

# A Ynanong Dance Literature Development for Cultural Empowerment of Ynanong Tribe

Jemille P. Garcia

Doctor of Philosophy in Education, Adamson University, City of Manila, Philippines

## Article History:

Received: 20 June 2024

Accepted: 23 June 2024

Published: 12 July 2024

## Abstract

The Ynanong Tadok Dance, a vital cultural heritage of the Ynanong people in Naneng, faces the risk of erosion due to cultural changes and global influences. This study aimed to preserve and empower the YKalinga community by documenting and analyzing the Tupayya Dance, a traditional courtship dance, using a mixed-methods approach. Phase I involved qualitative methods, including interviews and content analysis, to explore the dance's cultural significance, historical context, and personal narratives. Phase II employed quantitative surveys to assess the impact of the dance on cultural awareness and community engagement. The findings from both the qualitative and quantitative parts of the study reveal that the Ynanong Tadok Dance includes the Tupayya Dance, which can be performed on various occasions. However, the Tupayya Dance is at risk of losing its authenticity due to the younger generation's lack of mastery and limited opportunities for elders to teach the correct movements, music, costumes, and history. With few elders remaining as experts, there is a community-wide need for a written record of the dance's history and proper performance. Recommendations include setting dedicated times for elders to impart dance knowledge, documenting the dance for preservation, and incorporating Tupayya Dance literature into educational curricula to enhance cultural understanding and practice. The study unfolded a comprehensive exploration of shared cultural elements, encapsulating rites of passage, religious beliefs, ethical behavior, and fulfilling basic needs or desires within the vibrant tapestry of the YKalinga Tribe's cultural heritage. This study underscores the importance of safeguarding unique cultural traditions in an interconnected world.

**Keywords:** Ynanong Tribe, Ykalinga Tribe, Preservation, Elders, Literature, Practices, Traditions, Beliefs, Dance Literature, Tupayya Dance



Copyright © 2024. The Author/s. Published by VMC Analytik's Multidisciplinary Journal News Publishing Services. A Ynanong Dance Literature Development for Cultural Empowerment of Ynanong Tribe © 2024 by Jemille P. Garcia is licensed under [Creative Commons Attribution \(CC BY 4.0\)](#).

## INTRODUCTION

The world is a rich tapestry of diverse cultures, each weaving unique dance forms into the vibrant fabric of human expression. These dances go beyond mere physical movements; they encapsulate the very essence of a community's history, identity, and spirituality. Among the numerous global dance traditions, we find the Ynanong Tadok Dance, a beautiful and meaningful indigenous masterpiece performed by the Ynanong people in Naneng. However, it faces the imminent threat of being lost or diluted amid the swift currents of cultural change and global influences.

The conducted study on the Ynanong Tadok Dance of the Ynanong people holds significant importance. This dance is a vital part of their cultural heritage, and by making its literature, we embark on a journey to preserve their traditions in a rapidly changing world. The study would not only contribute to cultural

preservation but also empowers the YKalinga people by strengthening their sense of cultural identity and pride. It will probably serve as an educational resource, allowing both the Ynanong community of Kalinga and others who are interested to learn about their unique dance and its historical context.

Considering the challenges, the study embarked on an odyssey of exploration and preservation. It aimed to address a significant research gap that persisted and searched into the depths of this distinctive dance form. In doing so, the study did not only preserve the YKalinga's cultural heritage but it also reignited the flame of cultural empowerment among the YKalinga people of Naneng. In a world where cultures are increasingly interconnected, studies like this become essential for safeguarding and celebrating the unique traditions that make each culture a vital thread in the global tapestry of human diversity.

## LITERATURES

The Ynanong Tadok Dance, a revered ancient tradition of the YKalinga people, embodies their cultural pride, self-identity, and an unbroken connection to their forebears. Regrettably, this cultural gem faces an imminent threat, as the whirlwind of contemporary cultural transformation and global influences threatens to erode its authenticity and significance (Prill-Brett, 2015).

Increasing out to the broader Philippine cultural landscape, the art of folk dances, particularly those deeply rooted in tribal heritage with roots tracing back to antiquity, stands out as a captivating facet of the nation's heritage. These dances act as a living testament to the rich tapestry of Philippine culture, vividly narrating the stories and traditions of its diverse people (Mi-ing et al, 2021).

Furthermore, situated within the broader legacy of indigenous dances in the Philippines, our exploration into the Ynanong Tadok Dance harmonizes with the age-old tradition of folk dances passed down through generations, encapsulating the daily life experiences and activities of our Filipino forebears (Acquah, 2019). As we uncovered the veiled secrets of the YNanong Tadok Dance and paid homage to its place within the intricate Filipino cultural tapestry, our contribution would extend beyond safeguarding YKalinga heritage; it would enrich the collective understanding of the multifaceted mosaic that is Philippine culture and its traditions (Mi-ing et al., 2021).

These dance forms are commonly referred to as "traditional dances," "ethnic dances," or "folk choreography" in the academic literature (Egorov et al., 2019). One such example is the Ynanong Tadok dance performed by the YKalinga people in the Naneng village. These dances are not mere artistic expressions; they carry a profound cultural identity that vividly portrays the daily life and rituals associated with various village events. The Ynanong Tadok dance, for instance, stands as an authentic representation of the Kalinga people's traditions, unique history, and way of life.

Within the tapestry of their cultural practices, the Ynanong Tadok dance holds a central and revered place, serving as a living embodiment of their collective heritage. However, according to Belen (2019), modern influences increasingly permeate even the most remote corners of the world". This explains why the younger generation of YKalinga in Naneng seemed to have lost touch with the authentic essence and significance of the YNanong Tadok dance.

In a scholarly article authored by Lobo (2022) the substantial impact of engagement in traditional dances within a community context is accentuated. Lobo's study accentuated the pivotal role of these dances in fostering robust bonds among community members and nurturing a profound connection to their shared cultural heritage. This sense of communal togetherness and the deepening of mutual understanding are aptly exemplified by the Ynanong Tadok dance of the YKalinga in Naneng.

Planning maintenance tasks, as well as when and how to complete them, is a key component of heritage building conservation (Georgios, 2017). They recommend a method (Prieto et al., 2017) that employs multiple linear regression analysis to predict the built heritage's serviceability. With the help of this information, we could say that YNanong Tadok dance of Kalinga represents a living cultural heritage that can be linked to the broader themes of cultural heritage preservation, maintenance of heritage spaces, cultural tourism, language identification, and regional music classification discussed in Prieto et al.'s research. This connection highlights the importance of preserving and promoting traditional practices like the Ynanong Tadok dance for both cultural and economic reasons, as well as the interdisciplinary nature of cultural heritage studies.

Anchored from Republic Act No. 8371, the Kalinga people's history, values, and cultural identity are embodied in the YnanongTadok dance. The potential defacement, removal, or destruction of artifacts associated with this dance endangers its preservation. We can ensure the enduring protection of this

invaluable cultural heritage for future generations by recognizing the dance's deep-rooted significance and implementing comprehensive preservation strategies (Domingo & Manejar, 2020).

This well-known Ynanong Tadok dance from Kalinga is in high demand on social media platforms and in stage performances. Regrettably, it has been observed that because of modernization, people from the province of Kalinga have a tendency to put other styles of dance moves or put some choreography which is not allowed in the original dance of the Ynanong and they begin to lose interest in Tadok dance. Hence, this research study aimed to address this knowledge gap by creating comprehensive dance literature specifically tailored for the Kalinga people in Naneng. The study sought to empower the community by preserving their cultural heritage, fostering a sense of identity, and enhancing intergenerational knowledge transfer.

The utilization of Cultural Preservation Theory, as influenced by Smith et al., (2015), served as the cornerstone of the study, directing our inquiry into how the YnanongTadok dance fulfills a pivotal role in preserving the rich tapestry of YKalinga culture in the face of external influences.

Concurrently, narrative analysis, rooted from Laitinen (2002), facilitates a profound exploration of the dance's narrative elements, unveiling their significance in perpetuating the cultural stories and traditions that could also be applied in conducting the research study of the YKalinga Tribe.

Moreover, the study is underpinned by the Cultural Empowerment Framework, which draws inspiration from the insights of Baptiste et al. (2016). This framework informs and propels the development of dance literature as an instrument for cultural empowerment.

The study focused on the documentation and identification of the YNanong Tadok dance. The literature developed was based on the documentation of the traditional dances of the

group in the actual and staged performances, the historical backgrounds of the given dance, and the concept provided by the YKalinga elders of Naneng. More so, the study is aligned with Castaños' (2022) philosophical and histo-cultural perspective of local dances as the study contributed in documenting the Tupayya Dance, analyzing its movement patterns, and deepening understanding of this cultural tradition.

The study was supported by Ritzer-George's (2007) "Theory of Sociology." It is a framework composed of interconnected concepts designed to systematize our understanding of the social world. This theory was drawn from two key orientations: Grand Theory and Everyday Life Theory. The Grand Theory orientation aims to comprehensively address society, elucidating its structural framework and the processes of change that shape human history. Everyday Life Theory explores human behavior by focusing on daily actions, individual motives, and the dynamics of beliefs, attitudes, and values in group and societal contexts.

Sociology theory served as a comprehensive framework for understanding and analyzing the multifaceted role of the Ynanong Tadok Dance in the study. It allowed the researcher to explore how the cultural practice contributes to both the preservation of Ykalinga culture and the empowerment of the Ykalinga Tribe, ultimately enriching the understanding about the complex interplay between culture, society, and dance literature development.

As the researcher, a deep sense of pride has accompanied her contribution to the preservation and empowerment of the YKalinga Tribe's cultural identity. The development of comprehensive dance literature and the emphasis placed on the YKanong Tadok Dance's significance surely could represent a substantial stride toward the protection of this cultural heritage for future generations. Her work will stand as a testament to the enduring relevance of traditional dances in a world that continually evolves, ensuring that the rich tapestry of human cultural expression remains vibrant and intact.

The journey that lies ahead is poised to be truly extraordinary, brimming with profound insights and groundbreaking revelations. The researcher held the aspiration that the discoveries and endeavors of the study will spark inspiration, igniting additional research and initiatives dedicated to the preservation and exaltation of the cultural heritage of the YKalinga Tribe and, in a broader context, the multifaceted cultural wonders that enhance our global tapestry.

## METHODOLOGY

This section covered the design of the study, the specific location, details about the participants of the study and the sampling methodology employed, the research instruments utilized, the procedure employed for data collection, adherence to ethical principles, and the statistical methods applied for data analysis. Additionally, this research followed the dance literature guidelines set by the Philippine Folk Dance Society (2016) and utilized by Patterson et al. (2018) in their work on indigenous choreography. The outline covers the dance title, historical background, costume details, time signature, props, and dance steps.

**Research Design.** This study used an exploratory sequential mixed-methods (ESMM) approach to comprehensively investigate the Tupayya Dance within the YNanong Tribe, with a primary focus on cultural empowerment. According to Creswell and Plano Clark (2018; as cited in Research methods data set, 2019), the ESMM design is an approach to combining qualitative and quantitative data collection and analysis in a sequence of phases. The design starts with qualitative data to explore a phenomenon (Creswell, 2006), and then builds to a second, the quantitative phase, to develop an instrument or some other form of quantitative data collection (2018; as cited in Research methods data set, 2019).

The qualitative exploration, which includes interviews and content analysis, were used initially to explore the cultural context and significance of the Tupayya dance. It is aimed to uncover historical roots, personal narratives,

and intricate cultural elements associated with the dance. Observation within the Ynanong Tribe also provided a deep understanding of the dance's cultural empowerment and its role in the community's history and traditions. According to Denzin (as cited in Rahman, 2017) a qualitative exploration produces thick and detailed narrative of participants' feelings, opinions, and experiences; and, thus, interprets the meanings of their actions.

The quantitative phase, on the other hand, used structured surveys to validate and expand on the findings from the qualitative phase about the Tupayya dance. Surveys were conducted across the Ynanong Tribe to assess the dance's impact on cultural awareness, community engagement, and the preservation of traditional values. This phase revealed broader insights and trends related to the dance.

By combining qualitative narratives with quantitative data, the study offered a comprehensive understanding on how the Tupayya Dance empowers the Ynanong Tribe culturally, thus, ensuring confirmation and credibility of the quantitative findings.

**Key Participants in the Qualitative Phase (Phase 1).** The key participants in this phase are 10 expert elders who are adept in understanding the importance of the Tupayya as a culture of the Ynanong Tribe. They were chosen during a tribal meeting based on the recommendations made by the National Commission on Indigenous Peoples (NCIP). The selection of key informants for the interviews and observations during the permit application meeting with the NCIP in 2012 remained under the responsibility of the Naneng community. Being an expert elder means seventy years old and above who has the expertise about the dance.

Table 1 below presents the inclusion and exclusion parameters in choosing the key participants for phase 1. On this phase, purposive sampling was used as the study was purposely conducted to determine the narrative accounts of the expert elders toward the Tupayya dance. According to Crossman (2020), purposive sampling is a non-probability

sampling where a sample is selected based on the population's characteristics as well as from the objectives of the study.

**Table 1**  
*Inclusion and Exclusion of Elders in Phase 1 Sampling*

Elders	Inclusion	Exclusion	No. of Respondents
• Cultural Elder	➤ Able to speak	➤ Unable to hear	10
• Community Leader	➤ Able to hear sounds	➤ Unable to speak	
• Community Member	➤ Able to move/dance	➤ Unable to move	
• Cultural Dancer	➤ 70 years old and above	➤ 69 years old and below	

Respondents in the Quantitative Phase (Phase 2). Anchored from Teddlie and Charles (2009), the study used purposive sampling to select the respondents with specific knowledge of the Tupayya dance and its cultural importance to the Ynanong Tribe. Key stakeholders, such as cultural expert elders, community leaders, enthusiasts, and dancers, were identified during initial meeting with the Ynanong Tribe. For the second meeting, identification of specific key members of the Younger Generation, including the Community Leader and Cultural Dancers, was done.

Recommendations from the National Commission on Indigenous Peoples (NCIP) and local community leaders expanded the pool of selected participants. With the above procedures, the study identified 50 community leaders and younger cultural dancers who were qualified as respondents of the study. Their qualifications include being able to read and speak in English, being able to move or dance, and with age between 18 and 69 years old (Table 2).

**Table 2**  
*Inclusion and Exclusion of Younger Generation in Phase 2 Sampling*

Younger Generation	Inclusion	Exclusion	No. of Respondents
• Community Leader	➤ Able to speak/read English	➤ Unable to speak/read English	50
• Cultural Dancers	➤ Able to move/dance	➤ Unable to move/dance	
• Community Leader	➤ 18-69 years old	➤ 70 years old and above	

**Research Locale.** The study focused exclusively on the Naneng Ancestral Domain in Barangay Naneng where the Tupayya dance holds significant cultural importance. This area provided an authentic setting for exploring the tribe's cultural practices. Naneng's history

traces back to ancient times when Aborigines settled in the green valley, initially unnamed until a major flood named it "NAMBINNANONG." The valley was later renamed "NANENG" after the flood subsided, marking a transformation from disaster to cultural acceptance. Christianity and civilization further shaped the area into what it is today.

The Tupayya dance is deeply embedded in Kalinga culture, performed to commemorate achievements, rituals, and social gatherings. Men play gongs while dancing, and women perform the "tangga," both synchronized to the gong's rhythm. This dance is a centerpiece of festivities and contests, showcasing vibrant costumes and unique variations that celebrate Kalinga heritage.

Beyond its local origins, Tupayya serves as a unifying cultural symbol among Kalinga tribes, reflecting communal spirit and a connection to nature. It is not just a historical artifact but a living tradition actively preserved and passed down in NANENG and other Kalinga communities. Through teaching, practice, and community events, Tupayya promotes cultural appreciation and strengthens the bond with Kalinga traditions for future generations.

**Research Instrument for Qualitative Phase (Phase 1).** Under this phase, the researcher used a 3-item open-ended questionnaire which is answerable in a narrative format. Its design and development were based from the cultural expert elders' knowledge and experiences toward the Tupayya dance. For a brief description, item 1 of the questionnaire aims to elicit the significant movements that are prominently featured in the Ynanong Tadok Dance. Item 2 intends to gather the contribution of Ynanong Tadok Dance on the personal growth and cultural understanding of the Ynanong Tribe especially during community occasions and events. The last item questionnaire delves on the importance of documenting the Ynanong Tadok Dance to further help preserve and promote the Ynanong Tribe's cultural identity and heritage.



The qualitative findings of this phase were then used to create a structured questionnaire for Phase 2, with the end goal of connecting the qualitative data with the quantitative survey results.

Research Instrument for Quantitative Phase (Phase 2). Anchored from the results of the qualitative inquiry, this phase involved the development of a 21-item survey questionnaire. Cultural experts helped formulate the questionnaire to ensure its reliability. With the aim to assess the role of the Tupayya Dance in the cultural empowerment of the Ykalinga Tribe, the questionnaire is sub-divided into 3 classification questions.

The first classification is comprised of 7 questions with the general aim to yield the knowledge of the respondents about Tuppayya dance. The second classification is composed of 7-item questions. These questions generally elicit the attitude of the respondents toward the Tuppayya dance. The last classification, which comprises 7 questions, pertains to the practice of respondents towards the Tuppayya dance. Three expert specialists from the same field as the researcher, have validated the set of questions providing feedback for improvements.

To measure the respondents' understanding and familiarity of the Tupayya Dance, a 4-point Likert scale was used. This scale helped determine the frequency and significance of the Tupayya Dance in the cultural practices of the Ynanong Tribe. For the detailed value range and descriptive interpretation of the scale, please refer to Table 3 below.

Table 3  
*4-point Likert Scale of the Survey Questionnaire*

Value Range	Score	Verbal Interpretation
3.50 - 4.00	4	Always (Very high level)
2.50 - 3.49	3	Often (High level)
1.50 - 2.49	2	Sometimes (Low level)
1.00 - 1.49	1	Seldom (Very low level)

To ensure validity of the instrument, a pilot-testing was done with 7 respondents. Based on

the Cronbach Alpha results, the knowledge indicator questions gained a .710 Cronbach alpha while the attitude indicators yielded a .721 Cronbach alpha. Lastly, the practice indicator statements gained a .809 Cronbach alpha. With the above results, the reliability of the formulated questionnaire was acceptable.

Analysis of Qualitative Data (Phase 1). From the interview transcript, the researcher meticulously reviewed the key informant's responses to provide a thorough analysis of the study. The collected data were analyzed and interpreted using thematic analysis. Additional data obtained through documented supplements were also analyzed and interpreted. The recorded dance steps were analyzed and transcribed using the BASTE (Body, Action, Space, Time and Energy) elements while the accompanying recorded music was notated.

Aligned with the approach of Castaos (2022), the study was enriched by the cultural documentation of the Tupayya dance through the accurate assessment of the younger generations' understanding of its movements. Developing the dance literature and interpreting the steps took two months.

Statistical Treatment of Quantitative Data (Phase 2). Data from the questionnaire were checked and reviewed to ensure that all items were answered. Tabulation of the data followed. To analyze the data, a simple mean formula was used.

Phase 1 Data Gathering Procedure. In the qualitative phase of the study, the researcher sought the approval of the National Commission on Indigenous Peoples (NCIP) and the local Barangay of Naneng. After acquiring the approval, the researcher, along with NCIP-Tabuk staff, visited the study area, oriented the respondents, and discussed ethical considerations. With the elders' approval, the study began with in-depth interviews of the Naneng Ancestral Domain elders. This phase was divided into two parts: Part I gathered respondents' profiles, including age, role, and years in Barangay Naneng, over 15 days. Part II

collected data on the dance's key elements, traditional practices, and cultural history. The researcher participated in cultural events to identify suitable respondents and conducted preliminary interviews to ensure diversity.

**Phase 2 Data Gathering Procedure.** After completing Phase 1, the researcher returned to the Naneng Ancestral Domain to survey the younger generation. The researcher personally administered the questionnaire to the younger generation in the Ynanong community.

**Ethical Considerations.** Due to the cultural importance of the research topic, it was essential for the researcher to respect and preserve the Ynanong Tribe's traditions and values. Hence, the researcher obtained permission and guidance from the tribal leaders before starting the research to ensure it was ethical and culturally sensitive. With this, and guided by the NCIP Administrative Order No. 1 Series of 2012, the researcher selected the key informants from the Ynanong Tribe for interviews and observations following guidelines that ensured informed consent and community involvement in research activities. This included explaining the study's goals, their participation, and assuring them they could withdraw at any time without any consequences (Domingo, 2018).

Upon acquisition of the tribal leaders' approval, the individuals involved were adults capable of independently deciding and offering relevant information regarding the research topic. They were the ones with the ability to make their own decisions and provide pertinent details about the study. In addition, the researcher also protected the privacy and confidentiality of all participants, promising not to share personal information without consent as well as maintained their anonymity by using codes and pseudonyms. Privacy clauses were included in all documents, and participants' identities were kept anonymous, ensuring that the data was used only for the study and academic purposes.

The study aimed for cultural empowerment but had potential risks of unintended harm. Therefore, close collaboration with the Ynanong

Tribe was essential to align with the study's objectives with community expectations. External perceptions and potential criticism from those unfamiliar with the culture were also challenges. Henceforth, the researcher prioritized ethical conduct, maintained open communication, and being flexible to adapt based on feedback were done to address these risks. More so, the study prioritized the well-being of participants by minimizing harm and providing emotional support and resources, underscoring the researcher's commitment to their holistic welfare.

## RESULTS

This section presents the study's findings, offering a thorough interpretation and in-depth discussion of the results. Additionally, it encapsulates the concluding insights derived from the research and provides well-considered recommendations based on the study's outcomes. By weaving together these critical elements, this chapter aims to furnish a holistic understanding of the research implications and suggests practical steps forward.

**Themes and Patterns Derived from the Qualitative Inquiry.** The following are narrative results based on the analysis of themes and patterns formed from the interview transcripts and observation.

*Theme 1. Emphasis on the correct Tuppayya Dance step and costume.* The common theme among the participants is a strong emphasis on the importance of performing the Tupayya Dance steps accurately and wearing the costume correctly. This theme occurred 9 times from 4 participants (Participant 1, 3, 4 and 10). Under this theme, a set of sub-themes were also developed. Sub-theme 1 is "right foot, consistent hand movement diagonally." In terms of description, the dance begins with the right foot and hands lifting diagonally. In the Tupayya dance, movements start with the feet, followed by the hands, in sync with the gong's rhythm. Women initiate the dance with their right foot and raised hands, while men imitate and follow. Sub-theme 2 is "gong set as melody." In the

Tupayya dance, the gong sets the melody, with the girls moving first, followed by the boys chasing them. Dancers start at the back, lifting their right foot and hands diagonally as the gong begins. Sub-theme 3 is the “proper use of costumes.” As part of their Ynanong culture, the elders teach and demonstrate the proper way to wear traditional costumes correctly.

In general, the participants emphasized the structured nature of the Tuppayya dance, beginning with specific movements in sync with the gong's melody. Proper foot and hand positioning are also crucial, indicating a standard practice. Different Tadok variations highlight the dance's cultural complexity, with distinct roles for men and women. The gong's melody sets the rhythm and cues the dancers, showcasing the integration of music and movement in the Tuppayya dance. This detailed choreography underscores the dance's cultural significance and the precision needed for its execution.

*Theme 2. Strengthening community bond.* The participants discussed that the Tupayya Dance plays a significant role in strengthening community bonds. They highlight unity through shared practices, cultural pride, intergenerational connections, and collaboration as key factors in fostering a strong, cohesive community. This theme occurred 4 times from the discussion of 4 participants (Participant 3, 4, 8 and 10). A set of sub-themes also came out from this theme. The first sub-theme is “Tuppayya was danced for all occasions.” The Tuppayya dance, once for courtship before weddings, and is now performed at various events or occasions for entertainment. For the Naneng Tribe, Tupayya is crucial at celebrations, with everyone joining in. Elders teach the traditional steps to ensure everyone, including children, learns and participates.

The second sub-theme is “source of pride.” The participation in contests, especially on special days like Tabuk Day and Kalinga Day, is a source of pride as the Ynanong frequently wins. The dance also serves as a communal activity where people gather, and those unfamiliar with

the dance can learn from others. The last sub-theme is “cultural transmission.” The Tuppayya dance's role in cultural transmission is highlighted by the efforts of elders and experienced dancers to teach younger generations. This ensures the continuity and preservation of cultural heritage.

In recap, the participants collectively highlight the Tupayya Dance as a central cultural practice that fosters unity, cultural empowerment, and community cohesion within the Ynanong tribe. Key points across participants emphasize the dance's dual role in both preserving cultural heritage and adapting to contemporary social contexts, underscoring its importance in maintaining the cultural identity of the Ynanong Tribe.

Overall, the participants agree that the Tupayya Dance plays a vital role in cultural empowerment, creating opportunities for collective participation, building a sense of belonging, and maintaining the Ynanong tribe's cultural heritage.

*Theme 3. Ensuring cultural heritage preservation.* The participants collectively emphasize strategies for ensuring the preservation of cultural heritage, including adherence to traditional practices, community engagement, and documentation. Their diverse perspectives highlight the multifaceted nature of cultural heritage preservation. This theme occurred 12 times during the discussion from the 6 participants (Participant 1, 4, 6, 7, 8 and 10).

Three sub-themes were also formed under this theme. Sub-theme 1 is “consistent practice.” The consistent practice and participation in contests further reinforce this cultural tradition, ensuring its survival and relevance across generations. This teaching occurs during various occasions and is particularly geared towards ensuring the younger generation understands and can perform the dance, especially during their tradition. On the other hand, sub-theme 2 is “preserving cultural heritage through direct teaching of the elders/ancestors.” The data highlights a collective commitment to maintaining and



celebrating the Tuppayya dance, which is central to the tribe's cultural identity. A study evaluating a traditional song and dance program for Indigenous youth found that reconnecting with cultural traditions fosters cultural identity and community bonding.

Lastly, sub-theme 3 is “documentation.” Documenting the dance would help preserve it for future generations, ensuring that the intricate steps, movements, and cultural significance are not lost. This documentation would serve as a valuable resource for both the current and future members of the Ynanong tribe, allowing them to maintain a vital part of their cultural heritage.

On a general note, participants highlighted the strong tradition of intergenerational learning of the Tupayya dance within the Naneng Tribe. Elders and ancestors are crucial in teaching the dance, preserving cultural heritage through direct instruction. Consistent practice and participation in contests reinforce this tradition, ensuring its survival across generations. The data shows a collective commitment to maintaining and celebrating the Tupayya dance, central to the tribe's cultural identity.

The Tupayya dance is crucial for preserving cultural heritage, connecting the past with the present by upholding traditions, strengthening community bonds, and instilling pride. Elders play a key role in teaching the correct steps to younger generations, ensuring the continuity of cultural practices. Community events and contests boost pride and engage the youth, helping preserve the tribe's cultural identity.

**Quantitative Results on the Knowledge, Attitude and Practice of Tuppayya Dance.** The following tables show the results of the survey administered to the Ynanong Tribe younger generation with regards to their Tupayya Dance movements featured during their community occasions.

**Table 4**  
*Mean Distribution of Respondents' Knowledge towards the Tupayya Dance*

Indicator Statements	Mean	SD	Interpretation
1. I perform the Tupayya dance to highlight the cultural heritage of the Ynanong tribe during occasions.	2.40	0.78	Sometimes (Low Level)
2. I learn the correct and accurate Tupayya dance steps and movements from our elders.	2.22	0.68	Sometimes (Low Level)
3. I properly play the gong music of the Tupayya dance to maintain the cultural heritage of the Ynanong tribe.	2.42	0.67	Sometimes (Low Level)
4. I wear the correct costume of the Tupayya dance to preserve its originality as a cultural heritage of the Ynanong tribe.	2.26	0.72	Sometimes (Low Level)
5. I dance with the correct movements, steps and music of the Tupayya dance during occasions.	2.28	0.86	Sometimes (Low Level)
6. I have learned the comprehensive Tupayya dance history from our elders.	2.46	0.71	Sometimes (Low Level)
7. I always perform the Tupayya dance correctly based from history during Ynanong community celebrations.	2.30	0.74	Sometimes (Low Level)
Weighted Mean	2.33		Sometimes (Low Level)

The findings from the Ynanong tribe's younger generation indicate a low performance level in correctly executing the Tupayya Dance with a weighted mean of 2.33 (Table 4). These results reveal a significant gap in cultural knowledge among the younger generation, which could threaten the cultural identity of the Ynanong and YKalinga tribes if not addressed. Elders play a crucial role in teaching traditional knowledge, but their efforts may have not reached the youth effectively. The data underscores the need for targeted cultural preservation initiatives, such as community workshops, cultural festivals, and educational programs. Gwerevende-Solomon and Mthombeni-Zama (2023) argue for interdisciplinary models to safeguard indigenous music, dance, and language, which could be applied to preserve the Tupayya Dance.

**Table 5**  
*Mean Distribution of Respondents' Attitude towards the Tupayya Dance*

Indicator Statements	Mean	SD	Interpretation
1. I feel closer with the community when I join the Tupayya dance during celebrations.	2.38	1.16	Sometimes (Low Level)
2. I know that the documentation of the Tupayya dance is important for our cultural preservation.	2.50	0.74	Often (High Level)
3. There is a strengthened relationship and strong bond when I play the Tupayya dance music with community members.	2.36	0.69	Sometimes (Low Level)
4. I learn from the elders how to properly use the correct Tupayya dance costume as part of my cultural development.	2.38	0.67	Sometimes (Low Level)
5. It is my sense of pride and entitlement to preserve my Tupayya dance costume.	2.44	0.70	Sometimes (Low Level)
6. It is my honor to perform the Tupayya dance correctly with the Ynanong community.	2.32	0.65	Sometimes (Low Level)
7. I am willing to participate in the documentation of the Tupayya dance history for its preservation.	2.24	0.72	Sometimes (Low Level)
Weighted Mean	2.37		Sometimes (Low Level)

The younger generation of the Ynanong Tribe shows low community involvement and cultural understanding, with a weighted mean of 2.37. The findings indicate a generally low attitude towards various aspects of the Tupayya Dance, posing risks to its preservation and transmission. There is a need therefore for initiatives to boost cultural pride, engage the

youth, and ensure the dance's documentation and preservation. The low attitude score suggests disengagement from cultural practices, which could lead to the gradual loss of these traditions. (Georgios-Lykesas 2017) emphasizes the importance of music and movement education in preserving traditional dance, advocating for hands-on, experiential learning to deepen cultural connections. The mixed attitude towards dance documentation suggests the need for targeted preservation efforts. (Ramadani-Luthfi 2023) highlights the role of traditional dance in character building and fostering national pride, suggesting structured extracurricular activities can support cultural heritage preservation.

**Table 6**  
*Mean Distribution of Respondents' Practice towards the Tupayya Dance*

Indicator Statements	Mean	SD	Interpretation
1. I learn the correct Tupayya dance from my ancestors to ensure authenticity.	2.32	0.68	Sometimes (Low Level)
2. I play better the Tupayya dance music with my personal written guide.	2.74	0.92	Often (High Level)
3. I perform the Tupayya dance during celebrations.	2.40	0.67	Sometimes (Low Level)
4. I perform the Tupayya dance correctly with the proper costume even without a literature.	2.28	0.73	Sometimes (Low Level)
5. I see a document about the Tupayya dance history intended for its preservation.	2.24	0.72	Sometimes (Low Level)
6. I have learned the Tupayya dance history including correct steps, music and proper costumes from the elders.	2.28	0.86	Sometimes (Low Level)
7. I learn how to properly use the costume with the Tupayya dance participants from the elders.	2.36	0.69	Sometimes (Low Level)
Weighted Mean	2.37		Sometimes (Low Level)

The younger generation of the Ynanong Tribe shows a low level of preserving and promoting the Tupayya Dance, with a weighted mean of 2.37. The younger generation struggles to play the correct gong melody without written guides, indicating a lack of deep understanding. This aligns with Kico-Irish et al. (2018), who highlight the importance of musical elements in preserving cultural heritage and suggest interactive methods to engage youth in traditional songs. Despite some interest in learning the music, the overall low practice level indicates a disconnect, suggesting a need for supportive environments to help youth practice and perform the music they learn.

**Conclusions.** Based from the findings of the study, the following conclusions were made namely:

1. The Ynanong Tadok Dance is a general name for the two kinds of Ynanong dance. One of

which is the Tupayya Dance or the courtship dance which can now be performed during occasions.

2. An authentic Tupayya Dance follows certain movements, proper gong rhythm and melody and observes a proper way of using the costume.
3. The Tupayya Dance is now at risk of losing its authenticity and originality with the fact that the younger generation occasionally perform the dance correctly as a whole in the absence of their mastery about the dance.
4. There was a rare chance for the elders to teach the younger generation about the correct and accurate movements, music, costumes and history of the Tupayya Dance.
5. Very few elders who are experts about the dance can now be found within the Ynanong community.
6. The community elders and younger generation as well expressed their need of a written document about the Tupayya dance history including the correct steps, music and costume.

**Recommendations.** From the findings and conclusions of the study, the following recommendations are hereby given:

1. The younger generation of the Ynanong tribe should master the correct Tupayya Dance to maintain and preserve its authenticity and originality of their cultural heritage.
2. There should be a time not only during occasions, set for the expert elders to teach the younger generation about the correct and accurate steps, music, costumes and history of the original and authentic Tupayya Dance.
3. A documentation about the Tupayya Dance should be done for the preservation of its identity, authenticity and originality as one cultural heritage of the Ynalinga Tribe.

4. A documented Tupayya Dance Literature should be placed in the Kalinga Museum and included in the curriculum for cultural arts subjects to enhance the knowledge, attitude and practice of students about the Tupayya Dance.

## REFERENCES

- Acquah, E. O. (2019). A Theoretical Review towards a Compositional Model for Creating African Musical Drama: Anansegorndwom. *Journal of Humanities and Social Science*, 24(4), 23-32.
- Bandura, A. (1969). Social-learning theory of identificatory processes. *Handbook of socialization theory and research*, 213, 262.
- Baptiste, D. L., Reinholdt, M. M., & Ousman, K. Foronda, C (2016). Cultural humility: A concept analysis. *Journal of Transcultural Nursing*, 27(3), 210-217.
- Belen V. (2019). Love, loneliness and laundromats: affect and artifice in the melodramas of Isabel Coaxed. In *Contemporary Spanish cinema and genre* (pp. 219-238). Manchester University Press.
- Buot, I. (2013). Binaybayon: A dance composition. *University of the Visayas-Journal of Research*, 7(1), 229-240.
- Castañón, N. A. (2022). Philosophical and Historical Perspectives of Local Folk Dances.
- Chan, R. R. T. (2020). The Festival Extravaganza of Vigan City, Philippines. *The Vector: International Journal of Emerging Science, Technology and Management (IJESTM)*, 29(1).
- Creswell, J.W. (2006). Chapter 4: Choosing a mixed method design. SAGE Publication. Retrieved at [https://www.sagepub.com/sites/default/files/upm-binaries/10982\\_Chapter\\_4.pdf](https://www.sagepub.com/sites/default/files/upm-binaries/10982_Chapter_4.pdf)
- Cruz, E. A., & Tullao, M. R. (2015). Philippine Folk Dance through the Eyes of the Maloleno Youth. *European Academic Research*, 3(4), 4038-4061.
- Domingo, J. P. R. (2018). Direct from the Connoisseurs: Articulating Philippine Folk Dance Documentation Practices.
- Domingo, S. N., & Manejar, A. J. A. (2020). Review of Indigenous peoples' policy and institutional grounding (No. 2020-20). PIDS Discussion Paper Series.
- Dunphy, K., & Ware, V. (2019). Dance and Quality of Life for Indigenous Communities in Australia. *Dance and the Quality of Life*.
- Egorov, M., Zakharova, G., Olesova, S., Neustroeva, A., & Yakovleva, A. (2019). Folk dance as a means of preserving and transmitting the ethnocultural traditions of the Sakha people at school. *Advances in Social Science, Education and Humanities Research*, 374, 276-280. <https://doi.org/10.2991/mplg-ia-19.2019.53>
- Georgios, L., Kerstin, S., & Theofylaktos, A. (2019). Internet of things in the context of industry 4.0: An overview.
- Georgios, L. (2017). The Transformation of Traditional Dance from Its First to Its Second Existence: The Effectiveness of Music-Movement Education and Creative Dance in The Preservation of Our Cultural Heritage. *Journal of education and training studies*, 6, 104-112. <https://doi.org/10.11114/JETS.V6I1.2879>
- Good, A., Sims, L., Clarke, K., & Russo, F. (2020). Indigenous youth reconnect with cultural identity: The evaluation of a community- and school-based traditional music program. *Journal of*

community psychology.  
<https://doi.org/10.1002/jcop.22481>

<https://archives.palarch.nl/index.php/ja/e/article/view/8043>

Jean-Baptiste, K. (2016). All They Want to Do is Dance: A Study of Dance Education in K-12 Public Schools.

Patterson, R. L., Domondon, G. T., & Sumang, B. N. (2018). Indigenous Dances of Aetas.

Lack, K. J. (2012). Capturing Dance: the art of documentation (An exploration of distilling the body in motion). Retrieved from  
[http://ro.ecu.edu.au/theses\\_hons/77](http://ro.ecu.edu.au/theses_hons/77)

Prieto, A. J., Silva, A., de Brito, J., Macías-Bernal, J. M., & Alejandre, F. J. (2017). Multiple linear regression and fuzzy logic models applied to the functional service life prediction of cultural heritage. *Journal of Cultural Heritage*, 27, 20-35.

Laitinen, A. (2002). Charles Taylor and Paul Ricoeur on self-interpretations and narrative identity. *Narrative research: Voices of teachers and philosophers*, 57-76.

Prill-Brett, J. (2015). Tradition and Transformation: Studies on Cordillera indigenous culture. Cordillera Studies Center. *Cultures: Protocols for Producing Indigenous Australian Performing Arts*. Retrieved at [www.ozco.gov.au](http://www.ozco.gov.au)

Lavenda, R. H., & Schultz, E. A. (2009). Anthropology: What Does it Mean to be Human? W. Ross MacDonald School, Resource Services Library.

Rahman, M.S. (2017). The advantages and disadvantages of using qualitative and quantitative approaches and methods in language "testing and assessment" research: A literature review. Retrieved at  
<https://files.eric.ed.gov/fulltext/EJ1120221.pdf>

Lobo, J. (2022). Do our folk dances still thrive? Personal experience and interest of students towards Philippine traditional dances as basis on strengthening the love for culture and the arts. *American Journal of Arts and Human Science*, 1(1), 27-33.

Research methods data sets. (2019). SAGE Publications Limited. Retrieved at  
<https://methods.sagepub.com/base/download/DatasetStudentGuide/exploratory-sequential-mixed-method-instrument-development-united-states>

Lobo, J. (2023). Protecting Philippine Dance Traditions via Education of Tomorrow's Pedagogues. *Journal of Ethnic and Cultural Studies*, 10(1), 98-124.

Reyes-Tolentino, F. S. (2020). Philippine national dances. Silver Burdett Company.

Mallik, A., Chaudhury, S., & Ghosh, H. (2011). Nrityakosha: Preserving the intangible heritage of Indian classical dance. *ACM Journal on Computing and Cultural Heritage*, 4, 11:1-11:25.  
<https://doi.org/10.1145/2069276.2069280>

Ritzer, G., & Yagatich, W. (2012). Contemporary sociological theory. *The Wiley-Blackwell Companion to sociology*, 98-118.

Mi-ing, J. G. K., & Bukong, D. A. (2021). Capturing indigenous Bondoc Dances: Basis for Writing Dance Literature. *PalArch's Journal of Archaeology of Egypt/Egyptology*, 18(7), 1827-1839. Retrieved from

Smith, S., Van Der Meer, S., & Pang, V. (2015). The use of ICT to preserve Australian Indigenous culture and language—A preliminary proposal using the activity theory framework. In *ACIS 2015 Proceedings-26th Australasian Conference on Information Systems* (pp. 1-14).

Teddlie, C., & Tashakkori, A. (2009). Foundations of mixed methods research: Integrating quantitative and qualitative approaches in the social and behavioral sciences. Sage.

Villones, R. V. (2020). Negros Panaad festival dances: A reflection of Negrenses' cultural identity. *Asia Pacific Journal of Multidisciplinary Research*, 8(3), 13-24.

World Health Organization. (2009). World health statistics 2009. World Health Organization.