente, Leomer. Personal Interview. 29 December 2001.

APPENDIX

Interview with Brother Jimmy Soriano*
26 December 2001
Our Lady of Manaoag Museum
Manaoag, Pangasinan

Q: When was the museum established?

A: It opened May 10, 2000, pero when I started making this it was around February pa lang.

Q: Mayroon po bang mga committee in charge?

A: Ako lahat, ako lang mag-isa. The concept and everything, tumulong lang ng kaunti si Father Apa, and Daria Lim na tumulong sa pagtiklop-tiklop ng mga vestments. All these designs ay ako.

Q: Ano po ba itong building dati?

A: Dating Multi-Purpose Hall, tulugan ng mga vendors and photographers so parang naktiwangwang then Fr. Apa, I ask him kung anong magandang gawin para maging functional. Kung gawin nating museum, mga old clothes ng pari, ng mga vessels.

Q: Do you have Mission/Vision?

A: To let the people know that all things that they have given in this parish are still here, still surviving, even though how old they are. They might be thinking na nawala na or ibinulsa na ng mga tao na baka sabihin nila na you're not taking care of what they are giving so we have to show them that all these things na ibinigay nila still existing. And to let the people know, the people of Manaoag that at least in Manaoag there is a museum. This is the only museum we have in Manaoag, not even in Dagupan.

Q: Who funded the museum?

* Brother Jimmy Soriano is a local inhabitant of Manaoag. He is the head, the Sacristan Mayor of the Our Lady of Manaoag Sacristy. At present, he is also the head of the museum. He is serving the church for about eight years.

A: The Shrine's fund na galing sa mga donations ng tao.

Q: What are your policies?

A: Wala. Actually wala talaga kaming draft ng policies. Basta No Eating, no photographs/video/camera, no touching kasi I don't have any idea of making a museum, I was only sent to Manila to a big museum there, yes the San Agustin Museum just to give me an idea. Yun eto 'yung outcome.

Q: Is this a permanent exhibition?

A: Permanent. We are planning that one day perhaps merong new exhibits.

Q: Sir, who are your staff?

A: Siya lang, taga-Sacristy lang din. The guard, and me for interviews, if people would want to know more about these things.

Q: Do you know all the objects displayed here individually?

A: Hindi ko alam. Im only eight years here and that were 17th century pa. I really don't know, but some of them I know, used during the Golden Anniversary of the Virgin. Very few lang I know. Tsaka iyong mga captions very general lang kasi hindi namin alam. Perfumes, almost everyday nagbibigay.

Q: How do you acquire objects?

A: Puro donations lang. We receive what they give, whatever something fit to the museum.

Q: What's the responsibility of the museum towards the church and the town?

A: Well, we have to let them know that these things are existing before and there are changes happening like the clothes of the priests, that was 17th century hindi na ginagamit ngayon, ngayon ay manipis na and of course, for the people to know they exists and to emphasize the changes. You look at those designs, people will learn from it, there are variations from time to time nagkakaroon ng changes. Even thse vessels, here makikita mo

yung handmade and machine made differences. Iyong mga handcrafted makikitang pinapalo lang but intricate. We would like these people to know that those changes that happening, its evolution, mayroon pa ring importance.

Q: How did you arrange the candelabras?

A: According to handmade and machine made to let the people know and to see the differences and the designs, the sizes.

Q: Towards the town, how can the museum help?

A: Siguro by motivating them that at least they will have an idea of perhaps restoring some of old artifacts in town. They might be inspired to set a museum like this, baka hindi naman kailangang malaki ang space, 'yung floor plan kailangan marunong ka. Kasi maraming artifacts sa munisipyo na kailangang i-preserve for the people to know na nag-exist na things na ganoon noong araw. This I think is setting an inspiration or motivation for them na magkaroon sila ng idea.

Q: Do you have plans to expand?

A: Yes mayroon actually nag-start na kami sa second floor, balak namin puro mga saints, lahat ng mga saints na nakalagay sa bodega. And we're planning that our space there there in our carroza to make a really big museum. We have discovered that people would really like to see things, just looking at our records and we still have artifacts very precious na hindi pa namin nilalabas, nakakatakot kasi.

Q: Paano po ba ang security ninyo rito?

A: We have a security guard, a lot of people are suggesting of course this is worth millions, jewelries that we would put up a security but Jesus is there to secure.

Q: Any replica of the objects?

A: None, all original. We are still studying and analyzing the trend.

Q: Any plans to separate the museum from the church?

A: No, none at all. This is exclusively for the church. The idea about this is really about all things will be about the church and the Mary. Mga damit Niya, gamit Niya, pinaglulumaan Niya. This one (pedestal) is the first and the original.

Interview with Brother Jimmy Soriano
29 December 2001
Our Lady of Manaoag Museum
Manaoag, Pangasinan

Q: Pwede ninyo po bang ma-describe iyong mga objects?

A: The Vestments are made of gold and silver threads, made in Spain, that's not cloth, that's metal. The dalmatica are used by the deacons.

The candelabras are made of ordinary metal

The anointing kit are of silver metal, but now they are made of plastic

The books are antique

The phonograph ay tumutunog pa

The crucifix are original, used in altar noon and we realized na Jesus is not crucified on metal, hindi ba sa wood, so we changed it.

The monstrance are decorated with Russian diamonds, na hindi masyadong mahal.

Interview with Brother Jimmy Soriano
02 March 2002
Our Lady of Manaoag Museum
Manaoag, Pangasinan

Q: Kailan po naisipan na gawing museum and multi-purpose hall?

A: It was February 6, 2000 when I asked Father Apa. On the same day it was thought to have a museum. Then binigay sa akin ni Father Apa iyong trabaho. It was February 16, 2000 when I was sent to Manila to have an idea of making a museum. Then the construction began February 20, 2000 and it was funded by the church.

Q: Gaano kalaki ang museum?

A: The space is 30 by 25 square meters of the total of more or less 10 hectares of the church compound.

Q: Ilang percent po ang na-a-acquire ninyo through donations?

A: Hundred percent donations lahat.

Q: During Peak season, how many percent of the objects/collection ang nakukuha ninyo? Sa off season ilan?

A: It was almost reaching 200 percent during the peak season, while during the off season especially the rainy season, mga 30 percent lang.

Interview with Brother Charlie Manaois*
29 December 2001
Our Lady of Manaoag Museum
Manaoag, Pangasinan

Q: Shifting po ba kayo dito?

A: Noon, pero ngayon hindi na. Pero ewan natin hindi natin alam depende kay Father Apa. Ako lang at tsaka 'yung guwardya dito. Iyong mga guards shifting sila every 15 days.

Q: Kumusta naman po ang numbe rof visitors everyday dito sa museum?

A: Kung minsan marami, kung minsan din halos walang taong pumupunta.

Q: Kailan ang peak season, mga ilan?

A: Ang peak season ay during October hanggang summer na. Umaabot ng kulang-kulang 4000 ang visitors sa isang buwan during the peak seasons.

* Brother Charlie Manaois is also a member of the Sacristy, and about a few years in the church. He is assigned as the museum receptionist or registrar by Father Patricio Apa.

Interview with Mr. Leomer Viovisente*
29 December 2001
Our Lady of Manaoag Museum
Manaoag, Pangasinan

Q: Ano po basically ang role ninyo sa museum, ano po iyong usual na ginagawa ninyo?

A: Nagbabantay ng museum, lumilibut-libot sa loob ng museum. Kami rin ang nag-a-update ng number of visitors sa isang araw at sa isang buwan. Tumutulong din kami sa pagpapapirma ng mga bisita sa logbook.

Q: Shifting daw po kayo? Tuwing kailan?

A: Oo, every fifteen days nagpapalitan ng assigned na lugar.

* Mr. Leomer Viovisente is the security guard assigned to the museum in mid December 2001.

Interview with Ms. Emmy Adrinion*
04 December 2001
Our Lady of Manaoag Museum
Manaoag, Pangasinan

(This interview is basically an inquiry for all facts about the church, the town, the Our Lady of Manaoag Virgin, and the museum as well.)

Q: Ma'am mayroon po ba kayong mga documents or books about the church and your museum?

A: About the church and the Virgin, we have history that you can find in the souvenir programs of town fiestas of Manaoag.

Q: How about the museum. Do you have any written record or profile of the Our Lady of Manaoag Museum?

A: About the museum, wala pa kasi bago pa lang siya. You can interview Brother Jimmy Soriano kasi siya ang nakakaalam ng lahat ng tungkol sa museum.

Q: Sino po siya, saan ko po siya makikita?

A: Siya ang in charge sa pagpapagawa ng museum na inatasan ni Father Apa. Hanapin ninyo siya sa may Sacristy.

* She is the former museum receptionist before Brother Charlie Manaois.

Interview with Ms. Maria Perpetua Cruz
11 January 2002
Our Lady of Manaoag Museum
Manaoag, Pangasinan

Q: What can you say about the museum?

A: Maganda itong museum, buti at naisipan nilang magtayo ng museum, ang mga objects nakadisplay ay magaganda at talagang mga luma na.

Q: Ilang beses na kayong bumisita sa museum? Taga-saan po kayo?

A: Actually, I'm a devotee of Our Lady of Manaoag, lagi kami ditong nagpupunta ng aming family at friends. Galing kami ng Bayambang, an hour and a half ride to Manaoag. Sa museum, maraming beses na since nabalitaan kong may museum. Okay nga eh, hindi nakakasawa. You can see the richness of the town as a pilgrimage and a very religious place as reflected on the objects the church and the museum have.

Interview with Mrs. Alice Magboo
11 January 2002
Our Lady of Manaoag Museum
Manaoag, Pangasinan

Q: Ano po masasabi ninyo sa museum?

A: Maganda naman, pero parang magulo iyong pagkakaayos ng mga objects na nakadisplay. Tsaka iyong ibang nakadisplay parang hindi related kagaya ng mga perfumes. Iyong mga perfumes mga nabawasan na at mga perfumes na pwedeng mabili sa mga department stores.

In fairness, mainam ang naisip nilang magtayo ng museum para ma-showcase ang mga kagamitan ng Blessed Mother at ng simbahan. We're proud to have a museum in Pangasinan. Sana ma-improve pa itong museum.

Q: Devotee rin po ba kayo ng Mahal na Birhen?

A: Oo, malakas ang aming debosyon at paniniwala kay Our Lady of Manaoag kasi napakamilagrosa Niya. At may paniniwala na kapag nagsabi ka na pupunta ka sa Kanya ay kailangang matupad kung hindi ay magtatampo Siya sa iyo. Kami basta't may panahon at pagkakataon ay pumupunta kami, usually summer.

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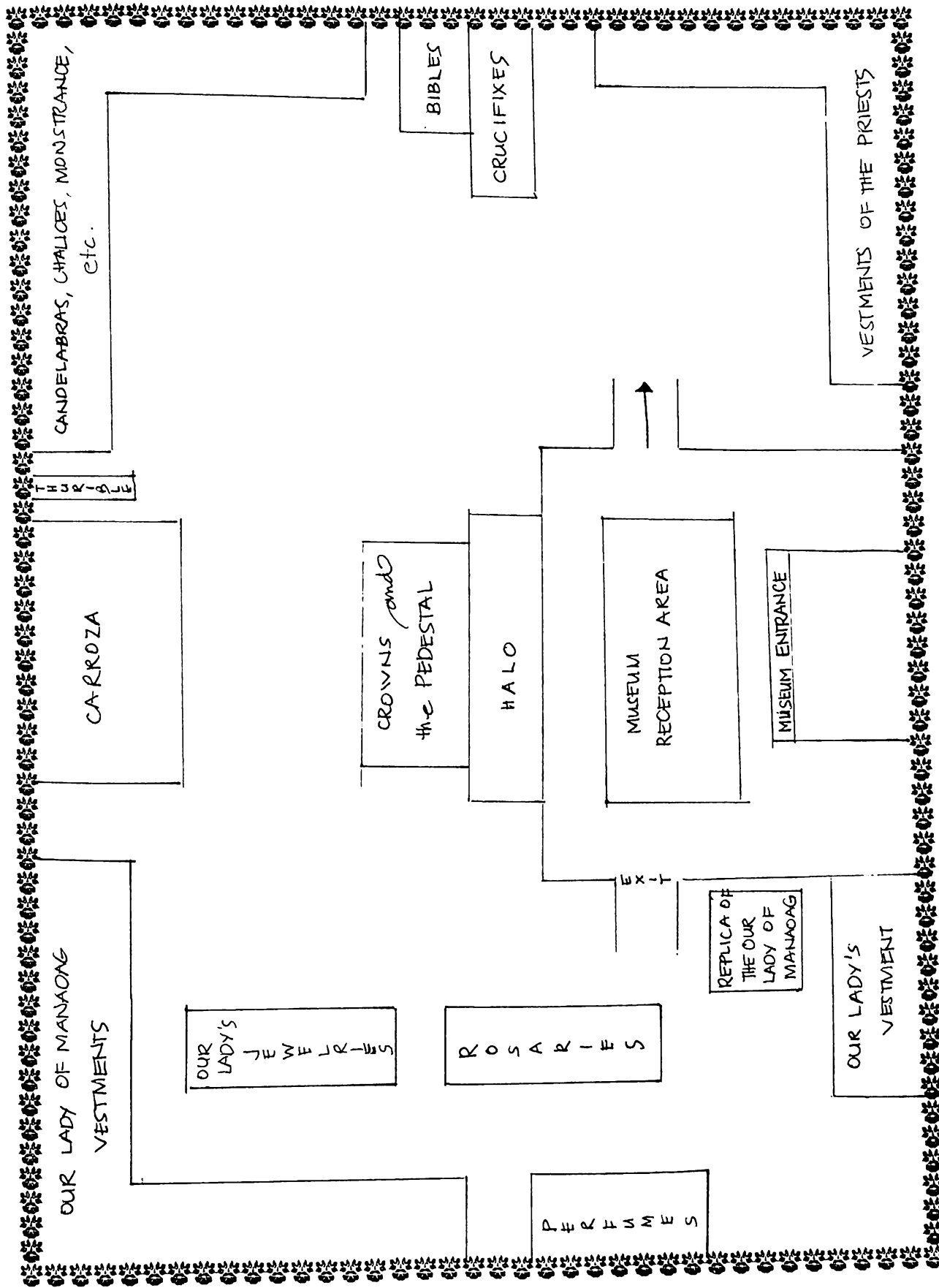


Fig. 4 FLOOR PLAN of the OUR LADY OF MANAOAG MUSEUM