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Development of *Gaynek Ta Cabiga-O* Dance: A Way to Strengthen the *Panaglaga* Culture

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ABSTRACT

"Gaynek ta Cabiga-o" emerges as a creative dance form inspired by the traditional artistry of crafting winnowing baskets, known as "panaglaga ti bigao," deeply embedded in the cultural fabric of the Itneg tribe in Nagsincaaan, Cabugao, Ilocos Sur. This exploratory-sequential approach research blends qualitative insights from interviews and participatory observations with quantitative analysis through validated questionnaires from five participants. Guided by the Communities of Practice (CoP), the study's focal point is to enhance and preserve the Panaglaga Culture by delving into the intricate stages of crafting bigao. This endeavor culminates in the creation of a dance, intricately weaving together traditional movements, such as bamboo cutting (panagpukan) and weaving (panaglaga), into a cultural expression. Key materials integral to panaglaga ti bigao include bamboo, customized knives, leleb, uway, labtang, kulokol, bamboo strips, and residue. The resulting dance undergoes expert evaluation, receiving a "Very Much Acceptable" rating for dance steps and music. In essence, "Gaynek ta Cabiga-o" not only breathes new life into cultural practices but also serves as a testament to the community's commitment to cultural preservation and creative innovation. Recommendations based on these findings pave the way for further cultural enrichment and community engagement.

Keywords: *Culture, indigenous people, panaglaga, creative dance*

INTRODUCTION

The arts, culture, and traditions serve as the identity of people, acting as distinguishing factors within their communities. This diversity is evident in various cultures across different regions. The Ilokanos of Ilocos Sur, particularly in the municipality of Cabugao, exemplify a rich cultural heritage reflected in their customs, lifestyles, and daily practices. Situated in the northern part of the province, Cabugao benefits from abundant bamboo resources, influencing livelihoods and cultural practices.

Individuals' culture shapes who they are. Their actions, beliefs, and worldview are significantly influenced by the common values, traditions, and histories that define their culture. Then, cultural identity includes everything related to oneself, belonging, belief systems, and feelings of self-worth. It is the collection of lifestyles developed by a group of people and passed down from one generation to the next. As mentioned by Rabang & Martinez (2020), good heritage conservation strategies require (a) a better appreciation of the value of heritage assets (both tangible and intangible) and (b) integration of such techniques within the more extensive processes of planning and development of a city or urban area.

The bamboo resources in Cabugao not only serve as a source of revenue but also contribute to the survival of its residents. Bamboo becomes the primary material for crafting everyday items, fostering a mindset and behavior that permeates the entire community. The Local Government Unit (LGU) of Cabugao actively promotes "*kawayan*," or bamboo, leading to the rise of bamboo culture in response to local demand for indigenous furniture, effective promotion, and strong LGU support.

Recognized as the One Town, One Product (OTOP) of Cabugao, bamboo crafts have become a mainstay, celebrated annually through the Rambak Kawayan Festival. This festival showcases the creativity and resourcefulness of the people, featuring agro-industrial fairs and public displays of various handicraft designs. Rooted in folklore beliefs, the festival symbolizes the strength and beauty embodied by the figures of Malakas and Maganda, who originated from the "*Kawayan*."

The "*panaglaga*" is a traditional part of the local culture and livelihood of the residents of Cabugao. Different bamboo handicrafts are being made by the natives in the long run. The locals made a giant winnowing basket (*bigao*) in 2007 during the annual town "*Kawayan Festival*." The giant winnowing basket has an area of 79 square meters and a diameter of 10 meters, which made the mayor decide to enter it in the Guinness Book of World Records—with the passage of time and innovations, bamboo culture lost its exposure, and the market value of bamboo handicrafts declined. Bamboo crafts are currently decreasing in production.

Despite the historical significance of bamboo crafts, their production has dwindled over time, prompting researchers to investigate this decline and revive the "*Panaglaga*" culture. To preserve traditions and strengthen cultural ties, the researchers, in collaboration with the National Commission on Indigenous People, the Nagsincaosan Weavers Association, and the Cabugao Tourism Office, immersed themselves in the stages of creating *bigao*, a prominent bamboo handicraft. This served as the foundation for creating the "*Gaynek ta Cabiga-o*" occupational dance.

This study is grounded in the Communities of Practice Theory, defined by Wenger and Trayner (2015). According to this theory, Communities of Practice (CoP) involve participation and engagement in collective learning within a shared domain of human endeavor. The study utilizes three characteristics derived from the CoP theory:

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the domain, the community, and the practice. Participants share a common interest in bamboo weaving, particularly crafting various bamboo handicrafts, specifically winnowing baskets (*bigao*). The community engages in learning and information-sharing related to different styles in creating winnowing baskets, fostering a shared domain of interest. The practice involves the community developing a shared repertoire of resources, including experiences, knowledge, and tools in the shared practice of bamboo weaving.

In a corollary to this, The Philippine Bamboo Foundation reports extensive bamboo cultivation, with the Tingguians or Itneg tribe actively engaging in bamboo handicrafts in Cabugao. Putri and Prihadi (2019) underscore the layered meanings of bamboo crafts intertwined with socio-cultural and geographic conditions. They serve various purposes, from livelihoods to works of art, adapting to modern consumer demands. The development of bamboo crafts includes modern items such as decorative lamps, plates, containers, baskets, bags, and more.

The study sheds light on the opportunities and difficulties that traditional practices face in the context of globalization. Concern about cultural preservation has spread worldwide as people struggle with the effects of modernization and the intrusion of outside influences. Rapid societal change and technological growth threaten traditional practices, particularly those based on craftsmanship and indigenous knowledge. A growing number of societies across the globe are realizing how important it is to preserve their cultural legacy and how these customs add to the distinctive character and diversity of human civilization. Hence, Agup and Agup (2020) stressed that Ilokano culture primarily motivates students or introduces new concepts. In addition, various elements of culture can be appropriately used, such as language, values, landmarks, crafts, and prominent figures. Ilokano culture can be used for various teaching and learning activities, such as motivation, connection, and emphasis.

The researchers envision that this initiative will contribute to the cultural preservation of Cabugao but also benefit the entire municipality and the Municipal Tourism Office. The town can gain recognition by placing higher value on bamboo handicrafts, further developing a market for *bigao* and other bamboo products. The collaborative efforts with local associations and Indigenous people aim at the continuous development of the community. "*Gaynek ta Cabiga-o*" is a testament to the commitment to cultural revitalization and community progress.

Objectives of the Study

This study aimed to develop *Gaynek Ta Cabiga-O* Dance as a way to strengthen the Panaglaga Culture in Northern Philippines. Specifically, it sought to identify and describe the steps in making *bigao*, to create a dance from the observed procedures in making *bigao*, and to determine the level of acceptability of the developed *Gaynek ta Cabiga-o* dance.

METHODOLOGY

This portion presents the design, population, data gathering procedure, instrument data analysis and ethical considerations of the study.

Research Design

This study utilized a mixed-method Research and Development (R&D) mixed with an Exploratory-Sequential Approach. According to Yulastri et al. (2017) as cited by Cadorna et al. (2023) and Cadorna et al. (2023), the implementation of R&D is an attempt to develop, produce, and validate a production used in learning. The Exploratory-Sequential Approach is sequential and is employed when researchers wish to follow up qualitative findings with quantitative analysis. This two-phase approach is particularly beneficial for researchers interested in developing a new instrument, taxonomy, or treatment protocol (Creswell & Plano Clark, 2011).

Population and Sample

The participants in this study were five craftsmen from the Nagsincaosan Weavers Association in Nagsincaosan, Cagayan, Ilocos Sur. These participants were purposively selected because they were the only identified by their tribal leaders with the longest year of experience, expertise, and techniques in crafting various bamboo handicrafts, including winnowing baskets (*bigao*), and they were willing to participate in the study. Each participant provided their insights into the historical origins and current practices, demonstrating a rich source of information for creating new dance figures and steps. As emphasized by Blease and Kirsch (2016), the cultural activity involves individuals with diverse mentalities, linking beliefs to self-expression and discipline. In addition, Goldbard (2016) also noted that workers and other members of the community who "collaborate to express identities, concerns, and aspirations" through active participation in cultural events are defined by processes and procedures.

Data Gathering

The researchers utilized an unstructured interview guide and participatory observation in identifying and describing, and in creating the steps in making *bigao* dance. A five-point rating scale instrument was also developed by the researchers to determine the level of acceptability of *Gaynek Ta Cabiga-O* dance. It was content validated by three experts.

Before commencing the study, approval was obtained from the Dean of the College of Teacher Education, and permission was secured from the founder of the Nagsincaosan Weavers Association and the barangay leader. Formal permission was

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also sought from the tribal leader of the Indigenous People Tribe of Nagsincaosan, and the National Commission on Indigenous People (NCIP)-Regional Office 1.

Data Analysis

Mean was used to determine the level of acceptability of the developed dance and the interview transcripts were translated into the English language. The results were presented based on the actual narrations of the participants.

RESULTS AND DISCUSSIONS

Steps in Making Bigao

The "Panaglaga ti Bigao" in Nagsincaosan, Cabugao, Ilocos Sur, particularly for the Indigenous People, is a meaningful employment contributing to their daily needs and preserving cultural customs related to bamboo handicrafts.

When the researchers asked the participant the first step of making bigao is cutting of bamboos/*panagpukan*. "*Ti panagpukan, anya ti husto nga tawen diay kawayan ken apay a bolo?*" (In cutting, what is the right age of the bamboo and why bolo?), the participant responded "*diay kalalaingan na a nga kwa, kalalaingan na nga karusan nga natangken, madi mabalin a natangken a lagaen*" (When the bamboo is in good quality to scrape and to be weaved). The researcher back up the question and asked "*diay la medyo naganus, lola?*" (Is it the young bamboo?), the participant uttered "*wen diay nagtitingngaan ti kua, nagtitingngaan ti naganus ken natangken. Kasdiay ti malagami*" (Yes, it is between young and old aged bamboos, that one can be weaved).

On the second process (scraping the bamboo skin/*panagkaros*), the researchers asked again the participant "*apay nga pangato ken pababa diay panagkaros?*" (Why is it that the movement of scraping is in upward and downward motion?), the participant responded, "*Wen a tapno adda ti maalana nga kua, tapno dardaras, dikad ikastamon, adda makarusam sa ipababam adda manen. Kasdiay ti pamay-am no kua.*" (Yes, to scrape well the bamboo faster, you need to scrape it upward and downward motion). The researchers followed up the question "*tapno nadardaras ken nalamlamuyot?*" (To scrape it faster and smoother?) the participant answered "*Wen*" (Yes).

In the third process (natural dyeing/*panaglanat*), the researchers asked the participant, "*tas diay panaglanat lola kasano?*" (how about the natural dyeing?) "*Apay a susuobam, lola, imbes nga awan ti kulayna lattan?*" (Why are you doing the *panaglanat* instead of making it colorless only?), the participant answered "*haan a nga mabalin a no adda agpalaga ti adda design-na. Deta adda ngisitna a design*". (It is not possible, if someone will ask a weaved handicraft that has design, the natural dye will serve as the design). The researcher added "*apay nga haan kasla diay dadduma diay sabali nga ili nga adda ti kulay kulayna, lola?*" (Why is it that your works are not like the weaved handicrafts of other municipalities, which have different colors?). The

participant responded *“koloran da met diay asilang, kulayan da met ti dyobos diay nailuto da dakami ket saan.”* (The other municipalities color it with cooked Joe Bush dye, and we are not using it.)

In the fourth process (*panagsigit/dividing* the bamboo into equal desired sizes), the researchers asked the participant, *“Ken diay panagsigit lola, apay kasano kababassit?”* (How short is the division of the bamboo? The participant mentioned *“depende daydiay laga. No babbabassit diay kastoyna (bamboo strip), ipimpinom met ngem no diay daddadakkel, daddadakkel met.* (It depends on the weaving; if the bamboo strips are smaller, you will also weave the bamboo thinner; if it is bigger, you will weave it bigger). *Isu nga dayta para kuada nga aggapas ket daddadakkel ta nalaglagda”*(That’s why the winnowing for reaping has bigger bamboo strips to make it more durable).

On the fifth process (*leaning/panagkayas*), the researchers asked the participant, *“diay panagkayas, lola, kasano?”* (How about the leaning of the bamboo?). The participant commented, *“kayasam a ngarud tapno malagam, malagam garud no madim kayasam”* (You lean the bamboo for it to be weaved). The researcher added *“ken kasano kaingpisa, lola, diay panagkayasna?”* (How thin is the bamboo to be leaned?). The participant answered *“depende ngarud, malagam ngarud no dim’ kayasan. Ket napadasanyo met. Basta haanka agsublin (upward) dediy lang panagkaros ti agsubli* (It depends; you can't weave the bamboo strips without leaning it, as you experienced, leaning is only downward motion, only the scraping is different).

On the sixth process (*weaving/panaglaga*), the researchers asked *“kasanom maamwan nga mayat nga para lagan?”* (How will you know that the leaned bamboo is now ready for weaving?). The participant answered *“ket no nalinisen a, ken no mapaingpison, no mapaingpison kasla detoy, ne (leaned bamboo strips). No naingpisen, e di mayaten. Haa mo ngamin malaga no kua no nabengbeng. Isu nga detoy (bamboo strips) mapaingpis detoy. Dua daytoy igidna nga daytoy, mapaingpis. (If the leaned bamboo is now thinner, it is now okay, you can't weave the bamboo strips if it is thick, that's why the leaned bamboo strips are thin, both edges are thin).* On the designs of winnowing basket, the researchers asked *“diay panaglaga, lola, kasano no kua? (How about the weaving?)* The participant answered *“daytoy palagada ket isu ti tungpalem. (The design of the winnowing basket is based on the order of the customer).* In addition, the researcher asked *“Ania dagiti ammom nga saba-sabali nga usar ti bigao? (What are the different usages of winnowing basket that you know?)* The participant responded *“para taep a, ken daydiay gasagas, panagibuyog.”* (Winnowing basket for the separation of rice grains and small rocks, winnowing basket for empty grains)

Overall, the participants' contributions provide a rich foundation for understanding the steps involved in making *bigao*, offering valuable insights into the intersection of culture, craftsmanship, and practical applications within the community.

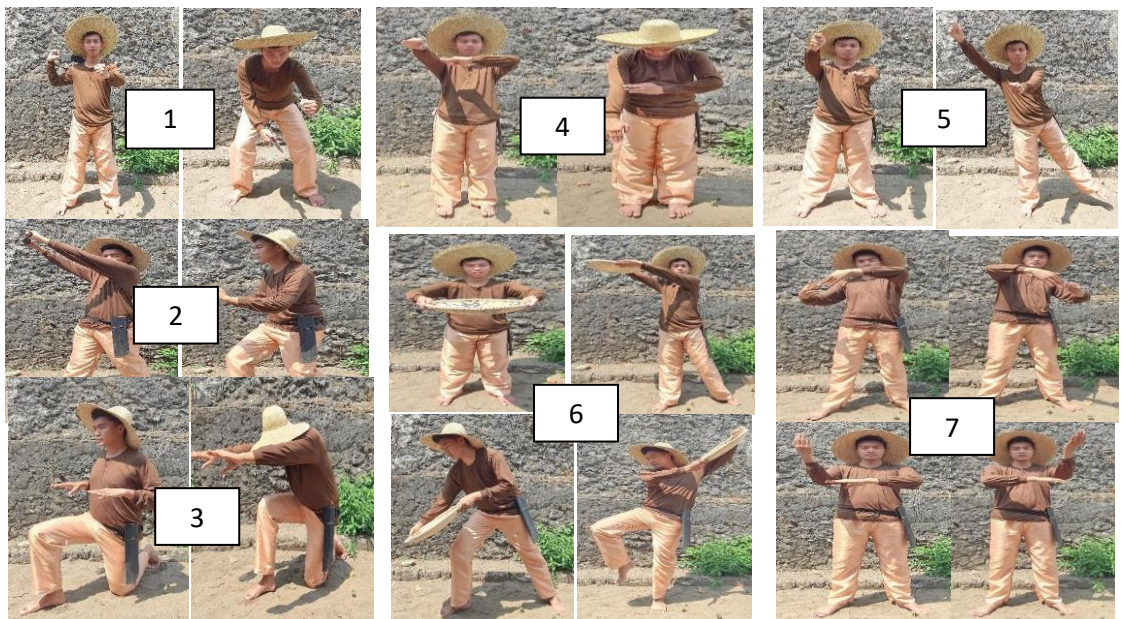
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Created dance from the observed procedures in making bigao

Figure 1 shows the movements, and movement patterns are used and performed in making bigao.

Figure 1

Movements and movement pattern



1. ***Panagpukan/Panagguyod/Panagbunag.*** Securely grip the bamboo with one hand while holding the bolo in the other hand in a standing position. Commence the cutting of the bamboo diagonally.
2. ***Panagkaros.*** Hold the bamboo between your legs, then scrap its skin with the bolo knife. Grasp the two edges of the knife, employing both upward and downward motions.
3. ***Panaglanat.*** In a kneeling position, assemble the cut bamboo horizontally, placing bamboo residue (*siwsiw*) beneath it. Ignite the residue, allowing it to burn. Proceed to dye the bamboo by rolling it back and forth on the burnt (*siwsiw*) to deepen its color.
4. ***Panagsigit.*** While standing, utilize your dominant hand to wield the bolo knife. Split the bamboo piece into strips, each measuring 1-2 inches wide. Extend your arm to apply force effectively during the bamboo splitting process.
5. ***Panagkayas.*** Visualize the arms as strips being leaned. Employ the (*immuko*) knife to smooth the bamboo strips downward, refining them to a thinner consistency.

- 6. *Panaglaga.*** Commence the weaving of bamboo strips into the desired design; the weaver can sit or stand on a flat surface.

For the dance:

In a standing position, curve and connect your arms, alternately waving from left to right. Then, execute the forearm lateral movement, alternating from left to right.

- 7. *Usar ti bigao, Panagibuyog:*** (1st) While standing, grasp a winnowing basket. Bend down, extending your fist with your arm down to the left side, simulating a shaking motion. (2nd) Extend your fists diagonally, with the left hand positioned above the head and the right arm resting on the chest. Coordinate this with a kneeling motion of the right foot, and shake both arms simultaneously; perform this action alternately.

As a result, the illustration provides insights into the formulation of movement patterns, costumes, and music in creating the entire "*Gaynek ta Cabiga-o.*" The researchers assessed participants' comments on ownership in constructing their equipment, including the *kulukol* and customized knife (*immuko*), for use in the *panaglaga ti bigao*. Respondents enthusiastically shared information about the attire and other useful equipment used in weaving the *bigao*, contributing to the analysis of their movements during the "*Panaglaga.*"

The endeavors of strengthening and preserving resonate with Bartle's (2013) assertion that "Traditional songs, dances, and music are vital elements in the identity of those who perform and appreciate them. Thus, they strongly support the idea of preservation, enhancing their presence and profile in all societies, and expanding their content."

In the contemporary era, many occupations benefit from the advancements of machine-based systems, particularly in the agricultural sector. However, in the rural area of Nagsincaosan, specifically among the Indigenous People community, they have developed their own winnowing tool. This tool serves a dual purpose: separating quality grains from the chaff and preserving a traditional pastime activity. A participant expressed, "It may seem small to others, but for us, it's essential. The children are not as interested because they are more drawn to using their cellphones."

This sentiment aligns with the findings of Galland and Lemel (2008), emphasizing that traditional performances hold significant value despite the influence of modernity. These performances are revered for embodying the community's culture, beliefs, and the essence of life. Accompanied by music, dance, songs, and masquerades, these traditions serve to actualize and merge the physical and spiritual realms. Encouraging and sustaining the craftsmanship of traditional materials becomes pivotal in preserving the identity of the people. It not only sharpens their skills but also ensures the transfer of authentic abilities to the succeeding generations.

Level of Acceptability of *Gaynek ta Cabiga-o* Dance

The occupational dance created was subject to evaluation by five expert evaluators, resulting in an impressive overall mean rating of 4.8. This descriptive rating of "very much acceptable" signifies that the output meets the standards in terms of costume, props, and music.

Regarding the costume for the "*Gaynek ta Cabiga-o*," suggestions from evaluators included "any kamisa de Chino and trousers as pants," while respondents emphasized comfort. The evaluation tool used by experts yielded a total mean rating of 4.6 for the costume element, with a descriptive rating of "very much acceptable." This indicates that the costume used in the dance aligns well with the overall presentation of the output.

Costuming plays a crucial role in dance performances, as it not only enhances visual appeal but also communicates essential information about cultural aspects. Adjei (2016) emphasizes that costumes go beyond mere adornment, serving as a means to convey significant cultural messages. In the context of "*Gaynek ta Cabiga-o*," appropriate costumes contribute to the thematic representation of the dance and establish a connection with the audience.

The element of music holds significant importance in traditional dances, contributing an intrinsic feeling and accentuating the tone and ambiance of each performance. From the standpoint of common arts and science Blasing and Zimmermann (2021), dance is considered a visual art form. Definitions of dance as a communication medium concur that the dancer/choreographer uses their body to communicate with the audience, making it clear that dance is done for audience observation. In relation to action observation in the context of learning, expertise, and aesthetics, cognitive neuroscience is becoming increasingly interested in the brain activity generated by the visual perception of dance.

In the evaluation of "*Gaynek ta Cabiga-o*," the music element received a total mean rating of 4.8 from experts, with a descriptive rating of "very much acceptable." This indicates that the music utilized in the dance is well-suited rhythmically to the overall presentation of the output.

Table 1*Expert evaluation on the acceptability of the dance*

Indications	Rating	Descriptive Rating
1. The process of the occupation <i>panaglaga ti bigao</i> can be seen in the literature of Baile de Cabigao	5	Very Much Acceptable
2. The movement patterns of the occupation <i>panaglaga ti bigao</i> is well interpreted in the creative Ilokano dance.	5	Very Much Acceptable
3. The costume is appropriate to the " <i>Gaynek ta Cabiga-o</i> ."	4.6	Very Much Acceptable
4. The materials of the occupation <i>panaglaga ti bigao</i> is well presented and executed according to its use in the <i>Gaynek ta Cabiga-o</i> .	4.6	Very Much Acceptable
5. The music is suited to the rhythmic movement/pattern of the <i>Gaynek ta Cabiga-o</i> based from the procedure of <i>panaglaga ti bigao</i> .	4.8	Very Much Acceptable
Overall	4.8	Very Much Acceptable

Legend: Ranges Descriptive Rating
 4.21-5.00 Very Much Acceptable (VMA)
 3.61-4.20 Much Acceptable (MA)
 2.41-3.60 Acceptable (A)
 1.81-2.40 Slightly Acceptable (SA)
 1.00-1.80 Not Acceptable (NA)

The synergy between dance and music is integral to the overall experience, enhancing the coordination of body movements and enriching the cultural expression embodied in the performance.

The aspect of props in the dance "*Gaynek ta Cabiga-o*" received valuable input during the research, with participants expressing flexibility in including the *bigao* (winnowing basket) and evaluators suggesting the use of materials from the "Panaglaga" process.

This flexibility and alignment with the occupational practice of *panaglaga ti bigao* provided a strong foundation for formulating dance steps in creating the Ilokano dance. Georgios (2017) stated that being an indispensable part of our folk tradition, the traditional dance bears elements of our cultural tradition and heritage and passes them down from generation to generation. Therefore, it contributes substantially to the

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reinforcement of our cultural identity and plays a crucial role in the "cultural development" of our society. Our culture is going through a constant process of mutation. Some traditional elements get lost, while others resist and survive or get transformed and readjust to new emerging circumstances.

In the context of performance arts, props play a crucial role in enhancing or communicating the plot and storyline. Props are used in various performance formats, such as electronic media, television, and cinema, in addition to traditional dramas.

The evaluation of the dance's props element by experts yielded a total mean rating of 4.6, with a descriptive rating of "very much acceptable." This suggests that the imaginary props used in the dance effectively represented and contributed to the overall presentation of the output.

CONCLUSIONS

The movement patterns involved in weaving a winnowing basket encompass a series of sequential processes from cutting the bamboos (*panagpukan*), scraping (*panagkaros*), darkening the outer part of the bamboo (*panaglanat/panagsu-ob*), dividing the bamboo holes into half-inch sections (*panagsigit*), leaning of the bamboo (*panagkayas*), and ultimately, weaving the bamboo strips (*panaglaga*). Additionally, the study sheds light on the diverse applications of the winnowing basket (*bigao*).

A creative outcome of the winnowing basket-making process, the researchers successfully crafted a dance titled "*Gaynek ta Cabiga-o*." The dance serves as a cultural expression derived from the intricate steps and movements involved in the traditional craft of weaving winnowing baskets.

The creative Ilokano dance "*Gaynek ta Cabiga-o*," has met the necessary criteria for accuracy, reliability, and overall acceptability, making it suitable for various applications and performances within cultural and artistic contexts.

RECOMMENDATIONS

The intricate process of crafting "bigao" be imparted to younger generations or individuals within the community who may lack knowledge of the traditional techniques. This educational initiative aims to ensure the preservation of the authenticity of the Panaglaga, contributing to the continuity of this cultural heritage. Secondly, to document and safeguard the occupational dance, "*Gaynek ta Cabiga-o*," it is suggested that the performance be recorded and uploaded on various social media platforms. This digital documentation serves as a means of archiving and can be instrumental for future reference, research, and appreciation of the cultural dance form.

The developed dance may find practical applications in educational institutions, particularly for cultural and arts education. Additionally, the Local Government Unit (LGU) Cabugao's tourism office can leverage this research for cultural preservation initiatives. Furthermore, forwarding the findings to recognized dance societies for further evaluation can contribute to the broader recognition and appreciation of "*Gaynek ta Cabiga-o*" within the cultural dance community.

ETHICAL STATEMENT

Aligned with the study's purpose of contributing to the body of knowledge, the researchers were vigilant in upholding the legal and moral rights of the human respondents. Ethical principles guided the conduct of this study, and the authors declare no conflicts of interest. To protect confidentiality and anonymity, formal permissions were sought from the Barangay Captain, the tribal leader of the Indigenous People of Nagsincaosan, and the National Commission on Indigenous People (NCIP) Regional Office 1. Consequently, the study falls outside the scope of NCIP Administrative Order No. 1, Series of 2012, governing Indigenous Knowledge Systems and Practices (IKSPS) and Customary Laws (CLs) research and documentations.

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