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Celebrating Artistry and Enhancing Livelihood: The Documentation of Banig Festival of Badian, Cebu

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Abstract

For more than ten years, the municipality of Badian has celebrated the Banig Festival. Despite this, there is still a lack of thorough documentation and written literature on the festival's cultural significance and effects. This research addressed this knowledge gap by delving deeply into the festival's background and significance in maintaining the Badianganons' traditional craftsmanship. The researcher utilized a descriptive-qualitative research design. This study collected important information about the fundamental components of the festival and its significance to the local community through semi-structured interviews participated by selected informants. The results revealed that Banig Festival is an occupational celebration that highlights the intricate and varied artistry of the community, especially in the making of banig, a hand-woven mat manufactured using pandan leaves. The dance portrays the process of making banig which is evident in the dance steps, namely, magtubong, maglilas, maghagud, maglala, and magsapay. These emphasize the talent, endurance, and skills needed to make these exquisite and useful objects. These customs are a tribute to the Badianganons' creativeness and determination, reflecting a rich cultural legacy that has been meticulously passed down through the years. The study highlights how crucial it is to record the Banig Festival in order to preserve this traditional practice and guarantee that the information and abilities related to banig weaving are passed down to upcoming generations. Incorporating festivals into the curriculum enhances learning and strengthens cultural sensitivity. Students participate in immersive workshops on traditional dances, deepening their cultural understanding. Disseminate this literature of festival documentation in all respective barangays in the municipality of Badian, Cebu.

Keywords: Festival, Banig Festival, Documentation, Livelihood, Culture

Introduction

Documentation is important given that it keeps a detailed record of all decisions, activities, and outcomes, assuring accountability, openness, and consistency (Atlassian, 2024). Reliable documentation constitutes the cornerstone for developing trust, boosting cooperation, keeping integrity, and making information more easily available, eventually generating a credible and acclaimed body of work that generates respect and recognition (Aufmann, 2020). Dance documentation is essential for many reasons, such as maintaining the art form, capturing the spirit of movement, supporting funding applications, helping with performance reconstruction, streamlining rehearsal procedures, and attracting spectators (Wegmann, 2013). Creating thorough and reliable records that will allow access to the experience over time is the process of documenting dance. Hence, there are several published studies about dance documentation about Philippine festivals. But there's still no written literature about the Banig festival in the municipality of Badian even though it has been practiced and executed for more than ten years. This will allow the researchers to document the authentic features of the Banig Festival in Badian, Cebu.

In the realm of leisure activities and cultural experiences, festivals hold a significant place, serving as valuable avenues for recreation and entertainment. Prentice and Andersen (2015) assert that festivals cater to the growing demand from both citizens and tourists for more authentic leisure activities and unique cultural experiences. Moreover, festivals play a pivotal role in sustaining cultural production by celebrating various art forms and promoting creative expression. (Friedman, 2014) and (Lampel, 2017) highlight the importance of festivals as occasions for professionals in the industry, including producers, distributors, and artists, to converge, appreciate original creative productions, discover emerging talents, and foster new business opportunities. In addition to their cultural and economic significance, festivals also serve as important policy tools for local development. (Delamere, Wankel et al. 2018) emphasize how festivals sustain processes of urban regeneration, contributing to the enhancement of touristic attractiveness and the revitalization of local pride and sense of community. Similarly, Gomez-Casero et al. (2020) and Wallstam et al. (2020) underscore the role of festivals in driving local development efforts, thereby illustrating their multifaceted impact beyond mere recreation and entertainment.

Communities in the Philippines have festivals as an essential component of their culture. There are more than 42,000 major and minor festivals held around the country, indicating that festivals are a prevalent event (Dangar, 2020). The Philippines is a culturally diverse nation with extremely colorful and cheerful celebrations held all year long. These are just a handful of the many justifications for why festivals are thought to be a major attraction for travelers from both domestic and international locations. Filipino holidays accentuate the joy of celebrating in the present while also being rich in customs and historical significance. They give Filipinos an opportunity to celebrate their customs and express gratitude, as well as to exhibit the nation's heritage and build a sense of community. The literature on Philippine national festivals emphasizes the importance of the celebrations from a commercial, religious, and cultural perspective. Research has shown that festivals contribute to the economic development of the country, particularly in terms of tourism and local community benefits (Nuñez, 2019). The literature of festivals emphasizes that

these celebrations help preserve and strengthen Filipino culture. It provides identity to the people, and contributes to the overall development of the country.

Banig Festival of Badian is a celebration held locally by the people to showcase the culture and their traditions highlighting the town's offerings, which include the humble banig (Admin & Admin, 2017). The majority of Badian farmer's wives earn a respectable living by weaving banig. During the Banig Festival, organizations from all throughout the town parade down main streets dancing. As long as the theme is associated with the event, each group is free to select its own theme. Floats emblazoned with the town's patron saint also participate in the procession. In accordance with the feast day of James the Apostle, the local patron saint, it is customarily observed on July 25, Banig festival is honoring their patron for the great income for *banig* products. This indicates that in addition to highlighting local products, it also conveys the people's thanksgiving and religiosity for this source of income.

Sustainability and legacy became a critical area of debate for major events and festivals. The choices available to experience culture keep expanding, and there is much to be praised about the new digital opportunities (Garcia 2021).

Many dance practitioners view the concept of "dance documentation" as a luxury, despite the fact that archivists and cultural historians are already convinced that the dance field must strive for documentation that is both more comprehensive and of higher quality. However, dance documentation fulfills a variety of purposes, both immediate and long-term. In the grand scheme of things, recording a dance guarantees its accessibility for analysis, study, and performance to academics, cultural commentators, students, and other people.

Purpose of the Study

The study will document and notate the Banig Festival of the Municipality of Badian, Cebu Philippines. Specifically, it sought to answer the following:

1. What is the nature and background of the Banig Festival?
2. What are the dance properties present in the dance?
 - 2.1 Male and Female Costumes and Accessories
 - 2.2 Musicality
 - 2.3 Accompaniment
 - 2.4 Formation
3. What are the peculiar movements present in the dance?

Research Methodology

This chapter presents the methodology which was employed in the study. It included the research design, locale of the study, research respondents, selection process, research instrument, data gathering procedure, data analysis, rigor of the study and ethical consideration of the study.

Research Design

Documentation acts as a buffer against irreversible cultural deprivation, catches the qualitative subtleties of dance movements, and makes it easier to comprehend and analyze dance techniques (CLR, 2017). The best tool in documenting the Banig Festival in Badian, Cebu is a Qualitative Descriptive design. This research design is being utilized in the making of this study. The goal of qualitative descriptive research is to present a thorough account of

what happened. The goal of this study's journalistic methodology is to provide answers to the who, what, where, and how questions. When seeking to shed light on a poorly understood research field, a qualitative descriptive study is a significant and suitable research design (Ayton,2023).Given the documentation requirements unique to each dance style, new models might be developed to help achieve the goal of archival authenticity while also facilitating the quick study and precise reenactment of dances by dancers (*Capturing the Art of Motion*, n.d.).

Research Informants

In executing this study there are ten (10) prospected Badiananos specifically limited to those that are knowledgeable in the Banig Festival. This will be participated by the tourism officials, municipal councilors, choreographers, dancers and other private sectors. In this study, we utilized the combination of snowball and purposive sampling in choosing these participants. The participants should be: (1) A resident of the municipality of Badian for ten years. (2) Witnessed or participated in the Banig Festival. (3) Must be ages 18 and above, and (4) Has a great deal of knowledge about the Banig Festival. If there is enough data collected, the researchers will proceed to the process called “ Data Saturation ” (Fusch & Ness, 2015)

Research Environment/Locale



The study will be done in Badian, Cebu, Philippines since this is the only municipality in Cebu Province who executes and practices the Banig Festival and there is no written literature about the said festival.

Research Instrument

The researchers will serve as the main instrument of the study, due to the nature of the research (Cresswell, 2007). A semi-structured interview will be used as the secondary tool for collecting the data guided by a flexible interview process that is enhanced by follow up questions, inquiries, and comments (DeJonckheere & Vaughn, 2019). In addition, video recorders and cell phones will be utilized for the interview. The participant’s answers will be recorded on cell phones during the interview. On the other hand, a video recorder will be provided to document the participant’s actual performance of the Banig Festival dance.

Data Gathering Procedure

Data collection in Badian, Cebu commenced only after obtaining ethical permission from the Research Ethics Committee. A transmittal letter was forwarded to the dean of Cebu Normal University's College of Teacher Education. To seek authorization for the inquiry in Badian, Cebu, transmittal letters were dispatched to the tourism office. Informed consent forms were distributed to the participants, and in-depth interviews will be conducted with the approval of the local mayor and acknowledgment from our professor of creative research. The data gathered from these

interviews provided robust support for the collected information. Both still and video cameras were employed to capture the participants' performances during the Banig Festival dance. Additionally, video recorders and cell phones will be utilized to record the participants' responses during the interviews. Every participant received a token of appreciation for their contribution to our study and assistance in gathering the necessary information.

Data Analysis

The qualitative descriptive analysis focuses on capturing the intricate details of Banig Festival dance movements, emphasizing their cultural symbolism and technical execution. Through careful examination of recorded dancing instructions and notation using Aquino's technique, the study identifies and describes various dance patterns and figures characteristic of the festival. These descriptions highlight the rhythmic complexity, spatial arrangement, and narrative elements of the Banig Festival dance, providing rich insights into its cultural significance and artistic expression. By prioritizing local terms and cultural context, Aquino's method enables a nuanced understanding of the festival's movements. Moving forward, continued research utilizing Aquino's technique can further deepen our appreciation and preservation of traditional Filipino dances like the Banig Festival.

Rigor of the Study

Lincoln and Guba (1989) propose four standards for determining whether the overall reliability of the findings of qualitative research may be trusted: credibility; transferability; dependability; and confirmability.

Credibility. According to Maher *et al.* (2018), ensured that the study's measurements were precise and accurately reflected the opinions of the participants. This could be accomplished by establishing rapport and mutual trust amongst the participants prior to the gathering of data. The researcher invited key informants before the interview and provided them with an overview of the topic of the research. This allowed the researcher to get to know them better and made it easier to build rapport with them once the interview started. In order to confirm that the key informants fulfilled the criteria, the researcher may also conduct a more complete screening of them at this point. Potential key informants who did not fit the conditions were not allowed to participate in the study since the researcher utilized a purposive technique. With assistance from experts, the researcher manually coded the interview transcripts once they had been converted to text. This ensured that the words used were exactly those that the key informants said. Translations were made of the key informant's words. The translations provided by the informants will be checked and confirmed by an expert. The thematic analysis of the data by Braun and Clarke was implemented. By carefully selecting significant informants, reviewing their transcripts and recordings on a regular basis, and fully immersing oneself in the culture being studied, the credibility of the Banig Festival Documentation will be covered.

Transferability. Through transferability, the study's capabilities were connected to various contexts or lines of investigation (Maher *et al.*, 2018). The focus of the study is Documenting the Banig Festival of Badian, Cebu. The researchers are both the study's instrument and investigator. The researcher's notes, interview transcripts, manuscripts, and data analysis techniques were among the recordings and field notes that were used. The specifics of the study were presented, including the methodology used to choose the number and qualifications of key informants. The researchers

allowed other researchers to assess if the findings related to their own study.

Dependability. In order to guarantee that sufficient information would be provided and that the study will make it simpler for other researchers to duplicate the work, dependability was rigorously used (Maher *et al.*, 2018). The researcher in this study discussed the documentation of the Banig Festival in the Municipality of Badian. All of the data was gathered based on the responses from the key informants. The researchers ensured that the data were confirmed by the key informants after transcribing the interview recordings. An open-ended question was laid out, and the answers from key informants would determine what was done next. A panel of experts in research examined the questions and offered comments to ensure their validity. After the data was analyzed, a specialist confirmed the conclusions to provide more proof of the phenomenon being studied.

Confirmability. The researcher employed a suitable data analysis procedure that prevented biases and fit the nature of the investigation in order to retain the study's confirmability. The data analysis procedure—manual coding using Braun and Clarke's theme analysis with expert assistance—was discussed in detail in the manuscript. This was followed to guarantee precise data analysis. All details were double-checked to keep the confirmability of the study.

Ethical Considerations

The University's Research Ethics Committee (REC) approved the research study after it had undergone an ethical review. Ethical protocols were observed to the data gathering procedure. The volunteers who willingly participated in the study were then given informed consent by the researchers. Throughout the data collection process, the researchers and the key informants maintained their confidentiality. The researchers gave the volunteers complimentary presents as a token of their gratitude for their assistance.

Results and Discussion

After conducting the observations and interviews, data collected was encoded through the Philippine notation system by Francisca Reyes Aquino. Transcripts of verbatim interviews provided insight into the experience and interpretation of the dancers. Observational notes were used to account for particular movements and interactions amongst the dancers. To further clarify the actual cultural impact of the observed dance forms, the findings were carefully documented through the use of Aquino's notation for the movement, thus ensuring an accurate illustration of the recorded activity. A comparative study with literature also helped in the recognition of consistencies and variations in performance practices.

Banig Festival

Meaning: A festival performance that highlights the enthusiasm and artistry involved in weaving with pandan leaves to produce a *banig* item.

Dance culture: Lowland

Place of Origin: Badian, Cebu

Ethnolinguistic Group: Badianganon

Classification: Occupational

Performer: Men and Women

Background of the Study

The Banig Festival was initiated in the municipality of Badian, Cebu in 2000. The festival was conceptualized by Mr. Marion Norrieto A. Apostol, a secondary school teacher at Badian National High School, with assistance from Mrs. Joesabeth "Jojie" Comandante and the tourism committee led by Mrs. Evangeline Tabanao at that time. Under the leadership of Mayor Carmencita Librando Lumain, the Banig Festival became established across the entire island of Cebu in 2008.

The Badianganons rely on three main sources of revenue. One is fishing, farming while the other is mat weaving. They turned to mat weaving as an alternate source of income because fishing was not thriving at one point. It said that "sukad pa sa panahon sa mga Hapon naa na gyud ang banig na ilang gigamit sa paghigda"

The reason why the celebration is called "*Banig*" is because weaving *banigs* or mats, is how the Badianganons make their living. It is thought that local families preserved the knowledge and skills necessary for the weaving of *banig* from generation to generation. Each mat is a masterpiece, featuring intricate patterns meticulously crafted by the Badianganons. Its aim is to enhance socioeconomic conditions by making mat weavers and others more globally competitive while also encouraging them to develop their skills.

The Banig Festival is an avenue to express gratitude to the Badianganons for their tireless labors. Festivals are cultural assets in the local community (Skoultzos, S. (2014). The festival aims to promote tourism, Badian's unique culture and abilities. Remarkably, the words "mat" in Cebuano, Hiligaynon, and Bikol Central have etymologies similar to those of the word "banig". This indicates that before the Spanish invasion of the Philippines in the 16th century, the idea of a woven mat existed (*Banig* - Wiktionary, *the Free Dictionary*, n.d.).

Dance Properties

Male & Female Components

Costume, Accessories, Props & Footwear

The advocate stressed that the Banig Festival is connected to a single outfit or collection of props that has a presence of *banig*. The artist's vision ultimately determines whether *banig*, or woven mats, are used into the outfits, even if they are influenced by country dress. An artist could decide to incorporate *banig* components into their work in order to emphasize "*banig couture*," for instance. In a similar vein, the festival queen's attire might change according to the imagination and vision of the artist. It encouraged the dance artists to delve into a variety of creative avenues and use a variety of research resources as inspiration for their work. This update improves readability, preserves the original meaning, and clarifies the text.





<http://jewelfinder.blogspot.com/2011/10/normal-0-false-false-false-en-us-x-none.html>



<https://www.facebook.com/photo/?fbid=911774880980072&set=pcb.911775527646674>

<https://www.facebook.com/108775581460808/photos/a.108780738126959/374050658266631/?type=3>

Musical Instrument



The music of the Banig Festival was created to reflect Badian's own unique origin and culture. It was accompanied by a live band,

particularly featuring drums, which have been integral to rituals, ceremonies, and celebrations in the local traditions. In Badian, percussion instruments like drums are not just used for music but are also a form of communication and a key element in rituals and traditional dances. Drums serve as a medium for spiritual and emotional expression during the Banig Festival, reflecting the deeper connection between music and cultural identity. Traditionally, drums in Badian were crafted from natural materials due to their cultural significance. However, they now use ordinary drums, such as metal drums or those with wooden shells, which are more commonly found in modern performance making it a symbol of resilience and resourcefulness.

Initially, the festival featured live drums, but the following year, they transitioned to using a jingle to give the event a more modern and cohesive musical identity. The jingle's words and lyrics were written by Mrs. Josabeth "Joji" B. Comandante together with Mr. "Nori", and the melody and musical arrangement were by Manuel "Wingwing" A. Duterte, Jr. The Badian jingle, entitled "Labaw Sa Bulawan, Mithing Talagsaon" was crafted to resonate with the local culture and experiences, making it both relatable and singable. It connects with the people of Badian, celebrating their traditions and their craftsmanship, particularly in weaving.

BANIG FESTIVAL JINGLE

"Labaw Sa Bulawan, Mithing Talagsaon"

Chorus:

Busa ang huni sa tugtugon

Sa awit ta Isugilon

Halad, pasalamat

sa sayaw ipamulong

Kay paglala sa banig

Bililhon nga panulundon

Naghulagway

sa mithing talagsaon

Ning isla sa Sugbo, sa kasadpang habagatan

Dapit nga bulahan, lungsod sa Badian

Sa langit gigasahan, bahanding labaw sa bulawan.

Banig gikan sa pandan, hinimo sa makugihong katawhan.

Tuga ning kaisipan, banig lalaon sa pandan

Kini mahimong gabayan sa mauswagong kapalaran

Banig nga binuklad, higala nga maunongon

Sukad sa akong pagkahimugso, ug hangtud sa akong kamatayon

Bisan karapol gihagit sa tulisok sa kainit

Bisan damgo gigum-os sa hasi sa unos

Apan dili mahadla ang katakus sa Badianganon

Sa linala nga banig gipasamot hinoon pagpalig-on

Bridge:

Dibuho sa among panglantaw

Ang buhok sa banig

Sa pagbuklad, pangandoy kanunay nahanduraw

Kakapoy, gisapnay, gihupay, gihanaw

Ug nabag-o ang kadasig

Sa pagpadayon ning panaw

Words/Lyrics by: **Josabeth "Joji" B. Comandante**

Melody/Musical Arrangement by: **Manuel "Wingwing" A. Duterte, Jr.**

The original jingle can be accessed here:

<https://youtu.be/U to EmLRRo?si=82d-UtZX02M7pFA1>

The latest version can be accessed here:
<https://youtu.be/u7j7fdxVXG8>

Beat: 3/4 or 4/4



Count: and 1 and 2 and 3, 4

Formation: No definite formation

Movements Peculiar to the dance/Basic dance steps

Banig Festival Dance Terms

Magtubong: The process of cutting the pandan leaves from its branch and removing the thorns.

Maglilas: Movement dividing the pandan leaves into strips.

Maghagod: The act of using small wood or any applicator in stretching the pandan strips to make it sturdy or "lig-on" and ready for weaving.

Maglala: The weaving process.

Magsapay: Movement cutting off the excess or the finishing touch.

Contextualized Basic Movements of the Banig Festival

Legend:

- R - right CW - clockwise
- L - left CCW - counterclockwise
- ct. - count M - measure

NOTATION

Figure 1

Magtubong

Starting Position

- A. Cross the R foot in front of the L (ct.1). Bend the body slightly forward, hands in 3rd position, twist to the right (ct. 2) remain the position, half turn to the right (ct. 3) and turn to the right (ct. 4) (4M)
- B. Repeat Figure A on the opposite side.....(4M)

Figure 2 Maglilas

Starting Position: Both arms on the side. Feet are parallel to the ground.

- A. Left hand in front, with four fingers upward. The right hand is overlapping the four fingers (ct. 1,2). Stretch it, move it diagonally until it reaches the top, with the L foot doing the 5th position. Perform while standing or sitting. (ct. 3, 4)(4M)
- B. Repeat Figure A on the opposite side.....(4M)

Figure 3 Maghagod

Starting Position: From a normal standing position, feet are parallel to the ground, arms are placed on the left side near the waist or in the hips area.

- A. The left hand is on the waist, facing downwards. R arm will go diagonally upward until it reaches the head level (ct. 1), while Hop R foot 3x on the side (ct. 2, 3, 4) then face back to the audience (4M)
- B. Repeat Figure A in the opposite direction..... (4M)
- C. Repeat Figure A and B.....(4M)

Figure 4 Maglala

Starting Position: From a normal standing position, feet are parallel to the ground, arms are at rest position.

- A. Extend L arm forward, right arm across the elbow (ct. 1, 2) change position. (ct. 3, 4) (4M)
- B. Repeat Figure A (4M)

Figure 5 Magsapay

Starting Position: Both arms in front, palm facing downward L over R. Feet parallel to the ground.

- A. L hand in front facing upward, move your R hand diagonally with your palm facing upward (ct.1), do it on the other side (ct.2) back to the first figure (ct. 3) . Feet doing waltz.....(3M)
- B. Repeat Figure A.....(3M)

Conclusion

The Banig Festival is a vibrant celebration of Badian's rich cultural heritage and traditional craftsmanship. This occupational festival highlights the artistry involved in creating the banig, a hand-woven mat that serves as a vital source of livelihood for local families. Its basic figures are the process of creating banig such as *magtubong*, *maglilas*, *maghagod*, *maglala* and *magsapay*. As a result, it was determined that the festival offered Badianangons the opportunity to discover more about their history, show off their uniqueness and creativity, and strengthen their commitment through dancing.

Recommendations

Including festivals in the curriculum is an effective way to improve learning and promote cultural sensitivity. Students will engage in first-hand, vibrant, and immersive learning through workshop sessions focused on the festival's traditional dances, allowing them to better understand and relate to their culture. Furthermore, writing musical notation about the original Banig Festival jingle would contribute to preserving the traditions for future generations. By involving students in the community and teaching them about global citizenship, this technique improves their educational experience.

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