

## **Relevance, Utilization and impact of *ed sayaw*, a service learning dance clinic for the Indigenous Tribes in the Province of Bukidnon**

Lincoln V. Tan - Bukidnon State University  
Butch G. Melendez - Provincial Tourism Office (OIC)  
Engr. Lota C. Gamboa - Committee on Kaamulan  
Engr. Chona B. Labajon - National Commission on Indigenous Peoples  
Datu Rhufo U. Inocando - Indigenous Affairs Division  
Dr. Isodore W. Adajar - College of Education, Extension Coordinator  
Ms. Ivy P. T. Eran - Instructor, College of Education

Contact number-09268331913; [rabadanvalmorida@gmail.com](mailto:rabadanvalmorida@gmail.com)

**Abstract:** *Ed sayaw* means dancing, a Bukidnon term for an expression of man when at the height of happiness, love, enjoyment and praise. During “*kaamulan*”, a festival, which is a gathering, introduction and showcasing of authentic culture among the seven indigenous tribes of the province through their rituals, dances, games, songs and music and even food. It is in these activities where spectators can only identify the different tribes by merely looking at their appearance, their gesture in walking and/or any movements as a dance and production of music. But nobody knew if the group has shown correctly the steps and figures, colors, designs, and accessories, music and instruments really depict their tribe. Moreover, from the observations, experiences and documentation during the rituals and activities, the performers and members of the tribes did some movements and expressions, wore costumes and play music using different instruments, which as far as background knowledge of the researcher-extension leader is concern, did not meet the ideals of originality. Therefore, this voluntary extension program played a vital role in bringing back the minds of these seven tribes to their authentic and correct culture. Through a qualitative method of documentation employing observations, interview and video evaluation of authentic steps and figures, costumes, movements and gestures, background music and instruments used, the extension come up with a dance literature and module for instruction. This is an extension project of the Bukidnon State University College of Education which was conceptualized from the book entitled *Dances of the Bukidnon and Manobo indigenous tribes (Tan and Jimeno 2011)* and on *Musicality and instrumentations of Bukidnon and Manobo indigenous tribes (Tan 2018)*. Furthermore, this is an extension project served as bases for the on-going research on *assessing the implementation of Free Prior Informed Consent for Culture and Arts: Basis for Policy enhancement*.

**Key words:** *Ed sayaw*, *Dance Clinic*, Indigenous Tribes

## Relevance, Utilization and impact of *ed sayaw*, a service learning dance clinic for the Indigenous Tribes in the Province of Bukidnon

### Introduction

Relevance of *ed sayaw* is not far as telling the significance to which it can affect the culture, practices and objectives of a project or purpose. It introduce change and strengthen policies. Change that would help improve the lives of the people or community and further clarify and simplify the culture of a certain tribe. *Ed sayaw* introduce ideas and concepts that are important to the tribe. This knowledge and learning during the activity is a must for use to improve the practices and also to strengthen policies and identity as a tribe. These ideas should be use by each member to give emphasis on identity and cultural preservation. It is therefore expected that this activity will greatly affect the beliefs, practices, and policies that binds a community in one culture.

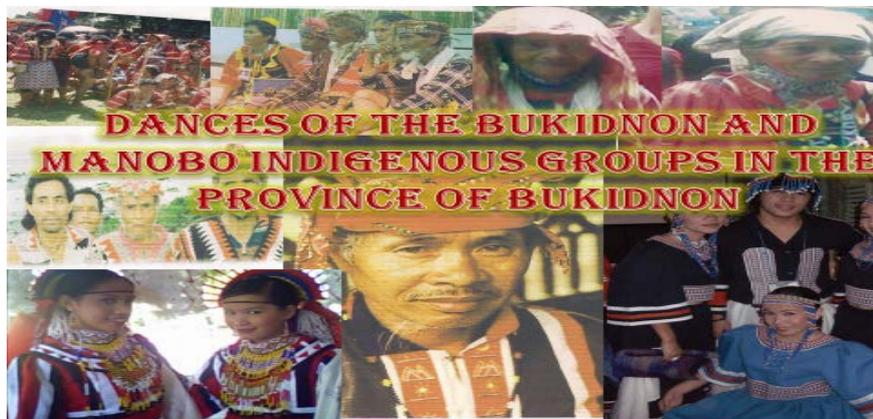
*Ed sayaw* an ICC/IP's word means dancing, it is an expression of man when at the height of happiness, love, enjoyment and praise. During "*kaamulan*", a festival which is a gathering, introduction and showcasing of authentic culture among the seven indigenous tribes of the province through the different activities such as, rituals, dances, games, songs and music and even food. Many among the audiences and spectators can only identify the different tribes by merely looking at their appearance their gesture in walking and/or any movements as a dance and production of music. But nobody knew if the group has shown correctly the steps and figures, colors, designs, and accessories, music and instruments really depict their tribe.



Moreover, from the observations and experiences of the proponents during the rituals and activities of these tribes, the *baylan hu bae* and *baylan hu maama*, performers and members of the tribes did some movements and expressions, wore costumes that as far as the knowledge of the researcher, did not meet the ideals of authenticity and originality. These facts are documented through video and pictures. The project leader and core group believed that this extension program will play a vital role in bringing back the authentic and correct culture of indigenous tribes in the province by informing, redirecting and refreshing the minds of these tribes.

## The Overview

This is a voluntary extension project of the Bukidnon State University, College of Education which was conceptualized from the book entitled *Dances of the Bukidnon and Manobo indigenous tribes* (Tan and Jimeno 2011) and on the Musical rhythmic variations and Instruments used by Bukidnon and Menuvu Tribes, Northern Mindanao, Philippines (Tan 2018). These researches made the proponent able to document authentic steps and figures, costuming, movements and gestures, music background and instruments used and come up with a dance literature and module. Moreover, during the visit for Free Prior Informed Consent to the different municipalities, as academic representative and project leader, based on observations, these groups performed movements as taught by the choreographer which are not in the culture of what is a Bukidnon and Menuvu is, these are the baseline and the main reasons why there is a need for this extension project to be implemented.



This *ed sayaw* is a means to teach, to re direct and refresh the minds of these tribes to their authentic identities. It will make these tribes aware of their responsibilities sustaining their culture by simply learning exact movements, wearing proper costumes with emphasis on correct color and colors, music and instruments, accessories and even the stories behind performances. This is also the baseline of working another research on the Implementation of Free Prior Informed Consent during Kaamulan by the identified municipalities and cities. This will help in formulating policies to help strengthen the implementation (FPIC) and more so to make the ICC's/IP's be more proud being a tribe members.

## Impact

Bukidnon tribe, Higa-unon tribe, Talaandig tribe, Manobo/Menuvu tribe, Matigsalug tribe, Tigwahanon tribe, Umayamnon tribe; Kaamulan of the seven ICC's/IP's; Provincial Government of Bukidnon; 2 cities and 20 municipalities; Tourism office/s; SUC's; Bukidnon State University.

## Evaluation and Results

The team conducted a mid- assessment of the *ed sayaw* program through a questionnaire distributed to identified tourism officers and through documented response from the interview done. The questionnaires quantified the impact of the program through the identified indicators such as the Objectives, timeliness, relevance, utilization, practicality, and participation/cooperation, Use of IEC/IMs, Content and Quality/accuracy of service/Problem solved / Advisory Services. The majority of tourism officers surveyed rated the *ed sayaw* as "Best" or "excellent" on the impact to the guidelines and policies in the implementation of Free Prior Informed Consent (see Table 1). We interviewed tourism officer whether they would include all ideas implemented and exposed during the *ed sayaw* to correct the teachings of trainers and choreographers to sustain authenticity of culture. Of the 10 officers who responded to the survey, 10 stated that they would include all ideas implemented and exposed during the *ed sayaw* to correct the teachings of trainers and choreographers and to sustain authenticity of culture of each tribe.

**Table 1.**  
Impact of *ed sayaw* to the guidelines and policies in the implementation of Free Prior Informed Consent and performances

(n = 12 )

Competency	Poor		Fair		Good		Better		Best		Total
	%	f	%	f	%	f	%	f	%	f	
Objectives	0.00	0	0.00	0	0.00	0	0.00	0	100	12	12
timeliness	0.00	0	0.00	0	0.00	0	0.00	0	100	12	12
relevance	0.00	0	0.00	0	0.00	0	0.00	0	100	12	12
Content and Quality/accuracy of service/Problem solved / Advisory Services					0.00	0	0.00	0	100	12	12
utilization	0.00	0	0.00	0	0.00	0	0.17	2	0.83	10	12
practicality	0.00	0	0.00	0	0.00	0	0.08	1	0.92	11	12
participation/cooperation	0.00	0	0.00	0	0.08	1	0.17	2	0.75	9	12
Use of IEC/IMs	0.00	0	0.00	0	0.00	0	0.08	1	0.92	11	12

At the end of every gathering for the FPIC with the Tourism officers, Municipal IPMR's and participants, The tourism officers and some IPMR's were selected and given the evaluation questionnaire with the aim of assessing the *ed sayaw* implementations' relevance and impact are achieved. The committee select some participants of the gathering for the interview on the effectivity, impact and relevance. The group asked some Tourism Officers and participants during FPIC to share feedback on the effectivity, impact and relevance of *ed sayaw* to the implementation of FPIC and strengthening of the preservation of culture and to summarize their overall experiences. FPIC is a specific right that pertains to Indigenous Peoples and is recognized in the UNDRIP. It allows them to give or withhold consent to a project that may affect them or their territories. FPIC is not just a result of a *process to obtain consent* to a particular project; it is also a *process in itself*, and one by which Indigenous

Peoples are able to conduct their *own independent and collective discussions and decision-making for culture or heritage (tangible and intangible)*. (UN General Assembly 2007)

All selected participants appreciated the knowledge and learning shared by the *ed sayaw* group. They gave all of these during open forum and group discussion during the FPIC. It another way of evaluating the activity through feed backing, Accordingly Assessment theories and academics alike espouse the importance of feedback on performance assessment tasks for supporting improvement (Orrella 2006)

The table shows that 100 % of the total respondents find *objectives, timeliness, and relevance* were *best*. This simply means that respondents find the *ed sayaw* as important and very significant method to strengthen the preservation of culture. The objectives of the *ed sayaw* is clear to them as they reach the best performance after the activity. Reiswer , et.al (2007) clarifies that, good teaching begins with clear learning goals from which teachers select appropriate instructional activities and assessment that help determine students' progress out of the learning goals. It is understood that the *ed sayaw* is right on time especially it is done before *kaamulan* and their performances during the said festival. They are able to correct what is right and follow the exact identity of the tribe.

On the other hand, *relevance* of *ed sayaw* as responded by many is aligned to the goals and answered the need or the purpose of the project, it help strengthen the teaching of culture and correct what was wrongly practiced by non-members of the ICCs/IP's. According to Narayanan (2018), Relevance of a project / Project relevance would state the need or the purpose to implement a project. In this project the tribes would be helped in their decision of accepting visitors and researcher following the corrected practices and strictly follows what is their identity. It would necessarily brief the beneficiaries, the gain in terms of short-term and long-term, etc. The *ed sayaw* group appreciated how sincere are the responses and appreciation of the FPIC participants regarding the project.

Moreover, on utilization only got an 80% where the respondents find it as *best* but many also find it as *better* maybe because during the interview, and focus group, their response generally they will still follow what they thought as best for their group. It is very difficult for them to change many steps and figures, costumes and musicality because the FPIC was done very late, wherein there will be only less than (1) one month before the final presentations. Many of the group had to ask for a bargain which is not to change anymore what they have practice because it would mean additional budget and more expenses. but even if the results is not as perfect it is still effective because the learning by the ICC's/IP's, the city and municipal officials are well recorded and On the Indigenous People Mandatory Representative side, many approached the team leader of the extension project and confess "*maayo gyud sir nga nay ingani nga inyu gabuhaton, kay kung kami mag react, dili sila gapaminaw, unya gakahadlok sad mi kung basin dili name paminawon kung mag dili mi sa ila mga gusto ipabuhay sa amo. Kabalo mi sa insakto namo ng mga kultura sama sa sayaw, music, ug mga panamit kung dunay mga pagtagbo*". This is an overwhelming comment which the group did not expect to have. It made the group so confident to do again the *ed sayaw* to other municipalities who will be the next performers of *kaamulan*. The response during the gathering of data simply means that there is a great impact of *ed sayaw* to each tribe and group especially on preservation of culture and in their manner of accepting ideas as presented by member and non-members of the tribes.

Utilization of research output may this be strategies, instructional materials, a solution to existing trends and issues or an extension project leading to formulation of policies must be properly facilitated to help improve the community where the HEI's is serving. Anumaka (2014)

Making research findings in Higher Education (HE) public, increases the responsiveness to changes in trend of development and improvement of quality of life of citizens in a state. It also increases pressure on accountability, the impact of research in HE is not yet significant in developing countries, yet it is the second major function of the universities. The failure to utilize authentic research findings is failure of university to come to terms with what it looks like from outside. Sufficient attention must be paid to how authentic engagement in HE research should be congruent with findings and their utilization. As Shulman (2007) notes, that accountability requires that universities take responsibility for the story that they commit themselves to telling.

Institutional research using assessment for internal planning and improvement may be the best support for external accountability and this cannot happen unless the institutions gather rich body of evidence to support their claims of institutional effectiveness. (Hutchings 2009).

Differences between the realistic and pragmatist research traditions are seen in explanation of different levels of utilization of research findings. Love (1985) identified four factors that have affected the level of utilization of research findings as; The nature of the knowledge to be used and the process of its production; The transfer process ie mechanism of transmitting knowledge from the generation setting to the utilization setting; The characteristics of the user the nature of the situation and context of use.

## Conclusions

*Ed sayaw* applied to more or less 2,000 youths and adults, the tourism officers, IPMR and other officials. This is strategy to show the exact story of movement and actions. Present the correct dance properties with the aim of preserving the authentic culture as identity of a tribe. *Ed sayaw* addressed the missing ideas which should be visible, readable, a part of the statements and indicators in the prescribed guidelines and policy in the implementation of FPIC.

*Ed sayaw* improved the decision making of the ICCs/IP's especially on identifying their correct identity and other activity that need their judgement. The street dancing and field performances followed the suggestions and recommendations of the group particularly on the dance steps and figures, background music and instruments, the story lines and some on proper costuming with emphasis on accessories, designed and choice of colours.

## Future of the *ed sayaw* Project

The *ed sayaw* project will continue its purpose to redirect and refresh the mind of the different tribes back to what is authentic and original to the group. More seminars and workshops will be done facilitated by the group not only during FPIC and kaamulan but will extend to all academe and NGO's. Sustainability of the extension and as voluntary activity will

be maintain strengthen more to achieve the desired goal for the good of the governing laws among ICC's/IP's and much to the guidelines in the implementation of FPIC and the preservation of culture.

The *ed sayaw* is the baseline of the on-going research on Assessing the implementation of FPIC: basis for specifying policy for culture and arts activities and the traditional knowledge among the seven indigenous tribes on dances and music.

### Acknowledgment

Bukidnon State University Administration, Research and extension Office, All IPMRs of the Province, the Elders of the seven tribes, all Cities and Municipal mayors , officials and tourism officers.

### References

- Administrative Order No. 1 Series of 1998 Rules and Regulations Implementing Republic Act no.8371, otherwise known as "The Indigenous Peoples' Rights Act of 1997".  
National Commission on Indigenous Peoples
- A GI-ESCR Practitioner's Guide - May 2014.  
<http://globalinitiative-escr.org/wp-content/uploads/2014/05/GI-ESCRPractitioners-Guide-on-Right-to-Participation>. Retrieved: May 8, 2019
- Anumaka, Ijeoma B. (2014), Research and Utilization of Research Findings in Higher Education (He) In Uganda., Kampala International University Uganda
- Asia Indigenous Peoples Pact: Rights in Action: Free, Prior and Informed Consent (FPIC) for Indigenous Peoples (Video)  
<http://vimeo.com/66708050>. Retrieved: May 8, 2019
- Asia Indigenous Peoples Pact and International Work Group for Indigenous Affairs: Training manual on Free, Prior and Informed Consent (FPIC) in REDD+ for indigenous peoples  
[http://www.iwgia.org/publications/searchpubs?publication\\_id=593](http://www.iwgia.org/publications/searchpubs?publication_id=593) Retrieved: May 8, 2019.
- Asia Indigenous Peoples Pact: [www.aippnet.org](http://www.aippnet.org). Retrieved: May 8, 2019
- Brandeis, Hans (1993) Music and Dance of the Bukidnon of Mindanao.  
[www.bukidnondance.com](http://www.bukidnondance.com)
- Burton, Linda (2007) [www.bukidnoninstruments.com](http://www.bukidnoninstruments.com)
- Charmaz, K. (2006). *Constructing grounded theory*. London: Sage.
- Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in*

*qualitative research*. San Francisco: Jossey-Bass.

Cultural Survival and Rainforest Foundation: Turning Rights into Reality: Issues to Consider in Implementing the Right to Free, Prior and Informed Consent  
<http://www.culturalsurvival.org/consent>. Retrieved: May 8, 2019

Doyle, Cathal and Jill Carino, (2013) Making Free Prior & Informed Consent a Reality: Indigenous Peoples and the Extractive Sector, Indigenous Peoples Links, Middlesex University School of Law, and The Ecumenical Council for Corporate Responsibility, <http://www.piplinks.org/report%3Amaking-free-prior-%2526amp%3B-informed-consent-reality-indigenous-peoples-and-extractive-sector>.

Garvan, John M. (1931) The Manóbos of Mindanáó. Washington D. C.: National Academy of Sciences. (Memoirs of the National Academy of Sciences. Vol. 23. First Memoir.)

Goce, Edilberta C., (2007) The Higaonon Cultural Identity through Dances”unpublished thesis, Cebu Normal University.

Giorgi, A. (2012). The descriptive phenomenological psychological method. *Journal of Phenomenological psychology*, 43(1), 3-12.

Giorgi, A. (1997). The theory, practice, and evaluation of the phenomenological method as a qualitative research procedure. *Journal of phenomenological psychology*, 28(2), 235-260.

Guidelines for Kaamulan 2013, Provincial Tourism, province of Bukidnon

Hycner, R. H. (1985). Some guidelines for the phenomenological analysis of interview data. *Human studies*, 8(3), 279-303.

Krajcik ,J , KL McNeill, BJ Reiser, (2008) , Learning-goals-driven design model: Developing curriculum materials that align with national standards and incorporate project-based pedagogy , Science Education, Wiley Online Library

Laipply, Judson, (2008). [www.dance.com](http://www.dance.com)

LeCompte, M. D., & Schensul, J. J. (1999). *Designing and conducting ethnographic research*. Walnut Creek, CA: AltaMira.

Maceda, José Montserrat (1963) The Music of the Magindanao in the Philippines 2 Volumes. Los Angeles: University of California (Ph. D., Ethnomusicology); Ann Arbor: University Microfilms.

MackKay, Fergus, (2012) Indigenous Peoples and the United Nations Human Rights Bodies: A Compilation of UN Treaty Body Jurisprudence, the Recommendations of the Human Rights Council and its Special Procedures, and the Advice of the Expert Mechanism on the Rights of Indigenous Peoples, Volume V.  
<http://www.forestpeoples.org/sites/fpp/files/publication/2013/01/cos2011-12.pdf>.

Marbella, Hermelina Ching (1976) Some Fundamental Characteristics and Distinctive Features of Selected Central Bukidnon Dances. Cebu City: Cebu Normal College, Graduate

- School (M. A., education). Unpublished typescript
- Measor, L. (1985). "Interviewing: a Strategy in Qualitative Research" in R Burgess (ed) *Strategies of Educational Research: Qualitative Methods*. Lewes, Falmer Press.
- Moustakas, C. (1994). *Phenomenological research methods*. Thousand Oaks, CA: Sage.  
National Center for Public Engagement  
<http://www.publicengagement.ac.uk/doi/techniquesapproaches/participatorymapg>.  
Retrieved: May 8, 2019
- Narayana, V., (2017) Project Management, what is meant by relevance?  
Jetbrains.com Retrieved August 25, 2019
- Opeña, Ludivina Ravidas (1975) "The Bukidnon Folk Literature (Preliminary Study)." In: **Demetrio**, Francisco R. (ed.): *Dialogue for Development* Cagayan de Oro City: Xavier University. Pp. 187- 275.
- Opeña, Ludivina Ravidas (1979) "Olaging. The Battle of Nalandangan. A Bukidnon Folk-Epic." In: Kinaadman. Cagayan de Oro City: Xavier University. Vol. 1, pp. 151-227. Polenda (2007) [www.bukidnonethnicedances.com](http://www.bukidnonethnicedances.com)
- Oxfam: Guide to Free Prior and Informed Consent  
[http://resources.oxfam.org.au/pages/view.php?ref=528&k=.](http://resources.oxfam.org.au/pages/view.php?ref=528&k=)  
Retrieved: May 8, 2019
- Philippine Constitution Of 1987. The Philippine Constitution has explicit provisions for protection of indigenous rights. It guarantees indigenous peoples' right to ancestral domains
- Polkinghorne, D. E. (1989). Phenomenological research methods. *Existential-phenomenological perspectives in psychology: Exploring the breadth of human experience*, 41-60.
- Polenda, Francisco Col-om (1989) A Voice from the Hills. Essays on the Culture and World View of the Western Bukidnon Manobo People. Translated and Edited by Richard E. Elkins. Manila: Linguistic Society of the Philippines. (Special Monograph Issue. No. 29.)
- RECOFTC: Putting Free, Prior, and Informed Consent into Practice in REDD+ Initiatives, <http://www.recoftc.org/site/resources/Putting-Free-Prior-and-Informed-Consent-into-Practice-in-REDDInitiatives.php>. Retrieved: May 8, 2019
- Respecting free, prior and informed consent Practical guidance for governments, companies NGOs, indigenous peoples and local communities in relation to land acquisition <http://www.fao.org/docrep/019/i3496e/i3496e.pdf>. Retrieved: May 8 2019
- Republic of the Philippines, The Indigenous Peoples' Rights Act of 1997, Republic Act No. 8371  
(1997), <http://www.gov.ph/1997/10/29/republic-act-no-8371/>.  
Free Prior and Informed Consent in the Philippines Regulations and Realities
- Strauss, A., & Corbin, J. (1990). *Basics of qualitative research: Grounded theory procedures and techniques*. Newbury Park, CA: Sage.

- Starks, H., & Brown Trinidad, S. (2007). Choose your method: A comparison of phenomenology, discourse analysis, and grounded theory. *Qualitative health research*, 17(10), 1372-1380.
- Tan, L.V and Jimeno, RT (2011) *Dances of the Bukidnon and Manobo indigenous tribes* Published research of Bukidnon State University, Malaybalay City. IJJEE: 2278-4012, vol: 8, Issue: 2, April 2019
- Tan, L.V (2015) *Musical Rhythmic Variations and Instruments used by Bukidnon and Menuvu Indigenous Tribes, Northern Mindanao, Philippines*. Unpublished research of Bukidnon State University
- The United Nations Special Rapporteur on the situation of human rights and fundamental freedoms of Indigenous People <http://www2.ohchr.org/English/issues/indigenous/rapporteur/>. Retrieved: May 8, 2019
- The United Nations Permanent Forum on Indigenous Issues <http://www.un.org/esa/socdev/unpfi/>. Retrieved: May 8, 2019
- UN-REDD Programme: UN-REDD Programme Guidelines on Free, Prior and Informed Consent (FPIC) (Working Final version) <http://www.unredd.org/LaunchofFPICGuidlines/tabid/105976/Default.aspx> Retrieved: May 8, 2019
- UN Declaration on the Rights of Indigenous Peoples, G.A. Res. 61/295, Annex, U.N. Doc. A/RES/61/295 (Sept. 13, 2007), <http://www.un.org/esa/socdev/unpfii/en/drip.html>.
- Unabia, Carmen Ching (1976) *An Exploratory Study of the Bukidnon Folk Literature*. Cagayan de Oro City: Xavier University (M. A., English). 4 Vols. Unpublished typescript.
- Villacruz, Basilio Esteban S. (1989) *Sayaw. An Essay on Philippine Dance*. Manila: Cultural Center of the Philippines
- Van Manen, M. (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. Albany: State University of New York Press.
- Woleott, H. F. (1994b). *Transforming qualitative data: Description, analysis, and interpretation*. Thousand Oaks, CA: Sage.
- Woleott, H. F. (1999). *Ethnography: A way of seeing*. Walnut Creek, CA: AltaMira.

## Discography

Recordings of the 2007 Research at Omayamnon tribe, Salorengan, CabanglasanBukidnon.

Recordings of the 2008 higaonon Tagoloanon tribe Kaamulan, May 1, 2009, Tagoloan, /Canaan, Malaybalay City

Photographs during the research and performance.

### Pictorials



Doing an actual *ed sayaw* with one of the contingents for kaamulan, giving instructions, correcting



movements and giving the exact basics of the dance.

Presentation and confirmations of exact color, the dominant or primary color, secondary and the accents for the Menuvu tribe.





Confirming exact movements, actions and correcting parts of story line, confirming costumes for Higa-onun tribe



Rhythmical beats and instruments used by Matigsalug-manobo tribe.



Some mistakes in the use of costumes, making of accessories, proper use of accessories.

