



**CULTURAL REVIVAL OF THE MAGUINDANAO ARTIFACTS:
PERSPECTIVE AND PROSPECT AMONG
THE YOUTH**

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Abstract

This study aimed to determine the level of awareness of the youth on the local culture and arts in the Province of Maguindanao. A sequential procedure of the mixed design was utilized. There were 100 respondents composed of the Key Informants and the Focus Group Discussion. This study found out that the Maguindanaon artifacts were composed of the pandala, internal decorations, antique decorations and instruments, and for livelihood materials. There was a high level of perspectives on the Maguindanaon artifacts and culture as rated by the respondents and a high level of acceptance of the Maguindanao cultural artifacts in terms of appreciation and promotion. They believed that the Maguindanaon artifacts must be adapted, applied and institutionalized especially in the field of education. This study concluded that there is a dire need for the revival of their cultural identity before it will be buried in oblivion by the modern generation. Their cultural artifacts must be preserved to be able that it would be appreciated and promoted by the present generation of the Maguindanaon youth. Its adaption, application and institutionalization served as an avenue for revival and preservation. Let me start with self-contradictory premise cultural revival of the Maguindanao artifacts is a heritage and is a living thing of the past . This may of course seem a rather odd statement, the past being dead and long gone. But as we all know, communities leave residues of their individual and communal lives in many forms, and it is through these traces that we know what happened, how generations before us lived, and what mattered to them. Each time we preserve any part of our heritage, we keep it alive. It is in this sense that I regard heritage as a living thing: it becomes a part of us who live in the present. The irony is what we do not give these traces as much importance while their makers are alive; but once gone, their remnants take on increasingly greater value. There was a responsibility attached to cultural revival and heritage, whether from the legal or moral standpoint. The duty of the present generation is to preserved significant traces of the past, tangible and intangible just as it would be the duty of the future generation to preserved cultural revival created by the generation today. We are all, therefore, stewards of the cultural heritage with the viewed not only past but also to the future. The preservation of the cultural revival of the Maguindanao Artifacts are required a combination of the historical knowledge and method of the history and the conservations of the culture and the arts in the province of Maguindanao.

Keywords: Cultural Revival, Artifacts, Culture & Arts, Maguindanao

INTRODUCTION

The cohesion between development through modernization and cultural preservation which resulted to loss of identity from dialect, clothing's, food or in general from their way of life inspire and challenge the researcher to strengthen further its advocacy on preserving our culture as among its mission as proven in evidence that not only the young generation or the youth's but even old ones needs to be familiarized with their own culture. Decade had just past but which the Filipino Bangsamoro culture alongside faded from simple not patronizing , not familiar anymore and even ashamed to admit that in the past these were what our forefather use to practice from language, music, ornament, life setting, values, and in general the totality of their way of life. Acknowledging the importance of cultural preservation among tribes such as the indigenous communities in pursuit of their recognition like Bangsamoro people in their present during clamor for their Right to Self Determination they must be identified based on their culture.

Many Filipinos today like Tagalog, Ilocano, and Indigenous People among the other major tribes are now experiencing great lost of identity in social aspect of their daily lives. Many Moro women today can hardly be identified by just relying on the way they dress up because the usual *malong a Inaul* are now being changed to pants and even shorts with skirts without anymore using their head cover. Even in the way some Moro people talked were greatly different compared to past decades.

As people engage cultural revival of artifacts, they also build bridges to trust, respect and understanding across cultures and within a multicultural workplace, fostering productive interactions and agreements. As per observations made by the researcher many of the school institutions and local government units in Maguindanao have been showing some Maguindanao cultural artifacts during important occasions and festivities. Why Cultural Revival of the Maguindanao Artifacts is very important? It is along this general query why the present study was conducted.

METHODOLOGY

Research Design

Since the present study is about the perspective and prospect of cultural revival of the Maguindanao artifacts, a descriptive method of research is the most appropriate method to be used. Descriptive design according to Best (1974), describes and interprets what is. It is concerned with condition of relationships that take effects that are being felt and or trends that are developing.

Descriptive method of research is also a fact finding study with adequate and accurate interpretation of findings. This research design is necessary to evaluate the school/institution, teaching Islamic values in the context of cultural diversity in terms of Ibaadah (faith), Muamalah (behavior), political, social and economic; Methodology used in educating the people; challenges confronting teaching operation field and the qualities of teaching learning imparted by the teachers. The design can also describe and

emphasize on what actually exist such as current practices, condition, situation or any problems. It aims to evaluate the effectiveness of the enhancement of the culture and the arts of the youth's awareness in Maguindanaon.

A survey questionnaire was formulated to determine the perception of the respondents and the level of effectiveness of the enhancement of the culture and the arts for the awareness of the youth's in Maguindanao. The respondents were selected using of sampling procedure.

Respondents of the Study

The respondents of this study will be 100 comprising the native people of the four municipalities such as Talayan, Datu Odin, Datu Piang and Kabuntalan. It covers the youth sector, old or senior citizens, women sector in the Province of Maguindanao.

Locale of the Study

This study was conducted in some part of the municipality like Talayan, Datu Piang , Kabuntalan and Datu Odin Sinsuat in the Province of Maguindanao. This community/society and school is known for their exotic colorful culture and tradition, several occasion and festivals are part of their cultural heritage in Central Mindanao. In effect, the teachers grantee's teaching efficiency, research capability and community involvement. With its limited resources and with the faculty development program as an effective arm, the school has fulfilled its mission, expanded its program offering, improved its academic output, cultural revival of the Maguindanao artifacts that the youth's for the culture and the arts in Maguindanao personal and professional growth of the faculty and strengthened its capabilities in the areas of instruction, research and extension.

RESULTS AND DISCUSSIONS

The Profile of the Respondents

This part of the study deals with the profile of the respondents. The profile of the respondents is characterized by age, sex, civil status and educational attainment.

INDICATORS		FREQUENCY	PERCENTAGE (%)
A. Age	20-25	30	30
	26-30	26	26
	31-35	24	24
	36-40	20	20

B. Sex	Male	51	51
	Female	49	49
C. Civil Status	Single	42	42
	Married	39	39
	Divorced	13	13
	Widow	3	3
	Widower	3	3
D. Number of years in service	Student (not in Service)	38	38
	1-5	16	16
	6-10	30	30
	11-15	16	16
	16 and above	00	00
E. Number of children	1-5	28	28
	6-10	19	19
	No Children	53	53
F. Educational Attainment	High school Level	16	16
	College level	38	38
	College Graduate	43	43
	MA/MAEd Graduate	3	3
	PH.D/Ed.D Graduate	00	00

The Table 1 shows the profile of the respondent. The ages of the respondent ranged from 20 to 40 years old. Many or 30 percent of the respondents are belonged age bracket 20-25 years old, followed by age bracket 26-30 with 26 percent. Some 24 percent of them belonged to age bracket 31-35, closely followed by age bracket 36-40 years old with 20 percent.

Regarding their gender, simple majority or fifty one (51) percent of the respondents belonged to male sex, closely followed by female with 49 percent. On the civil status of the respondents, 42 percent of them are still single. On the other hand, still many 39 percent of them are already married. Some 13 percent of the respondents are divorced while very few with same 3 percent are widowers and widows respectively.

With respect to the educational attainment of the respondents, many or 43 percent of them are college graduates, while followed by 38 percent who are belonged to college level. Moreover, very few 3 percent of the respondents are MA/MAEd graduates or able to finish master's degree.

Table 2

Maguindanao Artifacts

MAGUINDANAO CULTURAL ARTIFACTS

A. Pandala (Flags)

1. Pamanay – decorated flag let
2. Lalansay – square cut stripe with several tails.
3. Pasandalan – big decorated flag
4. Baguiontay – circle cuts stripe
5. Ubol-Ubol - circle cuts-stripe
6. Sambulayang- three-cuts stripe representing the Three royal house of Sultanates; Rajah Buayan, Maguindanao and Kabuntalan.
7. Payong a sinilatan – decorated umbrella with beads.

B. Interior Decoration

1. Ulol – is a maguindanaon decoration the upper class use yellow color and has intricated design on the middle.
2. Likos – a long rectangular cut stripe clothe with full of decorations beads for the legacy and beauty of the Maguindanao.
3. Malong a Inaul – made in especial thread (sinulid) waving clothe.

C. Antique Decorations and Instruments

1. Kulintang – composed of 8 small gongs
2. Agong – a big gongs
3. Gandingan – the so called talking gongs and composed of Four gongs.
4. Babandil – small gong rather than to the gandingan.
5. Dabakan- made in the animal skin with okir or curve wooden design.
6. Usungan – a bridal car of the BaiLabi or princess.
7. Talam/Bandihaw – a big platter
8. Tudong – covered of a big platter.

9. Binatak – bracelet of the princes.
10. Unsita – buttoned dresses of the princesses of Maguindanao for the beauty decorations.
11. Sipil – intricately design brass metal traditionally use for beetle nut chewing called Baman.

D. Livelihood Materials during planting and harvesting time period(Note: the following artifacts should be preserved in the museum for the Maguindanao succeeding generations to reminisce the past. – FGD: 5-13-2016.

1. Lendo-(pestle) made in wood purpose by crushing and grinding the rice.
2. Lesong-(mortar) is a pestle device used since ancient times to substances by rice crushing and grinding them into a fine.
3. Kumpay- is the harvesting tools that used slicing of the grass rice.
4. Langgamen- is a manual materials that use during harvesting time.

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Table 2 shows the plethora of Maguindanao artifacts. There are varieties of *pandala* such as *pamanay* (decorated flag let), *lalansay* (square-cuts stripe), *pasandalan* (big decorated flag), *bagiuntay* (circle-cuts stripe with several tails), *ubol-ubol* (circle-cuts stripe), *sambulayang* (a three-cut stripes representing the three Royal House of the Sultanates of Maguindanao, Rajah Buayan and Kabuntalan), and *payong a sinilatan* (a decorated umbrella with beads).

These flags are sometimes the manifestation of the mood of the Maguindanaon community. Colorful and vibrant flag signifies that there is wedding or thanksgiving celebrations.

In the same vein, the Maguindanaon tribe also has its internal decoration materials which are composed of the *ulol* (Maguindanaon decoration in which the upper class use color and has intricate design on the middle), *likos*(a long rectangular cut stripe clothe with full of decorations beads for the legacy and beauty of the Maguindanao), *malong a inaul* (made in the especial thread waving cloth).

These decorations have its designs intricately done by bare hands of those who have talents and skills. Designs also tell its value and how the members of the royal family in the Maguindanaon tribe used it during festivities and celebrations.

Equally important, part of the Maguindanaon artifacts are the antic decorations and instruments. The *kulintang* (composed of 8 small gongs), *agong* (a big gong), *gandingan* (the so called talking gongs), *babandil* (small gong rather than to the *gandingan*), *dabakan* (made with the animal skin with *okiror* curve wooden design), *usungan*(a bridal car of the BaiLabi or Princess), Talam/ Bandihaw – a big platter, *tudong*– covered of a big platter , *binatak* (bracelet of the princess), *unsita- patungan* (buttoned dress of the female Maguindanaon for the beauty decorations), and *sipil*(intricately designed brass metal traditionally use for beetle nut chewing called *Baman*) made the Maguindanaon festivities and celebrations full of joy and life.

Lastly, Maguindanaons always involved themselves in agriculture. Indeed, tools such as *lendo*, *lesong*, *kumpay*, *langgamen* are utilized during planting and harvesting of their crops.

Moreover, the Maguindanaons possess a wide array of cultural artifacts. Its richness is still very evident even among the royalty and the common people.

The respondents during the conduct of the FGD last May 15, 2016 affirmed that they are very proud of the Maguindanaon culture. However, they stated that some of the younger generations have lost their interests because of the influence of modern technology. Another respondent insisted that “cultural heritage must be enriched to this generation so that they would have the profound appreciation of their origin and culture.”

The result is in concordance with the study on Darangen (1980), in which the authors affirmed that Muslim lowlanders, the Maguindanao possessed a strong weaving and carving tradition (Casal et al. 1981). As with all other Muslim groups, the Maguindanao are prohibited from representing animal or human forms in art. This led to the development of an abstract form of artistic representation in Maguindanao carvings and textiles. These designs are also carved on the weaponry and musical instruments of the Maguindanao.

The Maguindanao *malong* (tubular skirt) displays more commonly the *ikat* (literally, “to tie”) design. Before weaving, the warp or weft or both yarns are secured with waxed threads. One common *ikat* design is the eight-pointed star, which is reminiscent of the “radiating core” motif (Casal et al. 1981).

The Maguindanao have many types of musical instruments: the *kutyapi* or boat lute (see logo of this article), the *suling* or bamboo flutes, the *kubing* or jew’s harp,

bamboo zithers and bamboo scrapers, and the most important, the *kulintangan* ensemble. The *kulintangan* ensemble consists of five instruments. These are the *kulintang* (a series of eight graduated gongs), *agong* (wide-rimmed gong), *dabakan* (goblet-shaped drum), *gandingan* (set of four thin-rimmed gongs), and *babandir* (small thin-rimmed gong). Taken as a whole, the ensemble is called *palabunibunyan* (an ensemble of loud sounding instruments). It is heard in various occasions like weddings, water baptism called *paigosaragat*, and curing rites called *kapagipat* (Butocan 1987).

Table 3

Frequency and Percentage Distribution of the Respondents according to the Perspective on Maguindanao cultural artifacts from the view points of the youth

Variables	Yes (%)	Not at all (%)	No (%)	Never Mind (%)	Total (%)
1. Cultural revival of the Maguindanao artifacts is a big help to the youth in the area in order to understand the culture of the Bangsamoro in Maguindanao.	82	18	0	0	100
2. Cultural revival of the Maguindanao artifacts helps me convey my identity to foreigners especially when I play Maguindanao music.	72	23	5	0	100
3. Cultural revival of the Maguindanao artifacts would give better understanding to my own tribe.	72	27	3	0	100
4. Cultural revival of the Maguindanao artifacts would also generate income from the youth awareness.	73	26	1	0	100
5. Cultural revival of the Maguindanao artifacts can help facilitate for more information and dissemination in community.	71	24	5	0	100
6. Cultural revival of the Maguindanao artifacts assists me to understand the arts and culture of the Bangsamoro youths.	80	20	0	0	100
7. Cultural revival of the Maguindanao artifacts has improved my wearing of dressing through promoting and preserving the cultural designs.	74	26	0	0	100
8. Cultural revival of the Maguindanao artifacts gives me warning to love my own arts.	69	20	10	1	100
9. Cultural revival of the Maguindanao artifacts gives symbols of peace and happiness in the community.	76	21	3	0	100
10. Cultural revival of the Maguindanao artifacts helped me to learn and proper understanding the Bangsamoro culture through identifying and vanishing materials.	77	18	5	0	100

The Table 3 shows the Frequency and Percentage Distribution of the Respondents according to the Perspective on Maguindanaon cultural artifacts from the view points of the youths. Majority or 82 percent of the respondents rated yes that cultural revival of the Maguindanaon artifacts is a big to understand the culture of the Bangsamoro in Maguindanao, assisted them to understand the arts and culture of the Bangsamoro youths (80), helped them to learn and proper understanding the Bangsamoro culture through identifying and vanishing materials (77), gave symbols of peace and happiness in the community (76), improved the wearing of dressing through promoting and preserving the cultural designs (74), generated income from the youths awareness (73), gave better understanding to their own tribe (72), helped them convey the identity to foreigners especially when they played Maguindanaon music (72) and warned them to love their own arts (69).

The result conveys that the youth of today especially from the Maguindanaon tribe still uphold their identity. They are still proud of their origin and of their own culture. The artifacts for the youth are a manifestation of their pride and it helped them to have the profound understanding of their own culture. Appreciation of their culture is a vivid picture of their undying love to their origin. The continuity of their culture helped them to save the artifacts towards extinction. They have the awareness also on the true value of their artifacts to their own culture.

The FGD affirmed that the revival of the Maguindanaon artifacts will open the hearts and minds of the younger generation to preserve and gives it value for the benefit of the future generation. They added that every Maguindanaon should also know how to use it even one of those instruments to flaunt to everyone that indeed they are not only giving the significance of their faith but the value in which they got from their forefathers since time immemorial.

Cultural identity is essential for the peaceful cooperation of civilizations. If people have a strong sense of self-identity through culture, they are more likely to interact peacefully with other cultures, with respect for the diversity of value systems and religious beliefs as well as the tangible aspects of culture. As indicated in Chapter III of this paper, Rabah Saoud one of the Muslim authors for the Islamic art emphasized that one area where the genius of the Muslim civilization has been recognized worldwide is that of art. The artists of the Islamic world adapted their creativity to evoke their inner beliefs in a series of abstract forms, producing some amazing work of art. Rejecting the depictions of living forms, these artists progressively a new style substantially deviating from the Roman and Byzantine art of their time. In the mind of these artists, works of art are very connected to ways of transmitting the message of Islam rather than the material form used in other cultures. This article briefly examines the meaning and character of art in Islamic cultures and explores its main objectives and purposes to the viewers.

As different cultures become more intertwined, these cultural identities may change. The fluid nature of culture can be positive, leading to stronger societal structures and values, but also can destroy minority or less-powerful cultures, leading to the disintegration of fundamental human values (Hoffman, 2015).

Conversely, in terms of education they believed that cultural revival of the Maguindanao artifacts will give me easy to understand my own culture (82), support them to promote and protect to our country/community (77), helped them become discover my unique culture (76), helped me become discover my unique culture (75),

helped me understand thoroughly the very unique and appropriate culture of the Bangsamoro (68), aided me to internalized my chosen culture (68), stimulated music and designs, and my good motivation to the other culture to enjoy my subject (65), and considered more as Bid-a or innovation (55).

Understanding one's culture is very significant in this modern pace of civilization. The cultural preservation matters. Indeed, through educating the younger generation of the different Maguindanaon cultural artifacts is very timely. It can also be inferred based from the findings that the respondents showed sense of pride towards their culture because it is their identity as a tribe which has one of the richest beginnings and made histories in the entire island of Mindanao.

As the FGD accentuated that cultural understanding will surely help cultural preservation that the future generation could somehow appreciate the essence of the artifacts that already been part of the Maguindanaons daily lives. Cultures have always been in the brink of extinction, thus for them it is very salient to do their part to promote their culture in their own little way.

The struggle to maintain cultural identity in the face of development came to the forefront of international debate in the 1960s during decolonization Models of development at the time stressed modernization through industrialization and urbanization. These models threatened the established cultures of diverse populations and as people began to find political freedom, they also began to challenge the homogenization, or "Westernization" of their cultures (UNESCO, 2003a).

It conforms to the views of the FGD that cultural revival must be strengthened. They even suggested that in the areas dominated by Maguindanaon, its culture and tradition must be part of the education where it will be taught to the students. Additionally, they could have all the appreciation when they learn how significant those artifacts for their own identity.

Coles (2011) substantiated that without a specific heritage to claim as their birthright, people are rootless and consequently drift through life without knowing or understanding where they came from, who they really are, or where they're truly going. It has also been said that without the solid foundation of heritage, it is not possible to build anything that will last and stay the course, and that includes a folk community

The Level of Acceptance of the Mguindanao Cultural Artifacts among the Youth

This section deals with the respondents responses on the level of acceptance of the Maguindanaocultural artifacts among the youth. The data are shown in table 4. The responses of the respondents to questions about the above- mentioned level of acceptance were analysed to answer research problem number 3. The mean ratings of the responses were determined using the 3-point scale below:

Number	Description
3 -	Highly accepted
2 -	Moderately accepted

1 - Lowly accepted

To facilitate interpretation, cut-off points for the weighted means were set as follows:

Range of Weighted Mean Description

2.50 - 3.00	Highly Accepted
1.50 - 2.49	Moderately Accepted
1.00 - 1.49	Lowly Accepted

Table 4

The perceived level of acceptance of the Maguindanao cultural artifacts among the youth

ITEMS	Level of Acceptance			Weighted Mean	Description
	3	2	1		
A. In terms of appreciation There is a need to appreciate the cultural revival of the Maguindanao artifacts in every occasion in the community to demonstrate the uniqueness and originality of the Bangsamoro culture.	73	5	22	2.51	Very much accepted
B. In terms of promotion There is need to promote the revival of the Maguindanao artifacts for the well being of the Bangsamoro people.	78	5	17	2.61	Very much accepted
Grand Mean				2.56	Very much accepted

Table 4 presents the perceived level of acceptance on the need to appreciate the cultural revival of the Maguindanao artifacts in every occasion in the community to demonstrate the uniqueness and originality of the Bangsamoro culture. The table reveals that the appreciation of the Maguindanao cultural heritage is acceptable to the youths as indicated by the computed weighted mean of 2.51 describes as Highly accepted in the scale used.

The Table also presents the perceived level of acceptance on the need to promote the revival of the Maguindanao cultural artifacts for the well being of the Bangsamoro people. On this aspect, the table reveals that the promotion of the Maguindanao cultural

artifacts is also acceptable to the youth justified by the computed weighted mean of 2.61 describe as Highly Accepted in the same scale.

In short, the perceived level of acceptance of the Maguindanao cultural artifacts among the youth in terms of appreciation and promotion among the youth is highly accepted indicated by the computed grand weighted mean of 2.56 described also as Highly Accepted.

Certainly, the result implies that in order to revive and promote the Maguindanao culture, the Maguindanaons themselves should practice and promote their culture. Artifacts must be used during occasion. And also, the faith of the people on the importance of the artifacts must be strengthened amidst change in every aspect so that the culture should not vanish.

The FGD added that in order for the younger generation to appreciate the Maguindanao artifacts is that they must understand it. According to Gerard (2015) "It is important that we preserve artifacts from history so that the future generation learn how movements, laws and social change affect them and how they can go about changing things".

The Prospects of the Maguindanao Cultural Artifacts in Terms of:

A. Adaption

This part was made in answer to the problem number 4 of the present study. In an interview conducted by the researcher with being on the prospect of adapting the Maguindanao cultural artifacts, one of the informants pointed out that "we need to adapt with the changing World we are living out at the same time with strict consideration of the values significance and the authenticity of our cultural Maguindanao artifacts. It helps and promotes our own culture through giving cultural good information to the next generation". (KII; May 17, 2016).

B. Institutionalization

Regarding the institutionalization of the cultural artifacts they firmly believed that their Maguindanao cultural artifacts need to be institutionalized to preserve it with authority and for the people to recognize it. In the same vein, integration or mainstreaming in the school curriculum is very important in order to " preserve and protect our very unique cultural artifacts.

C. Application

The Maguindanao cultural artifacts must also be applied with consideration of their Islamic Faith. It must be applied frequently for the younger generation to see and appreciate it especially to the youth sector. Their answers emphasized the significant role played by the Maguindanao artifacts for cultural revival and preservation which it could be in reality if there is partnership with the different sectors of the Maguindanao society. In addition, another student-respondent have said: "The cultural revival of the Maguindanao artifacts can help me become creative and artistic in other subject areas especially in Araling Panlipunan or MAPEH (KII; May 17, 2016).

Summary of Findings

This study is focused on the perspective and prospect of cultural revival of the Maguindanao artifacts among the youth in the Province of Maguindanao. Specifically, it answered the following research questions: 1. What are the Maguindanao cultural artifacts; 2. What are the perspectives of the Maguindanao cultural artifacts from the viewpoint of the youth; 3. What are the level of acceptance of the Maguindanao cultural artifacts among the youth in terms of: Appreciation and Promotion; and 4. What are the prospect of the Maguindanao Cultural artifacts in terms of: Adaption, Institutionalization and Application? A mixed research designs specifically the sequential procedure. There were 100 respondents composed of the Key Informants who were the sources on Maguindanaon artifacts.

This study found out that:

1. Majority of the respondents were males
2. The Maguindanaon artifacts are composed of pandala, interior decoration, antique decoration and musical instruments (Palabunibuniyan). The youth related yes on perspectives of the Maguindanao cultural artifacts from their viewpoint .
3. In terms of appreciation and promotion of the Maguindanaon cultural artifacts, the respondents were related them as very much accepted.
4. The respondents were believed that the Maguindanaon cultural artifacts must be adapted, applied and institutionalized especially in the field of education.

Implication

In light of the foregoing findings, the following conclusions were validated:

1. There were a variety of Maguindanaon artifacts that flaunted the Maguindanaon identity as a tribe.
2. The youth believed that there is a dire need for the revival of their cultural identity before it will be buried in oblivion by the modern generation.
3. They believed that their cultural artifacts must be preserved to be able that it would be appreciated and promoted by the present generation of the Maguindanaon youth.
4. The adaption, application and institutionalization of the Maguindanaon artifacts served as an avenue for revival and preservation.

The result conveys that the youth of today especially from the Maguindanaon tribe still uphold their identity. They are still proud of their origin and of their own culture. The artifacts for the youth are a manifestation of their pride and it helped them to have the profound understanding of their own culture. Appreciation of their culture is a vivid picture of their undying love to their origin. The continuity of their culture helped them to save the artifacts towards extinction. They have the awareness also on the true value of their artifacts to their own culture.

In the same vein, the Maguindanaon tribe also has its internal decorations composed of the *ulol*(is a Maguindanaon decoration in which the upper class use color and has intricate design on the middle), *likos*(a long rectangular cut stripe clothe with full of decorations beads for the legacy and beauty of the Maguindanao), *malong a inaul* (made in the especial thread waving cloth).

These decorations have its designs intricately done by bare hands of those who have talents and skills. Designs also tell its value and how the members of the royal family in the Maguindanaon tribe used it during festivities and celebrations.

It conforms to the views of the FGD that cultural revival must be strengthened. They even suggested that in the areas dominated by Maguindanaon, its culture and tradition must be part of the education where it will be taught to the students. Additionally, they could have all the appreciation when they learn how significant those artifacts for their own identity.

Recommendations

This study recommended that;

The Maguindanaon artifacts and culture must be embedded in the curriculum especially in DepEd Maguindanao. The younger generation must be educated on the significance of the Maguindanaon artifacts on the preservation since these have been part of its rich history. There will be a Maguindanaon theatre which will showcase Maguindanaon artifacts and culture. There must have an agency in the Province of Maguindanao which will serve to promote and conserve the Maguindanaon artifacts and culture.

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