

Parada ng Lechon in Balayan, Batangas Philippines to Honor St. John the Baptist: An Ethnographic Study

MARIA LUISA A. VALDEZ, Ph.D.

maluhvaldez888@gmail.com

Dean of Colleges, Batangas State University, ARASOF-Nasugbu, Batangas
PHILIPPINES

***Abstract-**This study generally aimed to document the existing practice of the “Parada ng Lechon” in Balayan, Batangas Philippines to honor St. John the Baptist and the implications of the findings in relation to the study of Philippine culture. This paper employed the ethnographic research method which involved the use of documentary materials, participant observation method, questionnaires, and interviews with 150 purposively selected respondents.*

The results of the study revealed the world-famous “Parada ng Lechon” which originated as an old thanksgiving custom of the working class in what-used-to-be the poor and depressed area of the western district of Balayan, Batangas, Philippines. It was noteworthy to mention that during the Spanish and American regimes, families who were fortunate enough to receive some significant blessings during the past year would parade a lechon in the town plaza every June 24 - the Feast of St. John the Baptist. For the Balayenos, the parading of lechon is the best expression of thanksgiving and veneration to their patron saint. Even during these times, the sight of people parading lechons in Balayan - coupled with centuries-old practice of water dousing - was quite a spectacle to behold. The “Parada ng Lechon” is considered an invaluable asset that encapsulates the Philippine culture which may be cherished for posterity.

Keywords: Balayan, Batangas, Ethnographic Research/Study, Feast and Festivals, *Parada ng Lechon*, St. John the Baptist

I. INTRODUCTION

Culture and heritage are often regarded as the fundamental aspects underpinning a country’s national identity and sovereignty. They include historic buildings, sites, cultures and other invaluable assets that are distinguished as elements that encapsulate a nation’s soul and spirit. The cultural heritage of various countries are unique as they portray the vibrant, largely traditional communities thriving in a culture of tolerance, peace, diversity and continuity in the midst of modernization and social change [1].

However, the term ‘cultural heritage’ has changed content considerably in recent decades, partially owing to the normative instruments developed by the United Nations Educational, Scientific and Cultural Organization (UNESCO). Cultural heritage does not end at monuments and collections of objects. It also includes traditions or living expressions inherited from men’s ancestors and passed on to their descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe of the knowledge and skills to produce traditional crafts[2].

While fragile, intangible cultural heritage is a significant factor in maintaining cultural diversity in the face of growing globalization. An understanding of the intangible cultural heritage of different communities helps with intercultural dialogue, and encourages mutual respect for other ways of life. The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next [3].

The concept of cultural heritage invariably differs from one nation, region or community to another. In a broad sense, it is perceived as movable and immovable assets of artistic, literary, architectural, historical, archaeological, ethnological, scientific or technological values that embody the essence of a nation. Recognizing the significance of cultural heritage and developing the relevant general criteria provide the rationale for subsequent management decisions pertaining to conservation, preservation, access and the delivery of related conservation and preservation programs[4].

The United Nations Educational and Scientific and Cultural Organization (UNESCO) has since promoted various conventions and other instruments for the

conservation of cultural heritage. Specifically, the UNESCO's 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (CSICH) aims to provide protection for often age-old oral and intangible cultural practices. The CSICH [5] defines intangible cultural heritage as the practices, representations, expressions, knowledge and skills - including the instruments, objects artifacts and cultural spaces associated with them -which communities, groups and individuals recognize as part of their cultural heritage. This intangible cultural heritage is transmitted from generation to generation and is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

Closer to home, the Association of South East Asian Nations (ASEAN) member countries through the ASEAN Declaration on Cultural Heritage have provided a definition of cultural heritage in a regional context. ASEAN have recognized cultural heritage as being inclusive of the following connotations: significant cultural values and concepts; structures and artifacts; sites and human habitats; oral or folk heritage; the written heritage; and popular cultural heritage[6].

The signs of the times point to the emergence of a new Filipino consciousness, an awareness of national identity, a growing sense of nationalism, a need for social change. The Philippines is a society in transition, a society seeking new dimensions and new directions towards full human and socio-economic development of the person and the nation. But new structures, systems, and strategies cannot work effectively unless people change. A new society means a people with new outlook, new attitudes, new values and new behavior. Development goals cannot be achieved unless the people themselves develop habits of industry, self-reliance, honesty, punctuality, consistency, responsibility and nationalism.

The new Philippine Constitution sees the need for preserving and developing a more conscious national identity through knowledge and appreciation of the Filipino native culture. The Philippine government sees the need to create in the people a consciousness, respect, and love for the legacies of Filipino cultural history and to raise material support for the protection of tangible and intangible heritage and the need to strengthen the people's awareness of cultural heritage sites, structures, and landscapes, and encourage their participation in the preservation of these cultural

legacies through various activities such as performing arts as these sites and/or visual arts and fashion exhibits, thematic culinary events as well as popular folk food fairs, design retrospectives and competitions, media and literary events and homage to living traditions and intangible heritage [7]. Thus, Article XVI, Section 15, of the said Constitution mandates that: "The state shall conserve, promote, and popularize the nation's historical cultural heritage and resources. Likewise, the Section 12 of the Philippine Republic Act No. 7356 mandates the National Commission for Culture and the Arts (NCCA) to conserve and promote the nation's cultural and historical heritage [8].

It is imperative that the Filipinos develop a national culture that reflects the positive values of their heritage. The people must develop a national culture founded on a deep love for God, for one's country and fellow beings, and for the planet Earth. The Filipinos shall see their future more clearly if the people set their national goals in the context of their culture as an achieving and unified Filipino people. Their common goals can be achieved if the people take on the various tasks that will realize and sustain the catalytic role of culture in their lives.

The Filipino's development as a people is founded on the strength and vitality of the national culture. Where the culture is weak, progress can only be meager and uneven. Where the culture looks to others for its sustenance, it cannot become the vehicle for national transformation.

It is important that the Filipino culture be built upon a solid moral foundation. Filipinos must brace themselves for a long term and sustained effort at cultural strengthening. This will require zealous guarding of all that is indigenous to them and at the same time the vigorous bridging among the regions and ethnic sectors toward a strong sense of national identity.

The manifestations of the Filipinos' emotional, cultural and social life are deeply imbedded in fiesta celebrations. The elements of such celebrations are functional prerequisites of societal survival and continuity for the people to be bound together by an awareness of mutual belonging, by a sense of social and economic interdependence and by the sentiments of consciousness of common interests. Relatively, fiestas develop answers to the problems of individual and group living. One imperative of living is not only to work and to find satisfaction in doing what individuals do. Somehow, people must eat drink and have merriment in order to live.

Panopio, Cordero-MacDonald and Raymundo [9] state that religion integrates and promotes group

solidarity. The religious rites and ceremonies participated in by the people unite the members of the society, enhance solidarity and are integrated with the socio-economic system of the place. The religious symbolism and the rites become a powerful bond for the members of the various organizations. Religion binds even people of different societies and cuts across lines of social class, language or nationality. The authors also mentioned about the fiesta, a socio-religious activity which is looked forward to by the rural folks.

A *fiesta* or festival is an event ordinarily staged by a community, centering on and celebrating some unique aspects of that community and its traditions, and is often marked as a local or national holiday [10]. Feasts often serve to meet specific purposes, especially with regard to an annual celebration in honor of the patron saint of the locality, a commemoration and/or thanksgiving. They are associated with celebration and may also provide entertainment, which was particularly important to communities. Likewise, these celebrations offer a sense of belonging for religious, social, or geographical groups.

The 1987 Constitution is very explicit in making academic institutions promote cultural development and accelerate social progress. There are provisions which emphasize the teaching of the arts specifically those related to nurturing Filipino values. The present study hopes to contribute to the implementation of the above-mentioned constitutional mandate. Its output namely the *Parada ng Lechon* in Balayan, Batangas to honor St. John the Baptist: An Ethnographic Study will hopefully contribute vital information in enriching the country's cultural heritage. They may use the findings as basis for comparison and frame of reference in studying other aspects of Filipino culture, sub-culture, and customs and traditions. Likewise, the findings of this study will help teachers prepare instructional materials woven around the said practice for use in reading, language and values education classes. The study about the *Parada ng Lechon* will also aid the Filipino students in the understanding of their culture. Since human beings are basically the same everywhere, an understanding of traditions will lead to an appreciation of other cultures and pave the way for international understanding. It is only after people all over the world have acquired an understanding of one another's culture that the real world community will emerge. Knowledge and understanding of the said parade will help development planners, policy makers and community development workers to motivate people to internalize reverence for the Filipino culture.

The town of Balayan in the province of Batangas, Philippines is well-known for its *bagoong*, a Filipino condiment produced by fermenting fish such as anchovies or round scads and salt. This salty condiment is also produced in other parts of the country but it is noteworthy to mention that *Bagoong Balayan* is distinctively smoother as it has no trace of fish bones and the saltiness is milder compared to others, according to the respondents.

However, Balayan is more renowned for its *Parada ng Lechon*. The said parade, dubbed as the "*King of all Batangas Festivals*," is an annual event held on the 24th of June to honor St. John the Baptist, the town's patron saint. In this festival, hundreds of sumptuous roasted pigs are dressed and adorned in creative ways and are paraded around town. Likewise, the feast is coupled with centuries-old practice of water dousing. Locals and tourists from different places here and abroad share the merriment of this festival. And to heighten the fun, there are parties where beers and cheers flood every street of the celebrating barangays.

Accordingly, the researcher, who is a resident of Balayan, Batangas, took the initiative of conducting this study to achieve one of the country's aims that is the preservation and development of the native Filipino culture. It is believed that the preservation of this culture depends in a large measure upon the researches and studies made on the arts and culture. With the foregoing thoughts in mind, the researcher aimed to pursue this study to document the existing practice of the *Parada ng Lechon* to honor St. John the Baptist in the twelve barangays of the Poblacion in Balayan, Batangas. Specifically, the study aims to trace back the historic beginnings of Balayan and the *Parada ng Lechon* in the aforementioned districts; to determine the distinct features of this celebration and the strengths and limitations of the activities connected with the said practice as perceived by the respondents and to gain implications of the results of this ethnographic research relative to the study of Philippine culture.

II. METHOD

Research Design

In order to accomplish the objective of this study, an ethnographic research method was employed. The term ethnography has come to be equated with virtually any qualitative research project where the intent is to provide a detailed, in-depth description of everyday life and practice. Ethnography may be defined as both a qualitative research process and method whose aim is cultural interpretation [11]. This method applies prominently because of the in-depth analysis made on a

cultural event known as the *Parada ng Lechon* in the twelve barangays of the Poblacion in Balayan, Batangas.

The Respondents

The respondents of the study include 150 purposively selected *Parada ng Lechon* practitioners as well as the organizers and selected old residents knowledgeable about the parade. They were drawn from the four barangays of the *Kanluran (west)* district of Balayan, Batangas namely: Barangay 1, Barangay 2, Barangay 3 and Barangay 4. These are the barangays that originally celebrate the feast of St. John the Baptist.

Instruments

In order to attain the first and second objectives of this study, the researchers made use of documentary materials in the form of annual souvenir programs from the organizers of the said parade, and online and printed inputs about the fiesta celebration collected by the researcher. In order to realize the third and fourth objectives of this paper, the questionnaire, the Interview Schedule (IS) and the Participant-Observation Technique were used as basic tools for gathering data. The questionnaire is a self-administered research tool which consists of a series of questions and prompts information from the respondents while the IS is an interviewer-administered research tool that influences the reliability and validity of the data gathered from the respondents [12]. On the other hand, the Participant-Observation Technique (POT) is defined by Kawulich [13] as a method employed to develop a holistic understanding of the phenomena under study. Schensul, Schensul, and LeCompte [14] supplemented Kawulich's definition by listing the following reasons for using POT in research: to identify and guide relationships with informants; to help the researcher get the feel for how things are organized and prioritized, how people interrelate, and what are the cultural parameters; to show the researcher what the cultural members deem to be important in manners, leadership, social interaction, and taboos; to help the researcher become known to the cultural members, thereby easing facilitation of the research process; and to provide the researcher with a source of questions to be addressed with participants.

Procedures

To help facilitate data-gathering, an approval to conduct the study was availed of from the Municipal Mayor of Balayan, Batangas, from the Barangay Chairpersons and selected respondents of Barangay 1, Barangay 2, Barangay 3, and Barangay 4. The Personal

Interview Technique (PIT) and the Group Interview Technique (GIT) were employed among the respondents of the study specifically among cooks involved in whole hog roasting. Considering the limitations of the former, the GIT, as a complementary technique involves interviewing groups instead of individuals. It captures group consensus rather than individual opinion. Above all, this is much faster to conduct than personal interview. Likewise, POT was also employed in this study to reduce the incidence of "reactivity" or people acting in a certain way when they are aware of being observed; to help the researcher to develop questions that make sense in the native language or are culturally relevant; and to give the researcher a better understanding of what is happening before, during and after the fiesta celebration and lends credence to the researcher's interpretations of the observation.

Data Analysis

The researcher used the Likert Summated Scale Rating because the responses to the questionnaire were qualitative. The said scale was used to assess the attitudes toward a topic by presenting a set of statements about the strengths and limitations of the parade and by asking the respondents to indicate for each whether they strongly agree, agree, are undecided, disagree, or strongly disagree. The various agree-disagree responses were assigned a numeric value, and a total scale score is found by summing the numeric responses given to each item. The total score assessed the respondent's attitude towards the subject.

As with all data, analysis and interpretation are required to bring order and understanding of the study. This requires creativity, discipline and a systematic approach. Thus, the steps relative to analyzing data, as described by Taylor-Power and Renner [15], were used in this study. This include: getting to know the data, focusing the analysis, categorizing information, identifying patterns and connections within and between categories, and interpretation of the data.

III. RESULTS AND DISCUSSION

1. Historic Beginnings of Balayan, Batangas. The historic beginnings of Balayan date back to the early part of the 11th and 13th century during the years 1205 to 1258. The town of Balayan was already a thriving village even before the arrival of the Spaniards under Ferdinand Magellan in 1521. It is the trading center of Chinese merchants and other traders of the neighboring countries who transport their goods for barter with the products of the natives. The town of Balayan was twice

under military occupations; first under Gen. Bell of the American Expeditionary forces; and second during the Japanese Military occupation in 1941. It was in this last encounter where some unsung heroes of the resistance lost their lives. It is one of the oldest towns of the western region of Batangas. It is bounded on the north by the municipality of Tuy, on the east by Calaca, on the South by Balayan Bay and on the west by Lian and Calatagan. It is 107 km. to the south of Manila with a total land area of 108.73 km²[16].

2. The Origin of the Parada ng Lechon. It is noteworthy to mention that the world-famous *Parada ng Lechon* originated as an old thanksgiving custom of the working class in what-used-to-be the poor and depressed area of the *Kanluran* district (western Poblacion) of Balayan, Batangas. During the Spanish and American regimes, families who were fortunate enough to receive some significant blessings during the past year would parade a *lechon* in the town plaza every June 24 - the Feast of St. John the Baptist. To the poor people of Balayan, the parading of *lechon* in the plaza, where the Roman Catholic Church is at the center, is the best show of thanksgiving and veneration to their patron saint. Even during those early times, the sight of people parading *lechons* - coupled with centuries-old practice of water dousing in places where St. John the Baptist is the patron saint - was quite a spectacle to behold. The first recorded San Juan fiesta in Balayan, associated with the *lechon* was in 1906. It was celebrated with the late Pedro Alaras as *Hermano Mayor* and the mayor of Balayan was the late Don Cipriano Lopez. As the years passed, as more and more people from the *Kanluran* district received blessings or became successful, more and more *lechons* were paraded every June 24. In 1959, the elders of the *Kanluran* district organized the *Hermandad San Juan Bautista* (Brotherhood of St. John the Baptist) to oversee the celebration of what has come to be known as the *Parada ng Lechon sa Balayan, Batangas*[17].

3. Distinct Features of the Celebration. Among the distinct features of the celebration were the following:

3.1 Preparation. The preparation of the *lechon* is a long but delightful process, according to cooks involved in whole hog roasting. Everyone joins in the fun as they take turns in scrapping off the hog's bristles, in removing its entrails, in stuffing it with tamarind leaves and other herbs, in thrusting it by a bamboo pole and in turning it over a spread of blazing hot coals.

Likewise, the *Hermandad San Juan Bautista* transformed the way how the *Parada ng Lechon* or this old thanksgiving custom was observed. This one-day

celebration became a two-week event not only for the *Kanluran (west)* district of Balayan but for all the twelve barangays of the Poblacion, with various activities from sports tournaments, bicycle race, free concerts, battle of the bands, singing and dancing competitions, ballroom dancing, beauty pageants, fireworks show, etc. being held to serve as prelude to *Paradang Lechon*.

3.2 Participants. The participants of the *Parada ng Lechon* were its organizers, the roasted pig bearers, socio-civic clubs, commercial firms, artists, tourists, media men, officials and staff of the Department of Tourism and the Philippines Convention and Visitors Corporation, the brass bands and the drum and bugle corps.

3.3 Parade/Merrymaking. The parade begins at 9:00 in the morning with the participants leading the four-and-a-half rowdy *lechon* march. Participants set up their *lechon* in a creative manner and sometimes with a dash of humor on their floats. To prevent onlookers from skinning their roasted hogs during the parade, some participants covered them with plastic sheets, making them unattractive for lens men to shoot at. To make the event merrier, the *lechons* are lowered by the bearer and the joyous crowd fights over the crispy *balat* of the pig. The parade ended with the participants carrying home their *lechons*, some their skinned roasted hogs and others only their bamboo poles. The participants are warmly welcomed by their hosts and offered a sumptuous hot lunch and a dry shirt to put on while they dried their damp clothes. Aside from the prolonged celebration, the *Hermandad San Juan Bautista* and the dozens of clubs in the twelve barangays introduced the added ingredients of beer-drinking and live bands/combo in the streets, giant streamers/tarpaulins, festive banners and buntings, colorful uniforms, and souvenir t-shirts. These ingredients all contribute to a more intensely festive and electrified atmosphere during the whole fiesta celebration. Today, local and foreign tourists, small and big businesses, as well as the national and international media, all flock to Balayan, Batangas every June 24 to witness and participate in one of the most hospitable, lavish and unique fiesta celebrations in the country.

3.4 Prohibitions. The Balayenos follow an unwritten rule, (although sometimes broken by over-eager-revelers): spare photographers and video cameramen from getting wet, lest some of their expensive electronic equipment get damaged.

3.5 Symbolism. The San Juan Fiesta is widely celebrated in the country by water-dousing as a

symbolic reenactment of St. John's baptism of Christ along the bank of the River Jordan.

4. Perceptions on the Strengths and Limitations of the Celebration.

4.1 The Perceived Strengths Connected with the *Parada ng Lechon* were Identified as follows:

4.1.1 Under the spiritual aspect, the strength pertaining to the celebration as a time to honor the feast day of the patron saint was the most favored and this item got the highest rating of 4.27. Whereas the least preferred strength was the one which pertains to the solemnity of the celebration felt by the respondents through selected hymns.

4.1.2 Among the strengths under the educational aspect favored by the respondents was that the parade inculcates among the people an appreciation for a valued tradition. This got the highest rating of 4.37. The respondents considered the strength which deals with the parade as a means to identify the areas where the school can get involved appropriately in improving school and community life as the least favored strength.

4.1.3 As regards the social aspect, the item which considers the parade as a joyful social activity was the most favored strength. This got the highest rating of 4.75. Whereas the least preferred strength under this aspect was that the parade ensures the prosperity of the people.

4.1.4 The strength under the recreational aspect most favored by the respondents was that it serves as an occasion for family gatherings and reunions. This got the highest rating of 4.47. The least favored strength considered by the respondents was that it gives the people a time for relaxation.

4.2 Perceptions on the Limitations of the Activities Connected with the *Parada ng Lechon*.

Several perceptions on the limitations of the activities connected with the *Parada ng Lechon* were cited by the respondents. The foremost limitation disclosed was financial in nature. It underscored the fact that the preparation for the parade is tremendously expensive.

5. Implications of the Results of this Research to the Study of Philippine Culture

It has been a traditional practice to blend devotions to saints and religious ardor with liberal dose of the festive spirit. *Fiesta* is the value by which Filipinos set aside many days to prepare for the celebration of the feast of a patron saint, spend money for the food and drink which sometimes have not ever been earned yet.

The *Parada ng Lechon* during the feast of St. John the Baptist is still observed with extravagance and ostentations in all the twelve barangays of the Poblacion in Balayan, Batangas. The idea that this occasion affects unfavorably the living standards of the people because of the excessive spending is a matter of fact but is somewhat ignored by many. It can have an economic dysfunction as it can be a drain on the economic resources of the people and the community as well. For this reason, the findings in this investigation serves to make the government an agency to promulgate ordinances and resolutions for planning and carrying out community development programs including the facilities for cultural growth and recreation which are limited in some communities. The information gathered can also serve as basis for guides in enriching the curriculum of the schools. Furthermore, they can be used in internalizing reverence for culture, in reawakening of the people to the vitality, richness and dynamism that characterize the Filipino cultural heritage, and the reawakening of the people's pride in being Filipinos.

IV. CONCLUSIONS AND RECOMMENDATIONS

The historic beginnings of Balayan date back to the early part of the 11th and 13th centuries during the years 1205 to 1258. This world-famous *Parada ng Lechon* which originated as an old thanksgiving custom of the working class in what-used-to-be the poor and depressed area of the western district of Balayan, Batangas is an unforgotten tradition of the Balayenos. The said parade has many distinct features. Even though, the parade is lavishly held, the said rich cultural heritage of Balayan, Batangas has been recognized as the people's best expression of thanksgiving and veneration to St. John the Baptist, their patron saint and as an asset that attracts visitors and generates income for the town. The tradition is certainly being preserved as a national treasure and nurtured for posterity by the people of Balayan.

The document to be made about the *Parada ng Lechon* may be made available to the residents of rural and urban areas to enable them to appreciate this tradition worthy of national recognition. Similar study may be conducted about other Filipino customs and traditions to enrich the priceless legacies handed by ancestors. Instructional materials woven around the said practice be made for use in reading, language and values education classes. The positive aspects of the activities connected with the *Parada ng Lechon* be reinforced and negative aspects minimized. Community participation at various levels would serve well in

preserving the cultural fabric that shape and mold the notable heritage milieu of Balayan, Batangas and that the intrinsic meaning and values of the practice and cultural heritage conservation would transcend all stakeholders, tourists, the non-government organizations, local communities as well as the younger generations.

ACKNOWLEDGMENTS

The researcher wishes to express her personal thanks and appreciation to those who, in one way or another, have helped make this humble work a reality. First and foremost, she wishes to thank God, for inspiring her and sending her so many graces during the course of writing this paper. To Dr. Nora Lumbea-Magnaye, the Batangas State University President and the other University officials, for the motivation that help hasten the completion of this study. To the Balayños, for their wisdom and valuable inputs that drew up essential and relevant dimensions in this research. To the pool of writers whose works were included in this study for posterity, for their emboldened wisdom in every page of this research. The researcher is also very grateful for the wholehearted support and love that her husband Sergio and children namely Maria Pallas Athena, Bernard Phoebus Apollo, Alvin Phoebe Artemis and Samuel Psyche Aphrodite, along with her Inay Nene, extended during the writing process. They supported her high and low points that accompanied the realization of this study. To all of you, the researcher owes her deep gratitude. May God repay you with all the riches from the treasure of His heart.

REFERENCES

- [1] Ahmad, A. Ghafar (2006) Cultural Heritage of Southeast Asia :Preservation for World Recognition. A Paper published in Journal of Malaysian Town Plan, Vol. 03, Issue 01, January 2006. pg. 52-62, url: <http://www.hbp.usm.my/conservation/ASEANHeritage/culturalheritage.htm>, date retrieved: 4/30/2014
- [2] United Nations Educational, Cultural and Scientific Organization (1994) "The Nara Document on Authenticity" Convention Concerning the Protection of the World Cultural and Natural Heritage, url: <http://whc.unesco.org/archive/nara94.htm>, date retrieved: 6/5/2014
- [3] United Nations Educational, Cultural and Scientific Organization (1994) "The Nara Document on Authenticity" Convention Concerning the Protection of the World Cultural and Natural Heritage
- [4] Ahmad, A. Ghafar (2006) Cultural Heritage of Southeast Asia :Preservation for World Recognition
- [5] UNESCO ICH Website (2014) Identifying and Inventorying Intangible Cultural Heritage, url: <http://www.unesco.org/culture/ich/doc/src/01856-EN.pdf>, date retrieved: 5/1/2014
- [6] "Definition of Culture and Culture Heritage," url: <http://www.aseansec.org/641.htm>, date retrieved: 5/4/2014
- [7] The President of the Philippines' Proclamation No. 439 Declaration of the Month of May of Every Year as National Heritage Month
- [8] The Philippine Republic Act No. 7356, Section 12 Creation of the National Commission for Culture and the Arts (NCCA)
- [9] Panopio, I., Cordero-MacDonald, F. V., Raymundo, A. A. (1994). General Sociology Focus on the Philippines. KEN Incorporated: Quezon City, Philippines, p. 202 and 267.
- [10] TheyNext Website (2014) Science and the City: Mix of Entertainment, Education at D.C. Festival, url: <http://theynext.com/science-and-the-city-mix-of-entertainment-education-at-d-c-festival/>, date retrieved: 5/4/2014
- [11] Hoey, Brian A. (2013) What is Ethnography?, url: http://www.brianhoey.com/General%20Site/general_definition-ethnography.htm, date retrieved: 5/1/2014
- [12] Mercado, Cesar M. (1999) Conducting and Managing Communication Survey Research: The Asian Experience. Quezon City, Philippines: Development Consultants for Asia Africa Pacific (DCAAP)
- [13] Kawulich, Barbara B. (2005) Participant Observation as a Data Collection Method, url: <http://www.qualitative-research.net/index.php/fqs/article/view/466/996>, date retrieved: 5/1/2014
- [14] Schensul, Stephen L.; Schensul, Jean J. & LeCompte, Margaret D. (1999) Essential Ethnographic Methods: Observations, Interviews, and Questionnaires (Book 2 in Ethnographer's Toolkit). Walnut Creek, CA: AltaMira Press, url: <http://www.qualitative-research.net/index.php/fqs/article/view/466/996>, date retrieved: 5/4/2014
- [15] Taylor-Power, Ellen and Marcus Renner (2003) Analyzing Qualitative Data, url: <http://learningstore.uwex.edu/assets/pdfs/g3658-12.pdf>, date retrieved: 5/4/2014
- [16] Balayan Town Fiesta 2011 Souvenir Program (2011) December 8, 2011.
- [17] Bayan ng Balayan Website (2014) Parada ng Lechon of Balayan, Batangas, url: <http://balayan.gov.ph/parada-ng-lechon-of-balayan-batangas/>, date retrieved: 5/1/2014