



Department of Education
Region III
DIVISION OF ANGELES CITY
Jesus St., Pulungbulu, Angeles City

Tel.No. (045) 322-5722; 888-0582/ fax Nos. (045) 322-4702; 887-6099



RELEASED

August 3, 2018

AUG 06 2018


By _____
Deputy Division Office
Division of City Schools

DIVISION MEMORANDUM
No. 327, s. 2018

**IMPLEMENTATION OF CITY ORDINANCES NO. 405 S. 2017 (*SIZZLING SISIG BABI*) AND 417 S. 2017 (*ANGELES TRADITIONAL PARUL & LUBENAS NING PASKU*)
AS INTANGIBLE CULTURAL HERITAGE**

TO: **Heads of Public Secondary, Integrated and Senior High Schools**
Heads of Private Secondary and Senior High Schools

1. Attached are the **City Ordinances No. 405, s. 2017 and 417 s. 2017** declaring *Sizzling Sisig* and *Angeles Traditional Parul and Lubenas Ning Pasku* respectively as intangible cultural heritage of Angeles City.
2. The City Ordinances established systems and policies in safeguarding, providing for mechanisms of implementation, and for other related purposes.
3. All public and private elementary and high schools (JHS/SHS) are required to integrate the teaching of parul making and cooking of sizzling sisig in subjects such as but not limited to TLE, MAPEH and Araling Panlipunan as part of contextualization, localization and enhancement of the K to 12 Curriculum.
4. A written narrative reports should be submitted to the Angeles City Tourism Office (angelescitytourismoffice@gmail.com) one month after the implementation of the said ordinances.
5. For implementation and wide dissemination.


LEILANI S. CUNANAN, CESO VI
Schools Division Superintendent



Angeles City Tourism Office

1/F Angeles City Library and Information Center Bldg. Sto Entierro St.
Angeles City Heritage Zone, Pampanga
2/F Angeles City Hall, Brgy. Pulung Maragul, Angeles City 2009 Philippines
Email Address: angelescacitytourismoffice@gmail.com
* Mobile: (+63) 977 377 1585

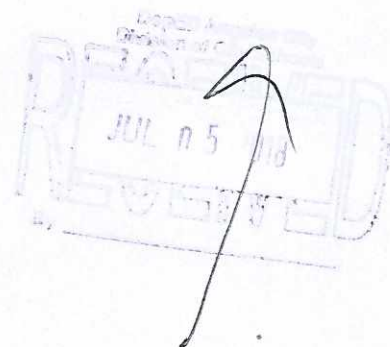


July 5, 2018

MS. LEILANI S. CUNANAN, CESO VI

Officer-in-Charge

Office of the Schools Division Superintendent



Dear Ms. Cunanan,

The local government of Angeles City under the leadership of Mayor Edgardo D. Pamintuan is keen in developing and upholding its people into well rounded individuals. We believe in order to achieve this its citizens must be adept with their heritage and culture. Two ordinances have been crafted to respond to this:

- 1) *"Ordinance No. 405, Series of 2017, declaring "SIZZLING SISIG" as an Intangible Cultural Heritage of Angeles City and Establishing Systems and Policies in Safeguarding the Original Recipe of "Sizzling Sisig",*
- 2) *"Ordinance No. 417, Series of 2017, declaring "Angeles Tradition Parul" and Lubenas ning Angeles" as an Intangible Cultural Heritage of Angeles City*

May we invite you to enjoin **public and private** grade/high schools to participate in making the implementation of these ordinances a success. We are attaching copy of the signed ordinances as well as instructions on how to implement the above ordinances. For questions, please contact Ms. Joy Cruz (0916 613 6703).

Thank you. We will wait for your reply.

Sincerely,


JOHN R. MONTANCES, MMBM
City Tourism Officer



"SISIG BABI" as an Intangible Cultural Heritage of Angeles Ordinance

- I. This ordinance requires: All high schools (JHS/ SHS) to apportion one day in each school year to teach and train their students in cooking Sizzling Sisig using the original recipe.
 - a. This may be incorporated in any regular school activity during the school year
 - b. The activity chosen must give the students opportunity to cook Sisig hands-on
 - c. The students must be able to learn the basic history, the definition, main ingredients, and procedure in cooking Sisig Babi.
 - d. The students may or may not be graded, but a system to measure success of the project is necessary
- II. A copy of the ordinance as well as the supplementary information shall be attached
- III. A written narrative report should be submitted (using the format below) to the Angeles City Tourism Office maximum of 1 month after the activity. Email to angelescitytourismoffice@gmail.com

"ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" as an Intangible Cultural Heritage of Angeles Ordinance

- I. This ordinance requires: All grade schools and high schools in Angeles City, both public and private to integrate parul-making skills training in their curriculum; basics of parul-making for intermediate elementary, and the more intricate designs of parul-making for junior high school
 - a. This may be incorporated in any regular school activity during the school year. This may be integrated in their subjects such as but not limited to MAPEH (Arts), TLE/TVL, Aralin Panlipunan.
 - b. The students must be able to learn the history and description of Lubenas ning Pasku, and the concept of parul-making at the minimum.
 - c. The students may or may not be graded, but a system to measure success of the project/activity is necessary
- II. A copy of the ordinance as well as the supplementary information shall be attached
- III. A written narrative report should be submitted (using the format below) to the Angeles City Tourism Office maximum of 1 month after the activity. Email to angelescitytourismoffice@gmail.com

Narrative Report Format

Proponent School

Participants:

Date & Venue:

- I. Title of the Activity:
- II. Description of the Activity & Salient Points/Significance:
- III. Insights Learned/Gained:
- IV. Rate of Success:
- V. Recommendations:



Angeles City Tourism Office

1/F Angeles City Library and Information Center Bldg. Sto Entierro St.
Angeles City Heritage Zone, Pampanga
2/F Angeles City Hall, Brgy. Pulung Maragul, Angeles City 2009 Philippines
Email Address: angelescacitytourismoffice@gmail.com
* Mobile: (+63) 977 377 1585



SIZZLING SISIG BABI

This recipe of Sizzling Sisig is the basic original formula and method that conforms to standard Kapampangan taste as the best representation of the community and recognized as part of the Angeleno's cultural heritage: it is made from boiled then grilled **chopped pig's ears or cheeks, together with chopped onions or shallots, red hot chili peppers; vinegar and/or kalamunding juice, salt & pepper**, minced grilled chicken liver is optional. This may then be served on a hot iron plate to make it sizzle.

- SISIG is more of a cooking process rather than just the dish itself. Sisig is not defined by the meats used, how the ingredients are cut nor on the plate used. Sisig can be anything, but the keywords are: sour and snack.
- Sisig was in the Kapampangan vocabulary prior to the 18th century as evidenced by the dictionary written by Spanish friar Diego Bergaño in 1732. He recorded the existence of SÍSIG in his Vocabulario de la Lengua Pampanga.
- Sisig back then was fruits dipped in a spiced vinegar dressing such as Sisig Mangga, Sisig Papayang Hilaw, Sisig Pipino.
- It was a snack eaten by pregnant women. Pregnant women enjoy the sourness due to their paglililihi. Fast forward to today Sisig is still a snack / "pulutan" in a sour dressing.
- The sourness may come from vinegar or calamansi or kamias. The sourness defines what Sisig is. Kapampangans are puzzled how a sour dish has raw egg or mayonnaise. Vinegar or calamansi with egg or mayonnaise just don't mix.
- Sisig evolved in Angeles City, from fruits like papaya, guava or green mangoes to pork (pigs ears). Pig's ears and cheeks is rarely used in every day cooking, and there was a surplus in Angeles of pork head as the Americans from Clark Air Base threw it out/ gave it for free. The "nothing should go to waste", and "that food should be valued and respected" attitude of Kapampangans came into play, (thus we eat anything edible such as crickets and frogs).
- It is said that the gelatinous cartilage helped in the development of the fetus (pregnant women pa rin "ang kumakain").
- "Eh ang sarap", so this time men started eating it too, and ate it with their alcoholic beverages as a "pulutan".
- Aling Lucing became popular when she GRILLED the pig's ears and used the cheeks. Prior to this, Sisig was boiled lang. But apparently Aling Lucing wasn't the first to serve it this way. The nextdoor stall owner in Crossing, Bapang Kadok was. Aling Lucing was a very charismatic woman so naturally she had more clientele.
- The evolution of Sisig moved forward when Benedict Pamintuan of Sugay's (eventually opened his own restaurant named Benedict's) thought of using a sizzling plate because the fat easily gets "sebo" when you eat it as pulutan.
- After that, this catapulted Sisig to a whole new level. Not only is it enjoyed by the taste buds but the nose (smell from the smoke) and ears(sizzling sound) as well.
- Manila got a taste of Sisig when 2 groups of Angelenos brought it there 1) Benedict's family opened a restaurant in Sta Mesa. And 2) Claude Tayag's 2 brothers and a cousin opened Trellis Restaurant in Diliman QC. By this time Sisig was served with ground grilled chicken liver as well. That was the final evolution of Sisig in Angeles.
- So again, any other ingredient may be used, tokwa, tuna, mangga, or pipino, but the key ingredient is the "pang asim". That is the meaning of the word Sisig. We do not mind innovation, but please keep it in context.



ANGELES TRADITIONAL PARUL AND LUBENAS NING PASKU

What is Lubenas?

The Kapampangan dictionary written by Fr. Venancio Samson says that Lubenas is derived from 2 Spanish words: luz and novena. It is a noun described as a traditional pre-Christmas devotion or practice still extant in some towns of Pampanga, wherein the image of the barangay's patron saint is carried in a procession, preceded by lighted lanterns (parul), while the faithful sing the rosary or the Dios de Salve, with the accompaniment by a band, guitars, or a capella.

When It Occurs?

Nine evenings before Christmas (December 16-24), the same period for simbang bengi (dawn Masses); lubenas is the corruption of novena, meaning "nine". It is held on nine consecutive evenings within the proponent community or barangay, the ninth is on Christmas eve where these processions converge at the Parish Church for the Midnight mass.

When did it start?

In the history books of Angeles particularly that which is written by Mariano A. Henson, it is written that a year after the town was founded in 1829, the people began practicing the lubenas. "The practice of lighting paper lanterns for religious festivals, which is common among Far Eastern countries, probably originated in the town of Bacolor" according to Robby Tantingco. Bacolor was the capital of Pampanga during the Spanish era, the tradition may have soon passed on to other nearby towns. Fr. Samson adds "It is said the annual exhibition of giant lanterns in the City of San Fernando originated from these lubenas; it has evolved into a non-religious spectacle, it has become a competition among the barangay participants as to who can produce the biggest and most sophisticated lighted lantern plus modern electronic technology and has become a tourist attraction, minus the religious images and the singing of the Dios te Salve". Thank God, in Angeles the tradition basically has remained the same, for now.

Where it still survives?

Angeles, Mabalacat, Magalang, San Fernando, Mexico, Concepcion & Capas

** source: Singing Magazine -Holy Angel University



Angeles City Tourism Office

1/F Angeles City Library and Information Center Bldg. Sto Entierro St.
Angeles City Heritage Zone, Pampanga
2/F Angeles City Hall, Brgy. Pulung Maragul, Angeles City 2009 Philippines
Email Address: angelescitytourismoffice@gmail.com
* Mobile: (+63) 977 377 1535



What makes this tradition in Angeles unique? The lanterns of Angeles are what makes it unique. The craftsmanship of the lanterns in Angeles is very different from all the other towns. The lanterns are made of fine paper. They are usually white with a minor touch of accent colors depending on the color motif of the parish or patron saint. And they are adorned with intricate cut-out lacey patterns.

What is the sequence of the procession? A procession is a device used by the Catholic church to invite the people into the church to hear the mass. The group goes around the town streets, the people are attracted by the social activity and follows. The lubenas is actually an invitation for the community to join the *Simbang Bengi*.

1 **ING CRUZ** (the cross) symbolizes or reminds us of the suffering & death of our Lord Jesus. The cross is the first in the procession which means that in all these Jesus is given the topmost importance. "Seek ye first the kingdom of God and His righteousness and all these things shall be added unto you" Matthew 6:33

2 **ING SIMBULU** (the symbolic theme) this answers: "what are we praying for?". "What does the community as a whole want from God?" We believe God is powerful and that nothing is impossible with Him. Matthew 21:22 "If you believe, you will receive whatever you ask for in prayer." This is a promise from Jesus Himself. We have seen soon barangay/parokya ask for 'peace' as symbolized by a dove or 'prosperity or financial security' as symbolized by a fish. There was one group which used a lamb probably to symbolize 'humility', possibly the parish is bowing down to the Lord.



Angeles City Tourism Office

1/F Angeles City Library and Information Center Bldg. San Enrique St.
Angeles City Heritage Zone, Pampanga
2/F Angeles City Hall, Brgy. Pulang Maragul, Angeles City 2009 Philippines
Email Address: angelescitytourismoffice@gmail.com
* Mobile: (+63) 977 377 1525



3 DING PARUL (the lanterns) Initially candles were used for processions such as this, fire from a candle symbolizes the Holy Spirit. And Catholics use it for many different activities. Because the fire from a candle easily goes out we cover it with paper eventually this paper became bigger and that started the parul. The star of the lanterns is also significant in that it symbolizes the star of Bethlehem reminding us when Jesus was born.

There are ten to fourteen lanterns in the procession depending on the resources of the community though other groups tend to make twelve to signify the twelve apostles of Jesus.

4 ING PATRUN KENG CARRU (the Patron saint in a carro) The patron saint is next in line, the image, their lives serve as a reminder of our faith in God. They were declared saints because of their unwavering trust in God and they are our role models of humility and good works.

5 ING PEKATALWING PARUL (the Solitary lantern) Subsequently is the biggest lantern, bigger than the previous ones.

6 DING MAGKANTA (the choir) Lastly, is the choir singing "Dios te Salve" the traditional hymn. For this year we introduced a new song but consistent with the ambience of the event. The choir should sing clearly and at a volume that everyone in the procession can hear but of course they should keep it solemn.

TRADITIONAL ANGELES LANTERNS SKILLS TRAINING

The craftsmanship of the lanterns in Angeles is exquisite and unique because of the intricate cut-out lacey patterns. They are very different from all the other towns. The frame is made from bamboo while the covering is made from delicate fine paper. They are usually white with a minor touch of accent colors depending on the color motif of the parish or patron saint.

To construct the simple traditional parul, bamboo sticks (ten long and five short pieces) are joined together with strings, in the shape of a star, the *papel de japon* (Japanese paper) is then glued to the framework. Knowledge of geometry is very helpful in making parul.

- History of Angeles Lanterns
- Parts of A Lantern
- Conceptualization of Design
- Drawing of Pattern
- Cutting the Pattern
- Measuring the Bamboo for the Frame
- Cutting the Bamboo
- Assembling
- Transfer the Pattern to the Japanese Paper/Tracing Paper
- Cutting the Design



Angeles City Tourism Office

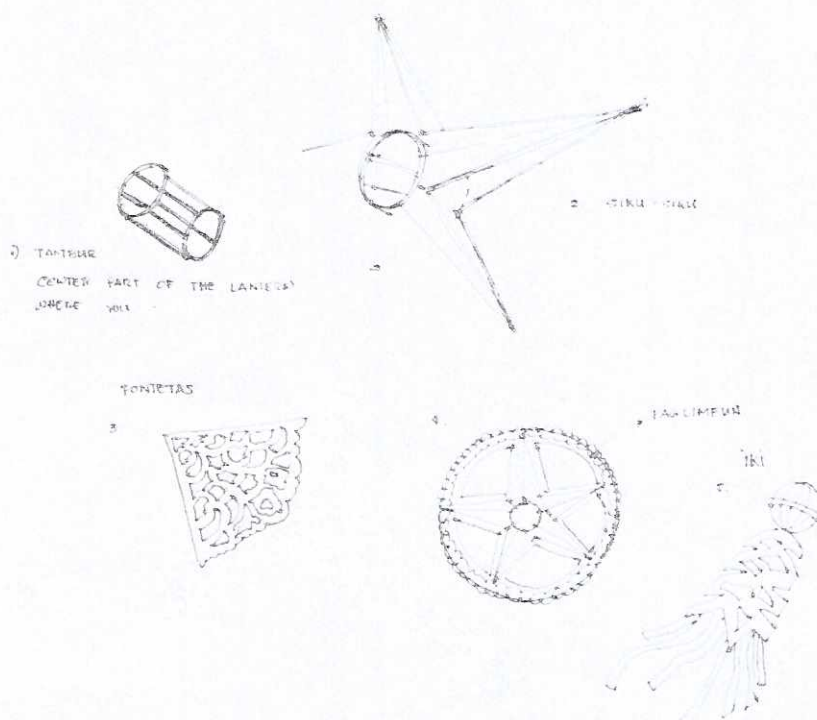
1/F Angeles City Library and Information Center Bldg. Sto Entierro St.
Angeles City Heritage Zone, Pampanga
2/F Angeles City Hall, Brgy. Pulung Maragul, Angeles City 2009 Philippines
Email Address: angelescitytourismoffice@gmail.com
* Mobile: (+63) 977 377 1585



- Cutting the Ruffles
- Paste to Frame
- Putting Electrical Wires and Lights
- Going into the Lantern Business
- Future of Lantern Making

PARTS OF THE ANGELES TRADITIONAL PARUL

- 1) Tambor – the central part of the parul where the siku-siku are attached
- 2) Siku- siku – the pointed part of the parul, they are named after the elbow. The siku-siku of a traditional parul may be 5 to 7 points
- 3) Palimbun – the circle that surrounds the parul
- 4) Puntetas – the decorative fan-like cut-out paper in between the siku-siku
- 5) Iki - two tassel “tail” are attached to the star lantern connoting perhaps, the Star of Bethlehem was a comet. Regardless of astrological fact, the “tail” on the *parul* is a beautiful embellishment.





Republic of the Philippines
City of Angeles
17th SANGGUNIANG PANLUNGSOD

Ordinance No. 405, Series of 2017
(PO-936-08-16)

AN ORDINANCE DECLARING "SIZZLING SISIG" AS AN INTANGIBLE CULTURAL HERITAGE OF ANGELES CITY AND ESTABLISHING SYSTEMS AND POLICIES IN SAFEGUARDING THE ORIGINAL RECIPE OF "SIZZLING SISIG", PROVIDING FOR MECHANISMS OF IMPLEMENTATION, AND FOR OTHER RELATED PURPOSES

(Introduced by Councilor Amos B. Rivera)

WHEREAS, Article XIV of the Philippine Constitution Section 16 states "All the country's artistic and historic wealth constitutes the cultural treasure of the nation and shall be under the protection of the State which may regulate its disposition."

WHEREAS, Republic Act No. 7160, Section 16 asserts "...Within their respective territorial jurisdiction, local government units shall ensure and support, among other things, the preservation and enrichment of culture. xxx."

WHEREAS, Republic Act No. 10066 Section 16 directs local government units to document traditional and contemporary arts and crafts, including their processes and makers, and sustain the sources of their raw materials. Local government units shall encourage and sustain traditional arts and crafts as active and viable sources of income for the community.

WHEREAS, Republic Act No. 10066 Section 33 provides that the local government units are encouraged to incorporate programs and budgets for the conservation and preservation of cultural property in their environmental, educational and cultural activities

NOW, THEREFORE, Be it Ordained by the Sangguniang Panlungsod in session assembled that:

SECTION 1. SHORT TITLE. This Ordinance shall be known, referred to and cited as the "SISIG BABI "AS AN INTANGIBLE HERITAGE OF ANGELES".

SECTION 2. DECLARATION OF POLICY. The city government hereby reiterates the State policy that "every local government unit shall exercise the power expressly granted, those necessarily implied therefrom, as well as powers necessary, appropriate, or incidental for its efficient and effective governance, and those which are essential to the promotion of the general welfare" (Section 16, RA 7160), and also hereby reiterates other relevant policies:

(a) Article XIV of the Philippine Constitution with the following salient provisions:

"Section 14. The State shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression."

"Section 18 (1) The State shall ensure equal access to cultural opportunities through the educational system, public or private cultural entities, scholarships, grants and other incentives, and community cultural centers, and other public venues. (2) The State shall encourage and support researches and studies on the arts and culture."

(b) The salient provisions United Nations Convention for Safeguarding of the Intangible Cultural Heritage (ICH) of 2003

(c) Republic Act No. 10066: An Act Providing For The Protection And Conservation Of The National Cultural Heritage, Strengthening The National Commission For Culture And The Arts (NCCA) And Its Affiliated Cultural Agencies, And For Other Purposes.

"Section 16. The Commission, the Department of Trade and Industry, the Department of Tourism and other government agencies involved directly or indirectly in the production of goods shall assist the local government units in protecting their traditional and contemporary arts and crafts, making them viable for current and future markets, with a view to encouraging and promoting the unique heritage and identities of said communities.

"The local government unit concerned shall submit an annual inventory of these documentations to the Commission, which will be included in the Philippine Registry of Cultural Property, as established in Section 14 of this Act."

"Section 34. Training Programs. The Commission, in coordination with the appropriate cultural agencies, shall provide general training programs on conservation to the local government units which have established cultural heritage programs and projects in their localities.

(d) RA 7160, Section 458 (a) (5) (xxvii). "Establish a city council whose purpose is the promotion of culture and the arts, coordinate with government agencies and non-governmental organizations and, subject to the availability of funds, appropriate funds for the support and development of the same."

SECTION 3. DEFINITION OF TERMS

(a) "Intangible cultural heritage" shall refer to the practices, representations, expressions, knowledge and skills, as well as the instruments, objects and artifacts associated therewith, that communities, groups and individuals recognize as part of their cultural heritage, such as: (1) oral traditions, languages and expressions, (2) performing arts, (3) social practices, rituals and festive events, (4) knowledge and practices concerning nature and the universe; and (5) traditional craftsmanship.

(b) "Intangible cultural property" shall refer to the peoples' learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary for their sustainability.

(c) "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.

- (d) "House of Living Tradition for Sisig" the designated space dedicated to the teaching, research and exhibit display representing the traditions of Kapampangan culinary arts and sciences particularly Sisig that has stemmed from the basic concept that the preparation of food is a heritage and legacy worth preserving. It aims to uphold this culinary heritage by passing on traditional knowledge to future generations.

SECTION 4. HISTORY OF SISIG

SISIG has always been a part of Kapampangan culinary history. It may have been as old as the history of the Kapampangan nation itself. In 1732, Spanish friar Diego Bergaño recorded the existence of SISIG in his *Vocabulario de la Lengua Pampanga*. At that time, SISIG was a kind of salad with a spicy vinegar dressing or any sour snack that included unripe mangoes or guavas. Hence the term MAN'YISIG 'to snack on something sour.' It was a delicacy once reserved for expectant mothers. It has always been difficult for pregnant women to keep down much needed nourishment in the first trimester of their pregnancy. SISIG, being sour, was believed to fight morning sickness and nausea that accompanies pregnancy. SISIG BABÍ 'pork sisig' was originally made of boiled pig's ears and tail mixed with onions and dressed in spicy vinegar. It was believed that the cartilage in the pig's ears and tail aid in the bone development of the child in the mother's womb.

SISIG is not limited to pork or meat however. There is SISIG MANIBALANG KAPAYÁ, half ripe papayas dressed in sweet and spicy vinegar. SISIG PUSUNG SAGIN or boiled banana heart dressed in garlic, vinegar, onions and dried shrimps; SISIG APALIÁ, raw bitter gourd with shallots, fish sauce, pepper and vinegar. There is also SISIG BANGUS, steamed milkfish that has been deboned, shredded, and mixed with chopped red onion, KALAMUNDING (*Citrofortunella mitis*) juice, soy sauce and chili peppers; SISIG ÉMA, a specialty of Sasmuan, is made of steamed crab meat and crab fat with chopped onions, ASLAM SASA 'nipa palm vinegar,' salt and pepper; SISIG TALABA, a specialty of Masantol, is made with raw oysters, ginger, onions, salt, pepper and ASLAM SASA 'nipa palm vinegar.'

Although SISIG was still very much a dish for expectant mothers in many Kapampangan homes until the early 1980s, something happened in Angeles City in the late 1960s that changed the history of SISIG forever. It was in Angeles City that SISIG was first served as *pulutan*, the snack that accompanies alcoholic drinks.

According to many old timers, it was in the late 1960s that dancing halls, locally known as *cabaret*, began appearing on Henson Street. Enterprising ambulant vendors on wooden carts began selling barbecue at night to regular customers. Most of them were concentrated on the vacant lot on Burgos Street that was sandwiched between Henson Street and Rizal Street and near the dancing hall on San Francisco Street in what is now known as Barangay Agapito del Rosario.

People still debate as to which group first served SISIG as *pulutan*, although many point out that it has to be one of the ambulant vendors on Burgos Street. According to the most popular story, two young men were bragging that they left their pregnant wives at home so that they can have a good time drinking and going to dancing halls like teenagers. One of the vendors, a woman, sympathized with the poor wives left at home and so decided to prick the young men's conscience without offending them. She served them SISIG. Being newly wed, the young men were not familiar with the dish or its cultural significance. They thought it was a new kind of *pulutan*. They liked it and ordered some more. That is how SISIG became a popular dish at Burgos Street among the regulars even if it was not on the menu.

At that time, the ambulant vendors at Burgos Street made SISIG by simply mixing in whatever they had on the grill. Usually it was BALUGBUG BABÍ 'pig's ears,' BALUNBALUNAN 'chicken gizzard,' PUSU 'chicken heart,' PALDEWUT 'chicken tail'

and ATÉ MANUK "chicken liver." The regulars called these "spare parts," hence "barbekyung spare parts." The vendors sliced these "spare parts" after grilling and mixed them with sliced onions, red chili peppers, black pepper, salt and souring it with KALAMUNDING juice. The vendors called it SISIG BARBEKYU while the regulars jokingly called it SISIG SPARE PARTS. But most people simply called it SISIG. Later, the vendors there called it SISIG MATUA "old style sisig" when the new form that was made up of chopped grilled pig's cheeks and onions became more popular.

It was said that a huge fire broke out at the railroad crossing when a train collided with a North bound passenger bus in the late 1960s or early 1970s. The houses by the railroad on Galicano Valdez Street perpendicular to Henson Street were razed to the ground. When the debris was cleared, stalls were built and rented out. These became drinking places that sold barbecue as *pulutan*. The area was simply called Crossing, after the railroad crossing at its corner.

Bapang Kadok (Ricardo Dimio) of Barangay Agapito del Rosario was said to be the first to serve SISIG at Crossing. He was the owner of the first stall and rented out electricity to the other stalls since he alone had a *contador* "electric meter" among all the stalls there at that time. According to the story, Bapang Kadok's regular customers were the livestock dealers from Pangasinan and Ilocos who, after selling all their merchandise in Manila, often stopped over at Angeles to have a good time before heading back to their provinces in the North. They were said to always complain that the only *pulutan* available in Angeles is BABĪ "pork." They missed their *kilawen* or raw goat meat in spicy vinegar, which they believed was an aphrodisiac. Bapang Kadok convinced them that he has a pork dish that would make them forget their *kilawen*. He served them SISIG BABĪ, which in his version was made of crunchy BALUGBUG BABĪ "pig's ears" which he grilled and chopped, ATÉ MANUK "chicken liver" likewise grilled and chopped, chopped shallots, red chili peppers, black pepper, salt, KALAMUNDING juice and a shot of *gmebra*. It became a hit with the Ilocano and Pangasinan merchants. Soon, even insurance agents from Manila were asking for Bapang Kadok's SISIG BABĪ or simply SISIG. It was only sometime that the curious locals began to wonder why Bapang Kadok's stall was always full and discovered his SISIG. Unfortunately, Bapang Kadok met an untimely death in the mid-1970s. It was Aling Lucing (Lucia Lagman Cunanan) in the next stall that absorbed Bapang Kadok's existing clientele with her own version of SISIG.

With Aling Lucing, SISIG would again undergo a transformation in Angeles City in the mid-1970s. Instead of the usual BALUGBUG BABĪ "pig's ears," Aling Lucing decided to use the meatier BALINGIT BABĪ "pig's cheeks" and therefore create more servings and quickly meet the rising demand for the dish. At that time, SISIG was simply served in saucers. According to their story, Aling Lucing would obtain for free the discarded pig's head at the abattoir in the former US Airforce Base at Clark. She would grill the pig's cheeks, chopped them, add grilled chicken liver which she then crushed, add chopped onions which is milder than shallots and mix all of these in KALAMUNDING juice, salt and pepper. By the late 1970s, Aling Lucing's version of SISIG would become the only version known to most Angeleños.

SISIG would once again be reinvented and undergo its final cultural transformation in Angeles City in the late 1970s. It was Benedicto Pamintuan, the brother of Mayor Edgardo Pamintuan, who first thought of serving SISIG as a family dish instead of just as a *pulutan*. Using the SISIG version popularized by Aling Lucing, which is primarily made of BALINGIT BABĪ "pig's cheeks" instead of BALUGBUG BABĪ "pig's ears," Pamintuan decided to serve this for the first time on a sizzling plate that he borrowed from his mom's restaurant in Manila. He called this sizzling version, SISIG BENEDICT. He first served this at his restaurant at the Sugay's residence on Lakandulâ Street. Later he moved his restaurant on Miranda Street to where the Imerex Hotel now stands. Benedicto's mom, Lilia D. Pamintuan, introduced this sizzling version of SISIG at her restaurant in Sta. Mesa, Manila.

in 1980. At the same time, Dan Tayag, another Angeleno, also began serving SISIG on a sizzling plate at the Trellis Restaurant in Diliman, Quezon City.

Not to be outdone, Aling Lucing also began serving her SISIG on a sizzling plate at her place in Crossing and simply called it SIZZLING SISIG. Being strategically placed at the crossroads of many travellers coming to and from Angeles City, Aling Lucing's SIZZLING SISIG became popularly known even outside the city. Rumor has it that Bongbong Marcos, if not President Marcos himself, was her patron. Legend has it that she would be whisked to the presidential palace in Malacañang where she would cook SISIG exclusively for Marcos' guests. Aling Lucing undoubtedly became one of Angeles City's icons because of the popularity of her SIZZLING SISIG. Catering to a wide range of clientele for more than two decades, Aling Lucing outshone and outlasted many of her local competitors and became the undisputed "Sisig Queen." Yet throughout her "reign" the ambulant barbecue vendors at Burgos continued to sell their off-the-menu SISIG MATUA made of pig's ears and "spare parts" side by side with the new style SIZZLING SISIG until the late 1990s. Mila's Tokwa't Baboy which began in 1989 in Barangay Santo Domingo also continue to serve the old style "original" SISIG, which in their version is simply sliced boiled BALUGBUG BABI "pig's ears" in spicy vinegar and their own version of SIZZLING SISIG which is made of deep fried and crunchy BUNTUK BABI "pig's head" mixed with mild green onions without chicken liver. Although, Aping Mila (Milagros Gomez) of Mila's Tokwa't Baboy, did not earn the title "Sisig Queen," she is a rising star in her own right and her two versions of SISIG already has a strong fan base that includes a number of famous national celebrities.

SECTION 5. ORIGINAL RECIPE OF AUTHENTIC SIZZLING SISIG

This recipe of Sizzling Sisig is the basic original formula and method that conforms to standard Kapampangan taste as the best representation of the community and recognized as part of the Angeleno's cultural heritage. It is made from boiled then grilled chopped pig's ears or cheeks, together with chopped onions or shallots, red hot chili peppers, vinegar and or kalamunding juice, salt & pepper. minced grilled chicken liver is optional.

This is then served on a hot iron plate to make it sizzle.

SECTION 6. DECLARATION OF "SIZZLING SISIG" AS AN INTANGIBLE CULTURAL HERITAGE. It is hereby declared that "Sizzling Sisig" is an intangible cultural heritage of the City of Angeles and as such, the city government shall ensure for the safeguarding thereof.

SECTION 7. SAFEGUARDING "SIZZLING SISIG" AS AN INTANGIBLE CULTURAL HERITAGE. It is hereby ordained that in order to ensure the safeguarding, developing and promotion of SIZZLING SISIG as an intangible cultural heritage of the City of Angeles, the city government shall endeavor to:

- (a) Adopt a general policy as articulated hereof, aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programs of the city government;
- (b) Designate or establish a competent multi-sectoral and inter-agency body, as ordained hereof, for the safeguarding of the intangible cultural heritage;
- (c) Foster, as far as practicable, scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage.

- (d) Adopt appropriate legal framework, technical, administrative and financial measures aimed at:
 - i. Fostering the creation or strengthening of institutions for training in the management of the Sizzling Sisig as an intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof such as but not limited to Sisig Festival/Sisig Fiesta,
 - ii. Ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage,
 - iii. Establishing documentation for the intangible cultural heritage and facilitating access to them.
- (e) Ensure recognition of, respect for, and enhancement of the intangible cultural heritage in the entire city, in particular through:
 - i. Educational, awareness-raising and information programs, aimed at the general public, in particular young people,
 - ii. Specific educational and training programs within the communities and groups concerned,
 - iii. Capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research, and
 - iv. Non-formal means of transmitting knowledge.
- (f) Keep the public informed of the danger threatening such heritage, and of the activities carried out in pursuance of the spirit and intent of this Ordinance;
- (g) Promote education for the protection of natural space and places of memory whose existence is necessary for expressing this intangible cultural heritage

SECTION 8. IMPLEMENTING GUIDELINES AND MECHANISMS. The following guidelines and mechanisms shall govern the effective and efficient implementation of the letters and intent of this Ordinance for the safeguarding of "Sizzling Sisig" as an intangible cultural heritage of the City of Angeles

- a) At any time and in whatever circumstance "Sizzling Sisig", as an intangible cultural heritage of the city shall be respected, preserved, promoted, safeguarded and showcased based on its original purposes and or for local tourism purposes.
- b) While preserving and protecting the objective of "Sizzling Sisig" as an intangible cultural heritage, the city government shall also encourage efforts that would evolve it in accordance with the changing rhythm, fashion and influences of society.
- c) For purposes of safeguarding, preserving and promoting "Sizzling Sisig" as an intangible cultural heritage of the City of Angeles, it is hereby obtained that the Second Floor of the Museo ning Angeles, owned by the city government, is hereby designated, declared and authorized to be the city's "House of Living Tradition for Sisig", as one among the other uses of the said edifice. For purposes of this Ordinance, the use of the said space or place shall be without charge when used for the safeguarding of "Sizzling Sisig" as declared hereof.

- d) The city government, through the Angeles City Tourism Office and or the in coordination with the local offices of the Department of Education, private schools, non-government organizations, and the National Commission for Culture and the Arts (NCCA) per Section 34 of RA 10006 (Providing for the Protection and Conservation of the National Cultural Heritage, Strengthening the National Commission for Culture and the Arts (NCCA) and its Affiliated Cultural Agencies, and for Other Purposes), shall be endeavor to fund and undertake relevant researches for the historical documentation, preservation, protection, enhancement and transmission of "Sizzling Sisig" as an intangible cultural heritage of the City of Angeles
- e) Angeles City Tourism Office shall ensure the proper documentation and recording through various media of the intangible cultural heritage as well as the identification, inventory, profiling, updating and maintenance of database of all processes and makers of "Sizzling Sisig" in each of the barangays of the City of Angeles.
- f) All culinary schools and other institutions offering culinary courses in Angeles City, both public and private, are required to teach and train their students in traditional Kapampangan cuisines of which the original recipe of sizzling Sisig shall be included
- g) All high schools particularly Grade 10 shall apportion one day in each school year to teach and train their students in cooking Sizzling Sisig using the original recipe as described in Section 5 of this Ordinance
- h) All restaurants, eateries, carinderias or any establishment serving Sisig in Angeles City must put in note in their menu if the Sisig they serve is "novo" or "fusion". It is unlawful to declare "original" if the recipe is not in accordance to Section 5 of this ordinance
- i) Each makers of "Sizzling Sisig" in every barangay is hereby designated as the holding organization of the intangible cultural heritage declared herein. A holding organization is one which can comprehend, preserve, evolve or transmit the arts or functions of "Sizzling Sisig" as an intangible cultural heritage. The Angeles City Tourism Office shall provide for inheritance training for new makers of "Sizzling Sisig" in each barangay, to ensure that the intangible cultural heritage is systematically handed over to new generation among the youth
- j) There shall be an Annual Sisig Festival Sisig Fiesta in the City of Angeles every last week of April to showcase the unique intangible cultural heritage which shall involve school-based and community-based makers of "Sizzling Sisig" which shall be spearheaded by the Angeles City Tourism Office and or the Culture and Arts Council of Angeles

SECTION 9. IMPLEMENTING AGENCY The Angeles City Tourism Office (ACTO), through its Heritage and Culture Officer shall be responsible in.

- a) providing coordinative, secretarial, clerical, custodial and other logistical services in furtherance of the intent and full implementation of this Ordinance.
- b) crafting of the annual programs, projects and activities mandated hereof, annual estimate of expenses, and in designing a master plan for the promotion, preservation, transmission, and safeguarding of "Sizzling Sisig" as envisioned hereof.

SECTION 10. APPROPRIATIONS - A budget of at least One Million Pesos (Php1,000,000.00) from the General Fund of the City shall be appropriated annually under the Angeles City Tourism Office Office of the Mayor for the implementation of this program. Such budget may be increased or augmented as necessary, subject to an appropriation ordinance.

SECTION 11. GRANT OF AUTHORITY TO THE LOCAL CHIEF EXECUTIVE TO ENTER INTO AGREEMENT

In furtherance of the purpose and intent hereof, the Local Chief Executive is hereby granted authority to enter into agreement with national government agencies, the private sector, non-government organizations or other entities in relation to financing of programs and projects to be implemented by the local government unit on trainings and other programs related to the promotion, preservation or safeguarding of "Sizzling Sisig", subject to ratification by the Sangguniang Panlungsod.

SECTION 12. REPEALING CLAUSE

All ordinances, rules and regulations, other issuances, or parts thereof that are consistent with any or all of the provisions of this Ordinance are hereby amended, repeated or modified accordingly.

SECTION 13. SEPARABILITY CLAUSE

This Ordinance and its provisions are hereby deemed separable. If for any reason parts or provisions hereof is declared unconstitutional, *ultra vires* or inconsistent with law by a competent authority, any other parts or provisions not affected thereby shall remain valid, in force and effect unless otherwise repealed, modified or amended accordingly.

SECTION 14. EFFECTIVITY

This Ordinance shall take effect on the date of approval or enactment and shall remain in force until they are amended or repealed.

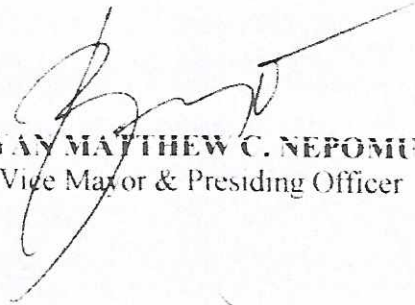
Sponsored by Councilors **Amos B. Rivera** and **Edgardo D. Pamintuan, Jr.**
Seconded by Councilor **Joseph G. Ponce**

UNANIMOUSLY APPROVED by the Members Present during approval: Councilors Jericho G. Aguas, Edgardo D. Pamintuan, Jr., Carmelo G. Lazatin, Jr., Alexander P. Indiongco, Joseph Alfie T. Bonifacio, Joseph G. Ponce, Jesus S. Sangil, Amos B. Rivera, Jae Vincent T. Flores and Carlito M. Ganzon during Regular Session No. 05 held on February 21, 2017.

Approved by His Honor, the City Mayor on MARCH 3, 2017

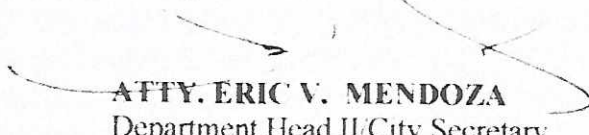
APPROVED:


EDGARDO D. PAMINTUAN
City Mayor


ATTY. BRYAN MATTHEW C. NEPOMUCENO
City Vice Mayor & Presiding Officer

ATTESTED:


LEONARDO KIRK I. GALANZA
Executive Assistant V


ATTY. ERIC V. MENDOZA
Department Head II/City Secretary



Republic of the Philippines
City of Angeles
17th SANGGUNIANG PANLUNGSOD

Ordinance No. 417, Series of 2017
(PO-935-08-16)

AN ORDINANCE DECLARING "ANGELES TRADITIONAL PARUL" AND "LUBENAS NING PASKU" AS INTANGIBLE CULTURAL HERITAGE OF ANGELES CITY AND ESTABLISHING SYSTEMS AND POLICIES IN SAFEGUARDING, PROVIDING FOR MECHANISMS OF IMPLEMENTATION, AND FOR OTHER RELATED PURPOSES

(Introduced by Councilor Amos B. Rivera)

WHEREAS, Article XIV of the Philippine Constitution Section 16 states "All the country's artistic and historic wealth constitutes the cultural treasure of the nation and shall be under the protection of the State which may regulate its disposition."

WHEREAS, Republic Act No. 7160, Section 16 asserts "... Within their respective territorial jurisdiction, local government units shall ensure and support, among other things, the preservation and enrichment of culture, xxx."

WHEREAS, Republic Act No. 10066 Section 16 directs local government units to document traditional and contemporary arts and crafts, including their processes and makers, and sustain the sources of their raw materials. Local government units shall encourage and sustain traditional arts and crafts as active and viable sources of income for the community.

WHEREAS, Republic Act No. 10066 Section 33 provides that the local government units are encourage to incorporate programs and budgets for the conservation and preservation of cultural property in their environmental, educational and cultural activities.

WHEREAS, according to Mariano D. Henson in his book the Town of Angeles (1948), the custom known as "lubenas" began in the year 1830 in this town using lanterns and cross made of paper on bamboo frames.

NOW THEREFORE, be it ordained by the Sangguniang Panlungsod of Angeles City in session assembled that:

SECTION 1. SHORT TITLE. This Ordinance shall be known, referred to and cited as the "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" AS INTANGIBLE HERITAGE OF ANGELES.

SECTION 2. DECLARATION OF POLICY. The city government hereby reiterates the State policy that "[e]very] local government unit shall exercise the power expressly granted, those necessarily implied therefrom, as well as powers necessary, appropriate, or incidental for its efficient and effective governance, and those which are essential to the promotion of the general welfare" (Section 16, RA 7160), and also hereby reiterates other relevant policies:

(a) Article XIV of the Philippine Constitution with the following salient provisions:

"Section 14. The State shall foster the preservation, enrichment, and dynamic evolution of a Filipino national culture based on the principle of unity in diversity in a climate of free artistic and intellectual expression"

"Section 18 (1) The State shall ensure equal access to cultural opportunities through the education system, public or private cultural entities, scholarships, grants and other incentives, and community cultural centers, and other public venues. (2) The State shall encourage and support researches and studies on the arts and culture."

(b) The salient provisions United Nations Convention for Safeguarding of the Intangible Cultural Heritage (ICH) of 2003

- (c) Republic Act No. 10066, An Act Providing For The Protection And Conservation Of The National Cultural Heritage, Strengthening The National Commission For Culture And The Arts (NCCA) And Its Affiliated Cultural Agencies, And For Other Purposes:

"Section 16. The Commission, the Department of Trade and Industry, the Department of Tourism and other government agencies involved directly or indirectly in the production of goods shall assist the local government units in protecting their traditional and contemporary arts and crafts, making them viable for current and future markets, with a view to encouraging and promoting the unique heritage and identities of said communities.

"The local government unit concerned shall submit an annual inventory of these documentations to the commission, which will be included in the Philippine Registry of Cultural Property, as established in Section 14 of this Act."

"Section 34. Training Programs – The Commission, in coordination with the appropriate cultural agencies, shall provide general training programs on conservation to the local government units which have established cultural heritage programs and projects in their localities

- (d) RA 7160, Section 458 (a) (5) (xvi), "Establish a City council whose purpose is the promotion of culture and the arts, coordinate with government agencies and non-governmental organizations and, subject to the availability of funds, appropriate funds for the support and development of the same."

SECTION 3. DEFINITION OF TERMS.

- (a) "Angeles Traditional Parul" shall refer to lanterns made of bamboo frames and intricately cut-out lacey patterns from fine paper, the base color is white with a minor touch of accent colors depending on the motif of the parish or patron saint
- (b) "Intangible cultural heritage" shall refer to the practices, representations, expressions, knowledge and skills, as well as the instruments, objects and artifacts associated therewith, that communities, groups and individuals recognize as part of their cultural heritage, such as: (1) oral tradition, languages and expressions, (2) performing arts, (3) social practices, rituals and festive events, (4) knowledge and practices concerning nature and the universe, and (5) traditional craftsmanship.
- (a) "Intangible cultural property" shall refer to the peoples' learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary for their sustainability.
- (b) "School of Living Tradition for "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" the designated space dedicated to the teaching and exhibit display
- (c) "Lubenas" is a kapampangan term which was derived from Spanish terms "*luz*" and "*novena*", has been referred to as the nine-day of prayer-worship procession observed prior to the birth of Jesus on Christmas Day. The procession is led by a cross and 12 parul (lanterns), followed by the community's patron saint and then symbolic figures of the *lubenas*' intentions (such as fish for prosperity, dove for peace, lamb for sacrifice, etc.), all accompanied by the solemn chanting, guitar-strumming and a distinct drum-beating, as witnessed by the residents of the community all lined up along the path of the procession

- (d) "Safeguarding" means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage.

SECTION 4. HISTORY OF ANGELES TRADITIONAL PARUL AND LUBENAS NING PASKU

According to Mariano D. Henson in his book the Town of Angeles (1948), Lubenas and the use of parul was practiced in Angeles since the year 1830 when the town first celebrated the La Naval fiesta. But this Asian practice of lighting paper lanterns for religious festivals in Pampanga probably originated in Bacolor, site of the first La Naval celebrations in Pampanga. The town of Angeles initially was only a barrio of San Fernando, likewise San Fernando from the town of Bacolor. The assumption being that such practice was handed down from Bacolor to San Fernando to Angeles. But it is only in Angeles that a specific date for the tradition was documented.

Lubenas refers to nine days of preparation before the celebration of Christmas. It comes from the root word "luz" meaning light; and "novena" nine evenings before Christmas, from December 16, in time for commencement of the *simbang bengi*, a *limbung* was held in every barrio of Angeles. It culminated on December 24 when residents of all barrios gathered in the *Pisambang Maragul* for the final lubenas procession before the start of the Christmas eve mass called *Misang Maitinez*. A procession is a device used by the Catholic church to invite the people into the church to hear the mass. The faithful goes around the barrio streets, the people are attracted by the social activity and follows. The *lubenas* is actually an invitation for the community to join the *Simbang Bengi*.

The Lubenas, as with other processions, participants carry lighted candles as they walked along the procession route. To prevent the December breeze from putting out the candles' flame, pieces of paper or cardboard were used as shield. Over time, with artistic Kapampangans have made these paper coverings bigger and more intricate in design, leading to the emergence of the *parul* (paper lanterns).

At the head of the procession is a lantern in the shape of a Latin cross *Ing Cruz* (the cross) symbolizes or reminds us of the suffering & death of our Lord Jesus. The cross is the first in the procession which means that in all these Jesus is given the topmost importance. Behind it is another lantern *Ing Simbulu* (the symbolic theme) may be in the shape of a fish with movable fins, mouth and tail; it is a symbol for prosperity, or dove for peace or lamb for humility, sacrifice or anything that stands as symbol of the barangays intention for the novena. Next, are the star lanterns *Ding Parul*, a row of ten to twelve *parul* on both sides to signify the twelve apostles of Jesus. The star lantern has 5 to 8 *siko-siko* (pointed sides of the star), a ring surrounding the star, and a pair of tangling tails, mounted on bamboo poles. It is illuminated from within, either by candlelight or from electricity powered by a generator, nowadays, battery powered LED lights are used.

After the line-up of lanterns, next is the *Ing Patrin in a andas* (shoulder-borne carriage) or *carroza* (wheeled carriage) bearing the patron saint's image. The image of these saints serve as a reminder of our faith in God. They were declared saints because of their unwavering trust in God and they are our role models of humility and good works. Lastly, is a solitary star lantern or *Ing Pekatalwing Parul* that is larger than the rest. This symbolizes the star of Bethlehem reminding us when Jesus was born. Marching behind are *Ding Magkanta* (the choir), solemnly chanting "Dios te Salve" with the accompaniment of a lone guitarist or brass band.

From December 16 to December 24, the town's barangays hold simultaneous lantern processions in their respective areas. Such tradition has been sustained over the years although the number of participating barangays has dwindled.

SECTION 5. ORIGINAL DESCRIPTION & MATERIALS OF ANGELES TRADITIONAL PARUL

The lanterns of Angeles remain much the same way as they were described by Mariano D. Henson in his book *The Town of Angeles* (1948): the Angeles *parul* is made from paper on a bamboo frame. Traditionally all-white *papel de hapon* or tracing paper is used. Cut-out dainty lacey patterns made from *palara* (usually silver or gold but other colors may be used depending on the color motif of the patron saint of the barrio) and two dangling paper cut-out tails.

SECTION 6. DECLARATION OF "ANGELES TRADITIONAL PARUL" AND "LUBENAS NING PASKU" AS INTANGIBLE CULTURAL HERITAGE.

It is hereby declared that "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" are intangible cultural heritage of Angeles City and as such, the city government shall ensure for the safeguarding thereof.

SECTION 7. SAFEGUARDING "ANGELES TRADITIONAL PARUL" AND "LUBENAS NING PASKU" AS INTAGIBLE CULTURAL HERITAGE OF ANGELES CITY.

It is hereby ordained that in order to ensure the safeguarding, developing and promotion of "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" as an intangible cultural heritage of Angeles City, the city government shall endeavor to:

- (a) Adopt a general policy as articulated hereof, aimed at promoting the function of the intangible cultural heritage in society, and at integrating the safeguarding of such heritage into planning programs of the city government,
- (b) Designate or establish a competent multi-sectoral and inter-agency body, as ordained hereof, for the safeguarding of this intangible cultural heritage, such as but not limited to the Angeles City Tourism Office (ACTO), the Holy Rosary Parish Pastoral Council, Culture and Arts Council of Angeles (CACA), the Kuliati Foundation Inc. and the various barangays,
- (c) Foster, as far as practicable, scientific, technical and artistic studies, as well as research methodologies, with a view to effective safeguarding of the intangible cultural heritage, keep a cultural information database, samples of works shall be catalogued and photographed, work methods and tools shall likewise be documented
- (d) Adopt appropriate legal framework, technical, administrative and financial measures aimed at:
 - i. Fostering the creation or strengthening of institutions for training in the management of the ANGELES TRADITIONAL PARUL as an intangible cultural heritage and the transmission of such heritage through forums and spaces intended for the performance or expression thereof such as but not limited to LUBENAS NING PASKU.
 - ii. Ensuring access to the intangible cultural heritage while respecting customary practices governing access to specific aspects of such heritage.
 - iii. Establishing documentation for the intangible cultural heritage and facilitating access to them.
- (e) Ensure recognition of, respect of, and enhancement of the intangible cultural heritage in the entire city, in particular through:
 - i. Educational, awareness-raising and information programs, aimed at the general public, in particular young people;

- ii. Specific educational and training programs within the communities and groups concerned.
 - a. Inclusion of parul-making skills in the curriculum of public and private high school in Angeles City.
 - b. Annual parul-making skills training available to the barangays
 - iii. Capacity-building activities for the safeguarding of the intangible cultural heritage, in particular management and scientific research; and
 - iv. Non-formal means of transmitting knowledge:
- (f) Keep the public informed of the danger threatening the existence of such heritage and of the activities carried out in pursuance of the spirit and intent of the Ordinance;
- (g) Promote education for the protection of natural space and places of memory whose existence is necessary for expressing this intangible cultural heritage.

SECTION 8. IMPLEMENTING GUIDELINES AND MECHANISMS.

The following guidelines and mechanisms shall govern the effective and efficient implementation of the letters and intent of this Ordinance for the safeguarding of "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" as intangible cultural heritage of Angeles City.

- a) At any time and in whatever circumstances "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU", as an intangible cultural heritage of the city shall be respected, preserved, promoted, safeguarded and showcased based on its original purposes and may also to some extent for local tourism purposes;
- b) While preserving and protecting the objective of "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" as an intangible cultural heritage, the city government shall also encourage efforts that would evolve it in accordance with the changing rhythm, fashion and influences of society.
- c) For purpose of safeguarding, preserving and promoting "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" as intangible cultural heritage of Angeles City, it is hereby obtained that a room at the Angeles City Library and Information Center, owned by the city government, is hereby designated, declared and authorized to be the city's "School of Living Tradition for "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU", as one among the other uses of the said edifice. For purpose of this Ordinance, the use of the said space or place shall be without charge when used for the safeguarding of "ANGELES TRADITIONAL PARUL" as declared hereof.
- d) The city government, through the Angeles City Tourism Office and/or the Culture and Arts Council of Angeles in coordination with the local offices of the Department of Education, private schools, non-government organizations, and the National Commission for Culture and the Arts (NCCA) per Section 34 of RA 10006 (Providing for the Protection and Conservation of the National Cultural Heritage, Strengthening the National Commission for Culture and the Arts (NCCA) and its Affiliated Cultural Agencies, and for Other Purposes) shall endeavor to fund and undertake relevant researches for the historical documentation, preservation, protection, enhancement and transmission of "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" as intangible cultural heritage of Angeles City.

- e) Angeles City Tourism Office and or the Culture and Arts Council of Angeles shall ensure the proper documentation and recording through various media of the intangible cultural heritage as well as identification, inventory, profiling, updating and maintenance of database of all processes and makers of "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" in each of the barangays of Angeles City
- f) An annual parul-making skills training program will be made available specially to the marginalized sectors such as unemployed members in barangays, persons with disabilities (PWD), out-of-school youth, woman's organizations
- g) Grade Schools and High Schools in Angeles City, both public and private are required to integrate parul-making skills training in the curriculum; the basics of parul for intermediate elementary and the more intricate designs of parul for junior high school
- h) The following shall be the modules to be used in the skills training of Angeles Traditional Parul Making:
 - Module 1: History of the Angeles Traditional Parul and Parts of the Parul
 - Module 2: Conceptualization of Design, Drawing of Pattern, Cutting the Pattern
 - Module 3: Measuring the Bamboo for the Frame, Cutting the Bamboo, Assembling
 - Module 4: Transfer the Pattern to the Japanese Paper or Tracing Paper, Cutting the Design, Cutting the Ruffles, Paste to Frame
 - Module 5: Electrical connections of the Finished Parul
- i) Each makers of "ANGELES TRADITIONAL PARUL" in every barangay is hereby designated as the holding organization of the intangible cultural heritage declared herein. A holding organization is one which can comprehend, preserve, evolve or transmit the arts or functions of "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" as an intangible cultural heritage. The Angeles City Tourism Office and or the Culture and Arts Council of Angeles shall provide for inheritance training for new makers of "ANGELES TRADITIONAL PARUL" in each barangay, to ensure that the intangible cultural heritage is systematically handed over to new generation among the youth
- j) There shall be an Annual Inter-barangay and Inter-school ANGELES TRADITIONAL PARUL competition. This is envisioned to encourage parul-making and promote enthusiasm among the makers
- k) There shall be an Annual "ING LUBENAS NING PASKU" Celebration in Angeles City to showcase the unique intangible cultural heritage which shall involve community-based makers of "ANGELES TRADITIONAL PARUL" which shall be spearheaded by the Angeles City Tourism Office and/or the Culture and Arts Council of Angeles.
- l) The Angeles City Tourism Office and or the Culture and Arts Council of Angeles shall assume full responsibility for the implementation of the intent and objectives of this Ordinance, including the planning, implementation and evaluation of all programs, projects and activities related hereof, as well as the management and proper disbursement of the "ANGELES TRADITIONAL PARUL and LUBENAS NING PASKU Intangible Cultural Heritage Fund" instituted in the succeeding section hereof.

SECTION 10. ORGANIZATIONAL MECHANISMS

- a) The Angeles City Tourism Office and or the Culture and Arts Council of Angeles shall assume full responsibility for the implementation of the intent and objectives of this Ordinance, including the planning, implementation and evaluation of all programs, projects and activities related hereof, as well as the management and proper disbursement of the funds instituted in the succeeding section hereof.
- b) The Cultural Heritage Officer to be designated by the Local Chief Executive on a concurrent capacity or on a job order status or other staff as may be designated by the local chief executive, shall be responsible in providing coordinative, secretarial, clerical, custodial and other logistical services to the Angeles City Tourism Office and/or the Culture and Arts Council of Angeles in furtherance of the intent and full implementation of this Ordinance. He/She shall assist the said office/council in the crafting of the annual programs, projects and activities mandated hereof, annual estimate of expenses, and in designing a master plan for the promotion, preservation, transmission, and safeguarding including the formation of a team that will be in charge of the skills training of "ANGELES TRADITIONAL PARUL" and "LUBENAS NING PASKU" as envisioned hereof.

SECTION 11. APPROPRIATIONS

It is hereby ordained that the annual appropriation to finance the programs, projects and activities conceptualized in relation to the education and skills training shall be at least One Hundred Thousand Pesos (Php100,000.00) and at least another Three Hundred Thousand Pesos (Php300,000.00) in relation to the ANGELES TRADITIONAL PARUL competition and Annual "ING LUBENAS NING PASKU" Celebration. These shall come from the General Fund of the City, appropriated annually under the Angeles City Tourism Office, Office of the Mayor for the implementation of these programs. Such budget may be increased or augmented as necessary, subject to an appropriation ordinance.

SECTION 12. GRANT OF AUTHORITY TO THE LOCAL CHIEF EXECUTIVE TO ENTER INTO AGREEMENT

In furtherance of the purpose and intent hereof, the Local Chief Executive is hereby granted authority to enter into agreement with national government agencies, the private sector, non-government organizations or other entities in relation to financing of programs and projects to be implemented by the local government unit on trainings and other programs related to the promotion, preservation or safeguarding of "ANGELES TRADITIONAL PARUL", subject to ratification by the Sangguniang Panlungsod.

SECTION 13. REPEALING CLAUSE

All ordinances, rules and regulations, other issuances, or parts thereof that are consistent with any or all of the provisions of this Ordinance are hereby amended, repeated or modified accordingly.

SECTION 14. SEPARABILITY CLAUSE

This Ordinance and its provisions are hereby deemed separable. If for any reason part/s or provision/s hereof is/are declared unconstitutional, *ultra vires* or inconsistent with law by a competent authority, any other part/s or provision/s not affected thereby shall remain valid, in force and effect unless otherwise repealed, modified or amended accordingly.

SECTION 15. EFFECTIVITY. This Ordinance shall take effect fifteen (15) days after its publication in a newspaper of general circulation.


Sponsored by Councilors **Amos B. Rivera, Edgardo D. Pamintuan, Jr., Danilo D. Lacson, Jae Vincent T. Flores** and Joseph G. Ponce

Seconded by Councilors Alexander P. Indiongco, Jericho G. Aguas, Joseph Alfie T. Bonifacio, Jesus S. Sangil and Carmelo G. Lazatin, Jr.

UNANIMOUSLY APPROVED by the Members Present during approval. Councilors Jericho G. Aguas, Edgardo D. Pamintuan, Jr., Carmelo G. Lazatin, Jr., Alexander P. Indiongco, Joseph Alfie T. Bonifacio, Danilo D. Lacson, Joseph G. Ponce, Jesus S. Sangil, Amos B. Rivera and Jae Vincent T. Flores during Regular Session No. 21 held on August 8, 2017.

Approved by His Honor, the City Mayor on Nov. 20, 2017.

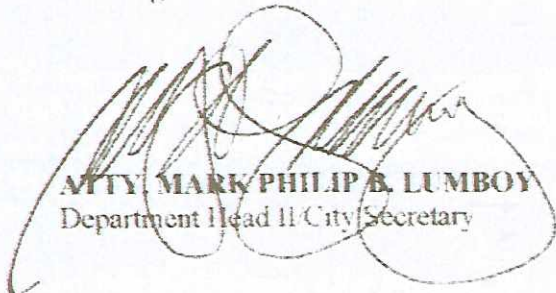
APPROVED:


EDGARDO D. PAMINTUAN
City Mayor


ATTY. BRYAN MATTHEW C. NEPOMUCENO
City Vice Mayor & Presiding Officer

ATTESTED:


LEONARDO KIRK I. GALANZA
Executive Assistant V


ATTY. MARK PHILIP B. LUMBOY
Department Head II / City Secretary