

CULTURAL HERITAGE VALUE OF THE PHILIPPINE FOLK DANCES IN THE MODERN TOURISM INDUSTRY

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Abstract: The Philippine Folkdance scene is incredibly diverse. The Folk dances vary from various regions; the study assesses the “Cultural Heritage Value Of The Philippine Folk Dances In The Modern Tourism Industry”. The research is qualitative in nature, and the interview is used as an instrument; the respondents represent the different agencies involved in Philippine Folkdance, such as NCCA (National Commission of Culture and Arts), CCP (Cultural Center of the Philippines and Bayanihan Folk Arts Foundation.) The result shows that Philippine Folkdance in the modern world performing Philippine folk dance is still relevant in the modern world. The Philippine folk dance opportunities are the performance of Philippine Folkdance; to be known worldwide, and the potential lies in promoting Philippine Folkdance in tourism and creating a new dance identity with influences from the folk dances and the modern contemporary dances. Philippine Folkdance will survive in the future. To preserve the Philippine Folkdance: The creation of events and government programs is crucial. Philippine Folkdance is important culturally because it shows diversity and uniqueness: Considered intangible cultural heritage, while there has been a large change in performing the folk dance. Lastly, most Filipinos are still aware of the Philippine Folkdance, which creates a sense of pride among them. In contrast, most Folkdances are now performed in festivals as Entertainment and schools as a requirement to promote Philippine Folkdance. It is done through the Philippine Festival’s support, advertising Philippine Folkdance events through the internet, including other mediums, inviting professional, local, and community-based folk-dance groups to showcase their repertoire of folk dances and perform the national folk-dance workshop.

Keywords: Cultural Heritage, Folkdance, Modern World, and Modern Tourism.

I. INTRODUCTION

Philippine Folk Dance is part of the Filipino culture; it shows the country’s traditional and cultural folk dances, which are considered an early entertainment of the ancestors, as these folk dances were shaped by tradition, rituals, or a part of the celebration. The Philippine Folk Dance is undoubtedly a cultural heritage. Some are still doing the steps of a particular Philippine Folk dance, which showcases the history and the transition to the contemporary world.

As we know today, the Philippine folk dance was shaped up by three periods: First is the pre-colonial period in which the pre-colonial Filipinos dance to appease the gods, which serves as a ritual; an example of this dance: “Tinikling”. Second is the arrival of Muslim Merchants, which are Malays. They brought in the influence of dancing by creating a story from the folklore. The Prince saves the princess in which “Singkil” was created, danced by the Muslims living in Mindanao during the marriage ceremony. The last period is the arrival of Spanish in which the dancers adapted, imposed Christian belief and culture to their own dances, borrowing court choreography but imbuing it with Philippine spirit; this influence the folk dance “Cariñosa” and “Pandango sa Ilaw” (Crawford, 2019).

The different periods that shaped up the folk dance scene in the Philippines: A classification was created with the Folk Dance. It is characterized by the geographic location, origin, and description of each Philippine folk dance. There are five classifications for each of these folk dances: The first is called Maria Clara dance, in which the origin is Luzon and Visayas, in which the Spaniards influenced it. The male national hero Jose Rizal’s “Noli Me Tangere” named the chief

female character. This type of Folk dance was characterized by bamboo, castanets, and “Abanico”. The second classification is the Cordillera Dance, in which the location origin is Northern Luzon. The dance’s purpose is to celebrate victories, festivals, religious rituals, thanksgiving, characterized using musical instruments that include nose flute, bamboo guitar, drums, gongs, and wooden sticks. The third classification is the Rural Dance, which originated from Luzon. The dances showcase the fiesta spirit and love of life; this was characterized by the attire in which men wear “Camisa de Chino” and colored trousers while women wear colorful “Balintawak” and “Patadyong” skirts. The fourth classification is the Muslim dance, which originated in southern Mindanao and is characterized by vivid colors, attire, and rhythmic movements that reflect the influence of Arabian and Indo-Malaysian cultures. While the last classification is the Tribal dance, which originated from Mindanao, the tribal dances performed essentially “for the gods” ceremonial and ritual type dances (Physicaleducationinfo, 2017).

However, due to the rapidly changing world and modernity, the Philippine Folk Dance has survived in the modern world, but not for the same purpose as the ancestors have created it. However, the Philippine Folk Dance is still performed today, but as a part of Entertainment to the tourist in which it showcased the country’s traditional culture (Panda, 2018).

Although, today’s generation may find the Philippine Folk Dance as old-fashioned. Still, there have been efforts to preserve the Philippine Folk Dance as a cultural heritage, such as incorporating the Philippine Folk Dance to primary and secondary students as part of the MAPEH (Music, Arts, Physical Education and Health) subject (Buenafe, 2017).

The legal basis of the study in the Philippines is the National Cultural Heritage Act or Republic Act No. 10066, which protects the state towards the conservation, promotion, and protection of both the tangible as well intangible cultural heritage of the country. This law also applies to Folk Dance since it is an intangible cultural heritage.

Speaking of the cultural heritage, Folk Dance is considered as an Intangible cultural heritage in which there are also two types of cultural heritage: Tangible are the ones that have physical evidence such as Buildings, Monuments, and Historical Sites, while Intangible cultural heritage is the tradition and cultural values that are practiced, in which Folk Dance is included (Vollenhoven, 2018) and this is where the research gap of the study comes into play; How do you measure the value of an Intangible Cultural Heritage? This means that cultural and social aspects are the ones that apply in Folk Dances.

Folk Dances are vastly imperative as an Intangible cultural heritage; the cultural spirit continues as Intangible cultural heritage such as Folk Dances are passed on from generation to generation. These cultural heritage sites are fundamental because they can promote cultural diversity, make local communities and also Indigenous people aware of the richness of their intangible heritage, and strengthen cooperation and intercultural dialogue between people, different cultures, and countries (Kico et al., 2018).

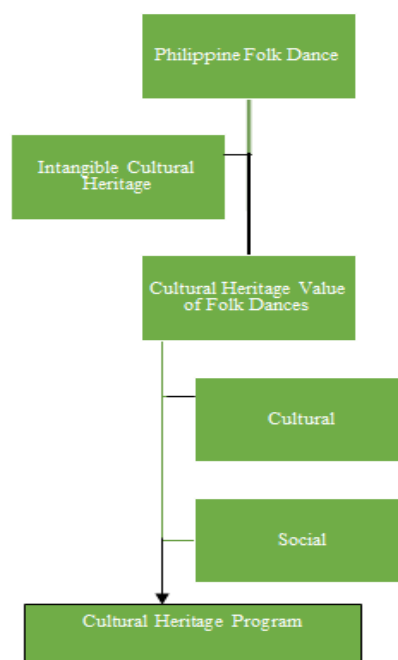


Fig 1: Conceptual Framework

The figure above shows the conceptual framework: The study uses Vollenhoven's (2018) concept in intangible cultural heritage. The ones that apply in measuring the cultural value in Folk Dance are Cultural and Social. The dominant idea of the concept was the Philippine Folk dance. However, Folk Dance is an intangible cultural heritage. In assessing the cultural heritage value, there is a need to look first at the cultural value of what value culturally does the Folk Dance has towards cultural practices. In comparison, the social value answers the social impact of the Philippine Folk Dance.

Folk Dances' importance as cultural heritage is a crucial part of the modern world today. Folk Dances contribute substantially to the reinforcement of each cultural identity and play a crucial role in our society's cultural development. It shows that Folk Dance is still helpful in shaping the society to which one belongs; as this cultural heritage provides an experiential way of learning and transmitting dance from one generation to the other, it tells the story of the creativity behind folk dances (Georgios, 2017).

In relation to the importance of Folk Dance as a cultural heritage, its relationship with tourism is also essential as these folk dances are considered being a tourism resource in which showcasing Folk Dance to the tourist creates a lot of tourism potential that also promotes the culture and helps to preserve the folk dance ensuring its survival in the modern times (Zouni et al., 2019).

In realizing the Folk Dance's potential as a tourism resource, it is vital that events also play a role in promoting and ensuring the Folk Dance's survivability in the modern world, such as the Fiesta Folkloriada, which is an International Folk Dance Festival. Which is yearly hosted by the Bayanihan Folk Arts Foundation; thus, the primary purpose is to promote cultural tourism and cultural exchange (Garcia, 2017).

The study would like to assess the Cultural Heritage Value Of The Philippine Folk Dances In The Modern Tourism Industry using the interview as the research tool; the researcher seeks to ask the following questions.

1. How do the respondents view the Philippine Folk Dance in the Modern (Contemporary) World?
2. How do the respondents assess the cultural heritage value of the Philippine Folk Dance in terms of:
 - a. Cultural
 - b. Social
3. Based on the findings, what sustainable program can be proposed?

The study's scope is the respondents selected for Interviews, such as the CCP, NCCA, and Bayanihan Folk Arts Foundation representatives. The study will be limited to the instrument used, namely the interview that focuses on Cultural and Social values.

The study is significant to the tourist that will watch the Folk Dancers' performance to increase awareness about the Philippine Folk Dance and the importance of the Folk Dances' Cultural heritage. Another importance of the study is for the local community. They will be more aware of Philippine Folk Dance and help preserve and conserve this intangible cultural heritage. Last, the study will be necessary for future student researchers and also researchers to gain an idea and probably expand the study about the Philippine Folk Dance as an intangible cultural heritage.

II. METHODOLOGY

The study uses a qualitative method, particularly exploratory type; this is suitable for the research. It describes the Philippine Folk Dances' cultural value and explores the respondents' views of the Philippine Folk Dance in the modern world. The study consists of an interview with the selected respondents of importance, such as the CCP (Cultural Center of the Philippines), as well the NCAA (National Commission of Culture and Arts), and The Bayanihan Folk Arts Foundation.

The study respondents are a representative from the said agencies such as the CCP, NCCA, and the Bayanihan Folk Arts Foundation. The study used interviews as instruments in the study in which the respondents were interviewed, and the interview design was open-ended questions.

A legal letter has been submitted to the selected agencies regarding the preservation of the Philippine Folk Dance. The documentation had been conducted alongside the interview and had been done during the weekdays. The researcher had also gathered some pictures for photo documentation. The gathered data were analyzed further and are confidential, and will be treated for educational purposes only.

The interview with each representative was done by scheduling the researcher and asking their respective agencies' owners. Then the researcher has used voice recorders to record the answer and transcribe it later; after the interview, the data gathered has been analyzed further.

The interview data were transcribed and presented in a narrative analysis approach manner; the researcher has identified the relevance of the respondent's responses and then formulate prepositions regarding the sustainability program that is the study's output. It is described as narrative analysis.

III. RESULTS

TABLE I: FOLK DANCE IN THE MODERN WORLD

| Folk Dance in the Modern World | | |
|---|--|--|
| <i>NCCA (National Commission of Culture and Arts)</i> | <i>CCP (Cultural Center of the Philippines)</i> | <i>Bayanihan Folk Arts Foundation</i> |
| "Philippine folk dance is still relevant in the modern contemporary world because it continues to give us a sense of pride. It connects us to the past. It shows the old traditions." | "Folk dance is very relevant because it is ageless; it gives a sense of pride and shows our Filipinos' identity." | "Folk dance is ageless, and it is relevant because it gives a sense of pride." |
| "Performing folk dance shows our tradition; it is the evidence of our past culture connected to the present today." | "Performing a folk dance is still very important because there is a need to show our traditional dances and folk dances, showing the evidence of an existing culture." | "Performing folk dance connects us to the past of the Philippine culture in general, highlighting the different indigenous groups, different localities." |
| "Opportunities lie with the Philippine Folk Dance to become known on the international stage, and potential lies with tourism because of the entertainment value of Philippine Folk Dance." | "Opportunities lie with more performance of Philippine folk dance, while the potential is to promote it; to watch the folk dance shows, especially to tourists and students." | "Opportunities were that they still perform the folk dance today, and the potential is to create a new dance identity where the influence of folk dance is mixed with the modern dance." |
| "The Philippine folk dance will survive as long as major events are performing a folk dance." | "Philippine Folkdance will survive in the future because there is an integration of Philippine Folkdance in the curriculum." | "The Philippine folk dance will survive in the future because there are artists who are committed to the preservation, conservation and promotion, and dissemination of folk dances." |
| "The NCAA had several programs to preserve the Philippine folk dance. An example of this is granted for research on Philippine Folkdance, support for the Philippine festival, and Philippine Heritage Awards. There are a lot of NCAA programs when it comes to Philippine Folkdance." | "To preserve the Philippine folk dance's performing is to create events that the folk dance is the theme example of these events, such as the "Indak Pilipinas", which is an annual festival of folk dance." | "Preservation can be done with the efforts of the LGU's in incorporating the performance of folk dance in the context of a tourism package and highlight a certain folk dance in creating events." |

Table 1 shows the result of the interview on the respondents for Philippine Folkdance in the modern world. The result shows that all the respondents indicated that Philippine Folkdance is still relevant today in the modern world. It shows the theme of Philippine Folkdance as a sense of pride and shows the identity as a Filipino and connects us to the past, and shows the old traditions.

The result shows that the Philippine Folkdance in the modern world is still relevant according to respondents. The probable reason for this is that Philippine Folkdance has become a part of Filipinos' identity alongside different practices and traditions; the Philippine Folkdance still survives, even in the modern world today.

According to Kico and Colleagues (2018), Folk dances are still very relevant for the modern age because Folk dances are evidence of an existing culture of civilization; in the case of Philippine Folkdance, it shows that the folk dances have their own Filipino culture, which the Philippine folk dance is unique in its own way (Buenafe, 2017). The relevance of Folkdance in the modern world shows the roots of the identity of a civilization that shapes up society even through modern times (Panda, 2018).

This shows the result of the relevance of performing the Philippine Folkdance in the modern world in which the result is based. The theme for performing the Philippine Folkdance in the modern world is evidence of the past culture and the

evidence of an existing culture. The probable reason for these would be the Philippine folk dance itself as evidence of an existing Filipino culture (Kico et al., 2018). This shows that Filipino culture is immensely unique because a lot of Philippine Folkdance Dances can be observed in the country (Buenafe, 2017).

In relation to the result, the respondents have different opinions about the opportunities and the potential of the Philippine folk dance in the modern world. The Philippine folk dance opportunities lie with the theme performance of Philippine Folkdance and to be known around the world. The potential theme lies in promoting the Philippine Folkdance through tourism resources and creating a new dance identity with the folk dance's influence to mix with the modern contemporary dance.

The result shows that the connection with the opportunities and the potential of the Philippine Folkdance is profound because opportunities lie with performing the Philippine Folkdance. More performance of it could realize the potential of Philippine folk dance to become a major tourism resource. These could become famous to the tourist on the international stage and create a new cultural dance movement in which the influence of folk dance and modern contemporary dance creates a new cultural identity.

According to Garcia (2017), the folk dance's potential to become a tourism resource is very crucial in the modern world today. The folk dance as a tourism resource creates enormous potential for sustainability, not only economically. This could contribute to economic and social activity by helping a community or a society establish a sense of pride, identity, and culture, which helps preserve and conserve cultural heritage in the study's case, the Philippine Folkdance. Although, the transition of folk dance in the modern world becomes a source of Entertainment for tourism purposes (Zouni et al., 2019). These could help for the survivability of the folk dance in the future.

The result of the survivability of the Philippine Folkdance, according to the respondents, lies with the themes of performance in events, integration to the education, and artists committed to the preservation and conservation of the Philippines Folkdance. This explains that in order for the Philippine Folkdance to survive in the future, further stakeholder participation is the key. Performing it in events will bring awareness and attract tourism, integration in the education to ensure that the present students will still be aware of the Philippine folk dance and the artists committed to preserving and conserving these kinds of performing arts.

According to Zouni and colleagues (2019), the survivability of the folk dance in the future lies with its relationship to tourism because, with tourism, there is still a continuous performance of the folk dance that will still be passed on from generation to generation. However, tourism resources could still not be enough as there is a need to integrate them into the students' education to increase awareness and renewed interest in performing the folk dance (Buenafe, 2017). Simultaneously, the artist's efforts in conserving and preserving the folk dance are very focal because they provide the necessary knowledge and materials regarding the Philippine folk dances.

In which programs and ways of preserving the Philippine folk dance are crucial to ensure that the Philippine folk dance will survive in the future. According to the respondents, there have been many programs that are done to preserve Philippine Folkdance. However, the theme lies with government programs in preserving the Philippine Folkdance and creating events focusing on the theme of folk dance. The NCAA representative cited that their government agency had many programs to preserve the Philippine folk dance knowledge by providing research grants to preserve the Philippine folk dance and support for the Philippine festivals. In contrast, the CCP cited that creating an annual event that focuses on Philippine Folkdance is a way to preserve the Philippine Folkdance. Lastly, the Bayanihan Folk Arts foundation's respondent cited that the key to preserving the Philippine folk dance is the local government unit's effort, which can be related to the NCAA programs.

The preservation and conservation of cultural heritage are essential because cultural heritage is considered the cultural treasures of a nation or a civilization. However, preservation and conservation of the intangible cultural heritage are much more challenging because the physical evidence is limited (Kico et al., 2018). The government programs in preserving intangible cultural heritage are significant. After all, government programs such as research grants provide a way to record the knowledge of the particular intangible cultural heritage for these pieces of knowledge to be converted into somehow to show physical evidence in the form of writings and digital mediums. However, adding the creation of events for folk dance, such as the programs of the CCP, are crucial to promote and raise awareness to have a continued interest in the folk dance performances (Garcia, 2017) because this shows evidence that Philippine folk dance is still performed.

TABLE II: CULTURAL HERITAGE VALUE OF PHILIPPINE FOLK DANCE IN TERMS OF CULTURAL

| Cultural Heritage Value of Philippine Folk Dance in terms of Cultural | | |
|--|--|--|
| <i>NCCA (National Commission of Culture and Arts)</i> | <i>CCP (Cultural Center of the Philippines)</i> | <i>Bayanihan Folk Arts Foundation</i> |
| “Culturally, Philippine Folkdance is very important because it shows the diversity of the culture of the Philippines.” | “Culturally; folk dance is important because it is a part of the culture; it shows tradition; the cultural features of the Philippines.” | “Philippine Folk dances are culturally significant because it portrays again stories that would reflect the knowledge, the skills; the aspirations of Filipino culture.” |
| “Philippine Folkdance contributes to the richness of the culture; it contributes to the practices, the values of the people.” | “Philippine folk dance contributes to our culture’s diversity; it shows that our country’s culture is diverse because of the different folk dances around the Philippines.” | “Philippine Folkdance contributes to the diversity of our culture because different regions have different folk dances.” |
| “The Philippine Folkdance is fantastically unique because the Philippines have abundant kinds of Folk dances.” | “The uniqueness of the Philippine Folkdance is diversity because if you go from one place to another in the Philippines, there are various Folk dances.” | “The Philippine Folk Dance’s uniqueness is that there is a mix of influences such as traditional dances, ritual dances, and Spanish influences.” |
| “There have been many changes in performing the Philippine Folkdance because before, the folk dance is performed strictly based on its design for the ritual, ceremony, etc. Nowadays it is performed at Festivals.” | “The Philippine folk dances were performed before as a ritual, for ceremony and Entertainment, but today they mostly perform it as a source of Entertainment or a school requirement.” | “There are some changes in performing Philippine Folkdance because before the performance was spontaneous, the changes were the structure in performing the folk dance.” |
| “Philippine Folk dance is a part of our intangible cultural heritage because it is passed on from one generation to another.” | “The Philippine folk dances existed for so long that they became a part of our intangible cultural heritage, which is passed on from one generation to another.” | “Philippine Folkdance is a cultural heritage because it portrays stories relating to the ancestors’ skills and knowledge.” |

Table 2 shows the result of the Cultural Heritage Value of Philippine Folk Dance in terms of Cultural. The result shows that Philippine Folkdance is important culturally because the theme revolves around the diversity, tradition, stories, and knowledge of the Filipino ancestors. The probable reason for this was the cultural importance of the Philippine Folkdance itself. The Filipino ancestors’ accumulated stories and knowledge have shaped the Philippines’ traditions and cultural diversity.

According to Crawford (2019), the Philippine Folkdance evolves from the different practices and traditions of the tribes before. The Philippines consists of different tribes with different cultures. These cultures and traditions have been applied even to their dances passed on from generation to generation. It survives into the modern world today because the community members, the tribe itself, provide cultural importance by preserving and conserving their practices.

Concerning the result, Philippine Folkdance’s contribution to the culture is based on the themes of values and diversity of the Philippines’ culture. The probable reason for this is the Philippines’ geographic features. It primarily consists of islands and different places in the Philippines with different folk dances, and it is attributed to the value of each community in different locations.

According to Crawford (2019), the Philippines has very diverse kinds of Folkdances found in different areas. Categorize as the Tribe Folk dances, which are found in the Cordillera Region. The Mindanao Folk dances can be found in the Mindanao area. The Maria Clara dance was influenced by Spanish, located in central and southern Tagalog regions, and many more. These Folk dances were shaped up by the local community’s values, from the Tribe Wars of the Cordillera Region to the marriage ceremonies of the Mindanao region. The Philippine Folk dance primarily contributes to the Philippines’ diversity by observing the different kinds of Folkdances performed in different regions.

These explain why the Philippine Folkdance is very unique, according to the respondents. The theme of the uniqueness of the Philippine Folkdance is that many folk dances can be found around the Philippines since the geographic features have shaped up the cultural characteristics of the Philippine Folkdance. Travelling around the Philippines shows different customs and traditions when it comes to performing Folk dance.

There are five classifications for each of these folk dances; the first is called Maria Clara dance, in which the origin is Luzon and Visayas; this type of Folk dance was characterized by using bamboo, castanets, and “Abanico”. The second classification is the Cordillera Dance. The location’s origin is Northern Luzon, which is characterized by the use of musical instruments, including nose flute, bamboo guitar, drums, gongs, and wooden sticks. The third classification is the Rural Dance, which originated from Luzon, and the dances showcase the fiesta spirit. The fourth classification is the Muslim dance, which originated in southern Mindanao and is characterized by vivid colors, attire, and rhythmic movements. In comparison, the last classification was the Tribal dance, which originated from Mindanao, and the tribal dances performed essentially “for the gods” ceremonial and ritual type dances (Physicaleducationinfo, 2017). It further confirms and explains the Philippine folk dance’s uniqueness because of the different classifications.

In relation to the result, according to the respondents, there have been some significant changes when it comes to the purpose of the performance of the folk dances. Although there are still some tribes that traditionally perform folk dances, the theme of performing the folk dance today has significantly been changed as it is performed mostly as a source of Entertainment in the festivals with an emphasis on the structure of the folk dance itself. Before performing the folk dance, which had been strictly for ritual purposes, ceremony and performing the folk dance was spontaneous. However, as time goes by and entering the modern era, folk dance is performed because of the entertainment purpose and structure that has been added to the folk dance itself.

According to Zouni (2019), the performance of folk dances has dramatically changed; it is because of the introduction of tourism in a specific area. The purpose is to showcase an area’s culture, and it momentarily affects the purpose of performing the Folkdance because it is not strictly performed in the community itself. It is performed to the tourist, changing the purpose of performing that particular folk dance itself and allowing some modification to it; adding structures means losing some parts of the tradition while still preserving and showcasing the folk dance in the modern world.

Lastly, the respondents consider the Philippine Folk dance as a cultural heritage. They are a part of Intangible Cultural Heritage because Philippine Folkdance does not have physical evidence itself. It is a performing art in which this kind of cultural heritage is passed on from one generation to another.

According to Vollenhoven (2018), folk dances are considered an Intangible Cultural Heritage because folk dances are practices and traditions that still were passed on from generation to generation, to be considered Intangible Cultural Heritage; practices and tradition; the community should be able to survive from generations to generations; in the research’s case, the Philippine Folkdance has been able to endure up to this day because it has been passed down and it still continues to be performed.

TABLE III: CULTURAL HERITAGE VALUE OF PHILIPPINE FOLK DANCE IN TERMS OF SOCIAL

| Cultural Heritage Value of Philippine Folk Dance in terms of Social | | |
|--|--|--|
| <i>NCCA (National Commission of Culture and Arts)</i> | <i>CCP (Cultural Center of the Philippines)</i> | <i>Bayanihan Folk Arts Foundation</i> |
| “Most Filipinos are still aware of Philippine Folk Dance, mostly elementary and high school students, because it is incorporated into their MAPEH subject.” | “Most elementary and high school students are aware of Philippine Folkdance, but college students and adults are less aware of these unless they join folk dance clubs or perform it regularly.” | “Most Filipinos are still aware of the Philippine folk dance, but there is a lack of appreciation for it.” |
| “Nowadays, Philippine Folk Dance was performed in Festivals and schools.” | “There are still tribes that perform Philippine folk dance, but it is mostly performed at festivals and schools.” | “In the indigenous group, they still perform the Philippine folk dance, but mostly today, it is for Entertainment.” |
| “Elementary and High School students can still perform Philippine Folk Dance because it is a requirement; few college students can perform a folk dance while very few adults can perform it.” | “Elementary and High School Students can still perform it because it is part of the curriculum, but adults could forget about it but could easily pick it up.” | “Most Filipinos still could perform Philippine Folkdance because Philippine Folkdance was still taught in school.” |
| “Philippine Folk Dance creates a sense of pride because it is part of our culture and our identity as Filipinos.” | “Philippine Folkdance creates a sense of pride because folk dance is part of our culture, which is a part of our identity.” | “Philippine Folkdance creates a sense of pride because performing arts is a very expressive medium that portrays our culture.” |

“The promotion of the Philippine Folkdance is through Philippine Festivals; NCAA is more on government programs and not promoting.”

“The Philippine folk dance promotion is through the CCP website and regularly updates, plus in case there are folk dance shows. They provide posters and leaflets to the tertiary schools in case they want to participate or to the students to watch the show.”

“Promoting Philippine Folk Dance involves inviting professional local and community-based folk dance groups to showcase their repertoire of folk dances and do the national folk dance workshop held yearly.”

Table 3 shows the result of the Cultural Heritage Value of Philippine Folk Dance in terms of Social: The result shows the Filipinos' awareness when it comes to folk dance. It shows that most Filipinos are still aware of the Philippine Folkdance, but mostly the awareness with the Philippine Folkdance lies with the Elementary and Secondary students. Philippine Folkdance is incorporated in their curriculum, raising awareness about Folk dances. This change in college students and adults, as they could have a decreased awareness for Folk dances because performing it is limited in the age's stage, which also affects the lack of appreciation towards Philippine Folkdance.

According to Buenafe (2017), one of the reasons why Philippine Folkdance survives in the modern world is through the integration of the Philippine Folkdance into the curriculum of elementary and secondary students. However, there could have been a decrease in awareness of the Philippine Folk dance with the modern dance's influence, such as hip hop and street dance (Panda, 2018). These could affect the Philippine Folkdance appreciation because usually, the modern dances are the ones that are famous and have the upper hand. After all, modern dance is more trendy.

In relation to the result, most of the Folkdance are now performed in the festivals as Entertainment and in schools as a requirement; these, in turn, are a positive note because this increases awareness of performing the festivals for Philippine Folkdances. The occasions on which the Philippine Folkdance was performed were significantly reduced because of modernity today. Before the occasions in these Folk dances were performed, such as rituals and ceremonies, which have been vastly changed today. They are mostly performed because of entertainment purposes or as a school requirement.

According to Garcia (2017), performing Folkdances in the festivals is advantageous because these Folkdances ensure their survivability. They can be shared with people who watch the show to increase awareness and still performing these Folkdances in event shows. The Folkdance are still performed and at the same time passed on to the other generation, albeit losing the original purpose. However, the advantage of performing Folkdance in festivals is mostly beneficial.

The Philippine Folkdance is still a sense of pride among the Filipinos because the Philippine Folkdance shows the culture and the identity of being a Filipino, which is very important in social terms. After all, it reminds us that Philippine Folkdance is an expressive medium that portrays our culture; it creates a sense of belonging.

According to Buenafe (2017), the Philippine Folkdance shows our Filipino identity because Philippine Folkdance showcases the Philippines' culture. We must be proud of it because it is still present even in the modern world that we can still know the traditions and cultural values of the Filipinos. That is why it shows reasons why the culture of the Philippines is very unique and cannot be found elsewhere.

Lastly, the promotion of the Philippine Folkdance as according to the respondents is done through the support of the Philippine Festival, advertising Philippine Folkdance events through the internet such as social media, games, apps, hashtags challenges such as the trendy #PanaloChallenge that started in TikTok and has been spreading rapidly in popularity in all mediums, which showcases the Filipino folk dance, song and customs, both ancient and modern Cariñosa hip hop trap style, which because of its immense popularity has skyrocketed the Philippine folk dances to be well-known in the Philippines and worldwide as well, and also through websites, campaigns, newspapers, magazines, other mediums, and inviting professional, local, and community-based folk-dance groups to showcase their repertoire of folk dances and perform the national folk-dance workshop, therefore, these different ways of promoting the Philippine folk dances are very essential because these raise awareness that Philippine Folk dances still exists and to further promote the Philippine Folk dances as performing arts.

According to Vollenhoven (2018), in order to preserve cultural heritage, there should be a scope for promoting cultural heritage through partnerships with the government, cultural agencies, and groups. This, in turn, creates programs and efforts that could help promote cultural heritage as sustainable in order to have a beneficial effect to society, to ensure the conservation and preservation of cultural heritage, which in the case of the study; has been shown that these different agencies have different ways in promoting the Philippine Folkdance.

IV. CONCLUSION AND RECOMMENDATION

The result of the Folk Dance statements in the Modern World shows the respondents indicated that Philippine Folkdance is still relevant today in the modern world because it shows the theme that Philippine Folkdance, as a sense of pride, shows the identity as a Filipino and connects us to the past. While performing Philippine Folkdance in the modern world is the evidence of the past culture and the evidence of an existing culture. The Philippine Folk dances opportunities lie with the theme performance of Philippine Folkdance and to be known around the world. The potential theme lies with promoting the Philippine Folkdance through tourism resources and creating a new dance identity with the folk dance's influence to mix with the modern contemporary dance. The result of survivability of Philippine Folkdance, according to the respondents, lies with themes of performance in events, integration to the education, an artist that is committed to the preservation and conservation of Philippine Folkdance. Lastly, the way to preserve the Philippine Folkdance is through government programs and the creation of events focused on the theme of folk dance. The result of the Cultural Heritage Value of Philippine Folk Dance in terms of Cultural shows that Philippine Folkdances are significant culturally because the theme revolves around the diversity, tradition and the stories, and the knowledge of the Filipino ancestors. The result of the Philippine Folkdance's contribution to the culture is based on its themes of values and diversity. The uniqueness of the Philippine Folkdance is that there are substantial folk dances that can be found around the Philippines. Performing the folk dance today has been greatly changed as it is performed mostly as a source of Entertainment in festivals, emphasizing the folk dance structure. Lastly, the respondents consider the Philippine folk dance a cultural heritage in which they are a part of Intangible Cultural Heritage. The result of the Cultural Heritage Value of Philippine Folk Dance in terms of Social shows that most Filipinos are still aware of the Philippine Folkdance, but mostly the awareness of the Philippine Folkdance lies with the Elementary and the Secondary students. Most of the Folkdance are now performed in the festivals as an entertainment and schools as a requirement. The Philippine Folkdance is still a sense of pride among the Filipinos because Philippine Folkdance shows the culture and identity of being a Filipino. The way of promoting the Philippine folk dance is through the Philippine Festival's support, advertising Philippine Folkdance events through the internet like social media, websites, another medium, and inviting professional, local, and community-based folk-dance groups to showcase their repertoire of folk dances and perform the national folk-dance workshop.

Based on the Findings: The researcher has concluded that Philippine Folkdances in the modern world and performing Philippine Folkdances are still relevant in the modern world. The Philippine folk dance opportunities are the performance of Philippine Folkdance and to be known around the world. The potential lies in promoting the Philippine Folkdance in tourism and creating a new dance identity with influence from folk dance and modern contemporary dance. Philippine Folkdance will survive in the future. To preserve the Philippine Folkdance, the creation of events and government programs is crucial. Philippine Folkdances are important culturally because they show diversity, uniqueness; considered intangible cultural heritage, while there has been a significant change in performing the folk dance. Lastly, most Filipinos are still aware of the Philippine Folkdance, which creates a sense of pride among them. In contrast, most of the Folkdance are now performed in the festivals as Entertainment and schools as a requirement and promoting of the Philippine Folkdance is done through the support of the Philippine Festival, advertising Philippine Folkdance events through the internet and other medium and inviting professional local and community-based folk-dance groups to showcase their repertoire of folk dances and do the national folk-dance workshop.

With the foregoing findings, the researcher has recommended the following in order to improve the Cultural Heritage Value Of The Philippine Folkdances In The Modern Tourism Industry.

1. There is a need to create a new dance identity by mixing the influence of Philippine Folkdance and Modern Dance
2. Create a partnership between the travel agency and government agencies to include the Folkdance Performance in Tourism Activities
3. Create a public awareness campaign on Philippine Folkdance in Tertiary Institutions

V. OUTPUT

Based on the findings, the researcher has created an output, which is a sustainable program in order to improve the Cultural Heritage Value Of The Philippine Folk Dances In The Modern Tourism Industry; there are three objectives in the output: The first is to create a new dance identity by mixing the influence of the Philippine Folkdance and Modern Dance.

The second is to create a partnership between the travel agency and the government agencies to include the folk-dance performance in tourism activities and lastly is to create a public awareness campaign on Philippine Folkdance in Tertiary Institutions.

The first objective of the output is to create a new dance identity by mixing the influence of Philippine Folkdance and Modern Dance; the agency responsible for these is through the partnership between the Bayanihan Folk Arts and Modern Dance groups; this can be done by collaborating on ideas on how to create a new dance identity by mixing the two influences; the partnership can be done in a span of three months planning with a window of 3 months in performing the said new dance identity. The said dance identity performance will be done in the CCP (Cultural Center of the Philippines), responsible for booking the shows.

While the second objective of the output is to create a partnership with the travel agencies as well the CCP (Cultural Center of the Philippines) and the Bayanihan Folk Arts Foundation; to include the performance of the Philippine Folkdance on the itinerary of the tourist, this can be done through a series of meetings; to include a Folkdance show in the itinerary; this can be done in a span of 1 month and implementation of the travel agencies in 1 month. There will be no additional cost to this objective.

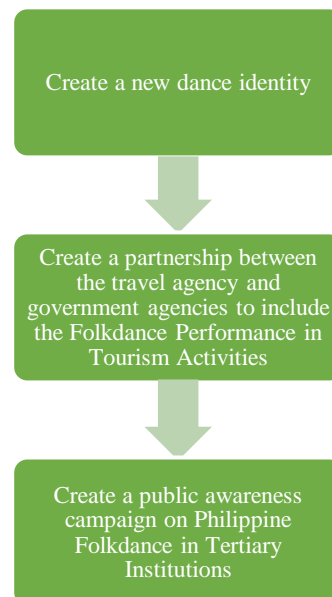


Fig 2: N Objectives of the Output

The last objective of the output is to create a public awareness campaign on the Philippine Folkdance in tertiary institutions; a partnership can do this with the NCCA (National Commission for Culture and Arts), and also CCP (Cultural Center of the Philippines as well the Academe (Tertiary Institution). The public awareness campaign will be done by visiting selected tertiary institutions and doing some short lectures about the Philippine Folkdance and providing information leaflets about the Philippine Folkdance; this will improve the awareness of the Tertiary students when it comes to the Philippine Folkdance so that once they become an adult, they will still become aware on the cultural heritage of the Philippine Folkdance. The probable cost for this objective is 100,000 Pesos. Implementation can also be done in a span of three months of planning and six months of implementation.

TABLE IV: ROADMAP OF ACTIVITIES

| Activity | Time Frame | Implementing Body | Result | Cost |
|-----------------------------|--|--|---|------|
| Create a new dance identity | Three months of planning plus three months of introductory performance | Bayanihan Folk Arts Foundation, Modern Dance groups and CCP (Cultural Center of the Philippines) | A new dance identity will be produced from the influence of Philippine Folkdance and Modern Dance | TBA |

| | | | | |
|--|--|---|--|---------------|
| The partnership between the travel agency and government agencies to include the Folkdance Performance in Tourism Activities | 1-month planning and 1-month implementation | Travel Agencies, CCP (Cultural Center of the Philippines) and Bayanihan Folk Arts Foundation | Folkdance Performance will be included in the tourist itinerary | NA |
| Public awareness campaign on Philippine Folkdance in Tertiary Institutions | Three months planning six months public awareness campaign | NCCA (National Commission for Culture and Arts), CCP (Cultural Center of the Philippines and the Academe (Tertiary Institution) | Increase in Awareness on the Cultural Heritage of Philippine Folkdance | 100,000 Pesos |

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