

Dumingag Organic Culture Residents' Attitude towards Cultural Dances

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ABSTRACT

This study was conducted to determine the residents' attitude level towards cultural dances in the Organic Culture of the municipality of Dumingag, Zamboanga del Sur.

The study utilized quantitative and qualitative research design. Questionnaire-checklist particularly Cultural Dance Attitude Scale was used together with In-depth Interview (IDI). Likewise, quantitative data analysis was employed in this study. All computations were done using the SPSS..

The results of the study revealed that there was an equal number of dancer and non-dancer participants in which many of the participants fell on the age bracket of 11-20 years old (26.78%) and 21-30 years old (23.85%) and a greater majority of them were females (61.09%). Moreover, the level of attitude of the residents of the municipality of Dumingag toward cultural dances was "Desirable" ($\bar{x}=2.59$). The results further revealed that there was a significant difference between the dancer and non-dancer residents' level of attitude towards cultural dances. However, there were no significant differences between the residents' level of attitude towards cultural dances when age and gender were considered. Also, there was no significant relationship between the residents' level of attitude and their profile.

The study recommends that the Local Government Unit of Dumingag institutionalize programs and activities to preserve and perpetuate the Dumingag Organic Culture, adopt a training program to boost cultural dancers' attitude towards the dance, and support local culture and indigenous knowledge and practices. Dumingagnons should maintain and heighten their attitudes toward the Subanen dance to sustain and preserve this distinct culture.

KEYWORDS: *Level of Attitudes, Subanen Dance, Organic Culture, Dumingag Culture, Philippines*

INTRODUCTION

Dance is shaped and established across generations, reflecting the changes in a nation's culture. According to Buedron [1], dance is the country's great source of cultural tradition. Dance has been from the beginning of time a reflection of the pulse and rhythms of man as a social being. It requires no particular talent, but only the expressive medium of one's own body and is therefore considered as a reflection of the history of people. Dance is a very peculiar way of "expressing

emotion” done through movement (Charles & Justin) [2]. It could be the outburst of immense passion, excitement or sentiment. It is evident when people are hysterical, demonstrative, ardent, enthusiastic, passionate, impulsive, temperament, irrational, sentimental and affectionate or high strung.

Additionally, Mackrell [3] indicated that a universal definition of dance must adhere to the underlying principle that dance is an art form that makes use of the body to perform a range of movement. It is made up of movements portraying everyday living, as in the work dances common to many cultures which involve some extra qualities such as self-expression, aesthetic pleasure, and entertainment.

Countries in the world have their own cultures made more colorful, beautiful and vibrant because of folk dances that are a reflection of who they are. Philippines also has a tale to tell on its own. Dancing plays an important role in Filipino culture, telling their history and preserving traditions through folk dances and music. The history of dancing in the Philippines is a long and rich story that shows how intertwined the dances are with daily life and important events (Ethnic Groups Philippines) [4].

As an archipelagic country, each of the region in the Philippines contains different languages, history, religion, and traditions which greatly influence their arts, crafts, and cultural dances. It is a home to around one hundred ten indigenous peoples’ communities numbering between fifteen to twenty million located in different parts of the country (ECIP) [5]. The strategic location of the Philippines paves the way for Filipinos to enjoy a rich cultural heritage which includes a diverse collection of traditional dances.

In Mindanao, efforts to preserve and develop local pride and culture are undertaken by Local Government Units in support to the minorities that exist in their respective localities. The thriving municipality of Dumingag, Zamboanga del Sur, through its political agenda for achieving the better class of living also known as the “Genuine People’s Agenda” or GPA, has been in pursuit of liberating people from poverty, sickness and hunger. Along its implementation, Dumingag Organic Culture emerged. “Dumingag Organic Culture” is a distinct culture of Dumingagnons, being depicted as simple that which involves organic living, giving high regard to farming, and living out the values of hard work, peace, and respect for the rule of law and expressing these ways of life through local arts, songs and dances, etc. The Local Government Unit of the said municipality has seen the significance of culture in building a better society for the following reasons: a) Cultural is an integral part of social development; b) It weighs equal to or more than education; and c) It mirrors the condition of a particular society (PIA) [6].

One of the most notable thrusts done by the municipality is bringing back local and cultural forms of dances and songs to flourish. This move has led to the passage of an ordinance which aimed at preserving the culture and tradition of Dumingagnons. The Municipal Ordinance No. 6, S. 2016 which created the Dumingag Organic Culture Office (DOCO) has concretized Dumingag Organic Culture as the office aims to foster and sustain the unique culture befitting the communities in Dumingag.

The Dumingag Organic Culture Office mobilizes different sectors of the society to work hand in hand in order to instill to the minds of the younger generation the value and the uniqueness of Dumingag Culture. Programs and activities along this line of interest were given much

consideration. Various local-based celebrations showcased and highlighted cultural folk dances and songs especially those embracing the Subanen culture. With this, the Subanens, as the existing tribe of the municipality, have become the most celebrated ethnic group and in fact, the annual commemoration of the Araw ng Dumingag is a celebration of their culture and tradition. This is a way of boosting their morale as a people and to enable the new generation to take pride of the uniqueness of their culture. Part of the agenda is to encourage Dumingagnons to adhere to folk dances instead of modern dances. Despite these efforts, the proliferation of modern dance genres such as K-pop, hip-hop, breakdance, dub, among others through the internet has brought the agenda to various challenges.

The significance of culture preservation and establishment of a positive attitude towards nationalism as embodied in the Genuine People's Agenda and in the various directives of the municipality of Dumingag whose impact is shown in the interest of the young people through local folk dances generally influenced the researcher in coming up with this study. Likewise, the researcher, as a MAPEH teacher and consequently a cultural dancer herself, does not only recognize the importance of folk dancing as a form of exercise but as a vital component as well of preserving the richness of our own culture.

Hence the study looked into the attitudes of the residents toward cultural dances. The researcher primarily would like to find out if cultural dancers as well as common residents of Dumingag have developed positive attitudes towards cultural dances despite the strong influence of contemporary dances. Further, this study also offers a course of action to help the LGU to fully immerse its residents to accept and conform to its local culture.

STATEMENT OF THE PROBLEM

In 2016, the Municipality of Dumingag passed Municipal Ordinance No. 6, S. 2016 which created the Dumingag Organic Culture Office (DOCO) whose aim is to foster and sustain the unique culture befitting the communities in Dumingag. The creation of the said office has concretized Dumingag Organic Culture which celebrates local culture and tradition and organic farming commonly expressed in cultural dance forms. It enjoined residents of the municipality to observe Subanen dances over modern or contemporary dances during various programs and activities. However, the continued dominance of modern dance genres has posed a challenge on the views and bearing of residents toward Subanen dance. As such, there was a seen need to study particularly on the attitudes of the residents towards cultural dances. Thus, to achieve this goal, the answers of the following research questions were sought: 1. What is the resident-respondents' level of attitude toward cultural dances? 2. Is there a significant difference on the resident-respondents' level of attitude towards cultural dances when grouped according to profile? 3. Is there a significant relationship between the resident-respondents' level of attitude and their profile?

METHODS

The study utilized quantitative research method particularly descriptive-survey design. Questionnaire-checklist, particularly the adapted-modified Cultural Dance Attitude Scale was used in gathering the necessary data. The modified questionnaire-checklist was pilot tested before its final administration to ensure that it is culturally appropriate. The first draft of the questionnaire-

checklist was submitted to the thesis adviser, and the Graduate School Dean and at the same time the chairperson of the Research Committee for critical scrutiny of the contents. Cronbach alpha was used in the computation of data collected during the dry-run which revealed a reliability coefficient of 0.84. Moreover, in the final administration of the questionnaires, complete and comprehensive directions were provided to the respondents to ensure similar understanding among them.

Likewise, an in-depth interview (IDI) was also undertaken by the researcher to support the quantitative data. During the interview, the researcher sought first consent from the resident-respondents through a signed Informed Consent Form. The researcher formulated unstructured interview guide questions which guided the entire interview process. Content validation of the interview questions was done by experts, namely, Head of the Dumingag Organic Culture Office, PE Instructor with inclination in Cultural Education, and Thesis Adviser. The interview was done through audio-recording and letting the resident-respondents write their answers. The latter was done to adhere to the request of the resident-respondents on their request of not recording the interview process. The interview notes were transcribed for data analysis. Themes were generated from the cluster of categories or similar ideas that appeared from the responses of the resident-respondents.

RESULTS AND DISCUSSIONS

Level of Attitude of the Resident-respondents towards Cultural Dances

As indicated, the respondents' responses cluster around the mean range $\bar{x}=1.57$ to $\bar{x}=3.52$ which can be interpreted from "Undesirable" to "Very Desirable" attitude. It is noteworthy to mention Statement 3, "Cultural dance is a good way of socializing" and Statement 4, "It contributes to good health and posture" which received the highest mean ($\bar{x}=3.52$), respectively interpreted as "Very Desirable" attitude.

The qualitative responses of the informants presented strong support to this finding. Informants fully believed that Subanen culture and dance have been positively beneficial. In a place where diversity is present, dancing and cultural presentations are two of the ways that **bring people to celebrate**. Gone were the days when Subanen were mocked for being shy, scrappy people. Now, they are celebrated because people they now fully know their identity as a people and their lack of education is now being addressed.

Informant 88 contended that:

Subanen dance influenced me positively because it helped us build good relationship towards others (IDI:SS1035).

Informant 128 added that:

Yes, because it opens my mind in wide information about the culture of subanens and especially to our brothers and sisters Subanen (IDI:SS1421).

Informant 134 also shared how Subanen dance influenced his way of thinking.

Yes, because through it, I have known some of their cultures and I was impressed by their belief which made me reflect my belief also. It also influenced my way of thinking about Subanen tribe (IDI:SS1477).

In addition, dances teach dancers more than the steps. It allowed them to *express elegance and personality*. The poise, bearing and character they learned through dancing are immersed and added to their personality alongside with a balance of feelings and emotions. As Informant 16 has said:

I feel so elegant and comfortable when I dance and also it develops my posture (IDI:SS184).

Likewise, respondents noted Statement 10, “Dancing is a waste of time.” ($\bar{x}=1.57$) and Statement 5, “It is boring.” ($\bar{x}=1.75$) as “Undesirable” attitude.

Few informants revealed statements during the interview which are in support to this finding. They feel *uncomfortable with Subanen dance* and *considered it boring*. Informant 10 stated that:

When I hear someone saying that Subanen dance is boring will then I think it is true and I agree to them (IDI:SS1915).

Informant 62 added:

I feel that it is not easy to imitate the steps and it is just a waste of time doing the dance but you don't really know the story behind this dance (IDI:SS183).

Informant 190 has indicated also that:

Subanen dance is good but it's somewhat boring (IDI:SS1284).

Generally, the respondents show “Desirable” attitude towards the cultural dances of Dumingag as evidently supported by the overall mean of $\bar{x}=2.59$. It implies that Dumingagnons have developed positive and desirable attitudes toward their own cultural dance. This attitudinal development can be a product of their exposure to and experiences with the dance itself which are manifested in their responses during the interview. The informants of the qualitative interview shared how they have become more *appreciative of Subanen traditions* and *took pride of their own culture* that ultimately developed the core of Dumingag Organic Culture. Here is informant 144 thoughts:

I feel proud and happy watching people dance cultural dances because it shows that many are loving the culture and they take pride in it. I feel amazing while dancing our cultural dances because it showcases our individuality and I felt proud of our culture every time I dance folkdance (IDI:SS1574).

Informant 208 disclosed how she felt nostalgic when watching the dance and felt proud because through it, culture still lives.

I feel like I am in the time of our ancestors and I'm happy because it is no longer gone or forgotten (IDI:SS2254).

Informant 17 also added that she too felt proud being able to dance their cultural dances.

I feel so proud from being one of the million Filipino who adore our own cultural dance (IDI:SS197).

Further, informants disclose their feelings when they hear others discriminating the Subanen dance. They said that they felt *hostile to the negative comments* of people. Informant 1 said that:

I felt sad because it seems like they are degrading the essence of Subanen dance (IDI:SS9).

Informant 35 added that:

I am very disappointed. We must be very proud of our unique culture (IDI:SS415).

Informant 128 shared the same sentiments:

Feel sad because it is a culture and dance that is need to be treasure and pass to next generation as a pride of their culture (IDI:SS1423).

These responses are clear manifestations of the resident-respondents' desirable attitudes toward their own cultural dance. Exposure of residents through various programs and activities that highlight Subanen dances made them appreciative of their own culture. As Usta [7] explicated, this attitudinal development as "It shows that with the help of environmental interaction, the individual creates her/his own behavior change through her/his life experiences and it affects an individual's thoughts, feelings, attitudes, and beliefs". An individual cannot react to events, facts, persons, and situations without developing an attitude towards them. Over the years of immersing in the light of Dumingag Organic Culture, residents have formed desirable attitudes toward cultural dances which are celebrated and performed in their locality. Individuals behave according to tendencies, namely attitudes, based on pre-developed feelings and beliefs related to the events, facts, and circumstances (Özyürek) [8].

Table 1. *Level of Attitude of the Residents of the Municipality of Dumingag towards Cultural Dances*

Statements	Mean	Std. Deviation	AE	I
1. Cultural dancing is old fashioned.	2.94	1.176	MA	D
2. Young people today are not interested in Subanen dance.	2.61	.959	MA	D
3. Cultural dance is a good way of socializing.	3.52	.703	CA	VD
4. It contributes to good health and posture.	3.52	.672	CA	VD
5. It is boring.	1.75	.900	DNA	UD
6. Cultural dances are close to everyone and everybody likes them.	2.88	.790	MA	D
7. It is easily forgotten.	2.13	.940	MDA	FD
8. It is complicated.	2.30	.912	MDA	FD
9. I love dancing any forms of cultural dance.	3.05	.931	MA	D
10. Dancing is a waste of time.	1.57	.907	DNA	UD
11. It is possible to express feelings in cultural dance.	3.07	.970	MA	D

12. Folk dance is more suited to old people than young people.	2.30	1.104	MDA	FD
13. A male folk dancer looks masculine.	2.86	.858	MA	D
14. Subanen dance is recreational and relaxing.	3.08	.755	MA	D
15. It is good for keeping you fit.	3.23	.772	MA	D
16. Cultural dance is only the repetition of the same old things and therefore it cannot develop creativity.	2.03	.987	MDA	FD
17. Because everyone can dance Subanen dance, they are not appreciated.	2.00	.989	MDA	FD
18. Subanen dance increases self-esteem.	3.04	.787	MA	D
19. The lack of competition means that cultural dancing will remain on a low level.	2.15	.978	MDA	FD
20. The repetition and simplicity of folk dancing do not allow for the development of skill and self-expression.	1.87	.939	MDA	FD
Overall Mean	2.59		MA	D

Legend:

4	3.28-4.00	Completely Agree (CA)	Very Desirable (VD)
3	2.52-3.27	Mostly Agree (MA)	Desirable (D)
2	1.76-2.51	Mostly Do Not Agree (MDA)	Fairly Desirable (FD)
1	1.00-1.75	Do Not Agree at All (DNA)	Undesirable (UD)

Table 2. *Test of Significant Difference between the Residents' Levels of Attitude Toward Cultural Dances when Grouped According to Profile (Being Dancer or Non-dancer)*

Category	N	Mean	Std. Deviation	t-value	t-critical	p-value
Dancer	120	2.5362	.33048	2.69	1.97	0.008*
Non-dancer	120	2.6519	.33482			

*Significant at 5%

Table 2 presents that the non-dancers (M=2.6519, SD=.33482), compared to the dancers (M=2.5362, SD=.33048), have considerably higher level of attitude towards cultural dances, (t=2.69; p=0.008) at 0.05 level of significance. This finding rejects the null hypothesis and accepts the alternative hypothesis. There is a significant difference between the residents' level of attitude towards cultural dances when grouped according to profile (being dancer or non-dancer).

This finding corroborates with the result of the study of Bakker [9] who found out that leisure activities and interests of dancers differed only slightly from those of non-dancers particularly to

physical self-concept and self-esteem where findings indicate significantly less favorable attitudes and less self-esteem among dancers as compared to non-dancers. Moreover, Nieminen & Varstala [10] pointed out that dancers' attitudes toward dance may differ from the attitudes of non-dancers and the attitudes toward dance may be different among dancers in various dance forms.

Non-dancers did admit that they were *drawn towards the emotions* expressed during the dance which helped in developing positive attitudes toward cultural dances. Informant 47, who is a non-dancer, said that she felt proud seeing the dancers portray the steps with ease and overflowing emotions.

I feel proud because even by watching it, I was able to see how the dancers express their feelings and emotions. Their dancing conveyed such strong feeling that I felt really moved whenever I watch this dance (IDI:SS550).

Table 3. Test of Significant Difference between the Residents' Levels of Attitude Toward Cultural Dances when Grouped According to Profile (Age)

Source of Variation	SS	Df	MS	F	P-value	F crit
Between Groups	0.41	5	0.083	0.725	0.61	2.25
Within Groups	26.61	233	0.114			
Total	27.03	238				

As can be gleaned from the table, the calculated F-value (F=0.725) is less than the critical value (F-crit=2.25) at 0.05% level of significance (p=0.61). Hence, there is sufficient evidence to accept the null hypothesis. There is no significant difference between the residents' level of attitude towards cultural dances when grouped according to profile (age). It implies that attitudes toward dance don't vary significantly across generations.

This result is similar to the findings of Nieminen & Varstala [10] who considered the wide age range in their study to determine whether respondents' attitudes differed according to age. They found out only few relationships emerged between age and the intergroup attitudes of dancers toward folk dance and modern dance and none toward ballet or ballroom dance. Likewise, the study of Sanderson [11] revealed no interaction with the age variable. The mean scale scores for scale 4, Dance Performance, show a small significant increase between the ages of 12 and 15 (p < .01) and this accounts for the main effect. The outstanding feature overall, however, is the 'flatness' of the trends: there is little change with age in attitude to any of the four aspects of dance, apart from a prominent reduction in the mean at 16, in the case of scale 1, Ballet.

Table 4. Test of Significant Difference between the Residents' Levels of Attitude Toward Cultural Dances when Grouped According to Profile (Sex)

Sex	N	Mean	Std. Deviation	t-value	t-critical	p-value
Male	94	2.63	0.36	1.25	1.97	0.212
Female	146	2.57	0.32			

Table 5 explores the significance of the difference between the residents' level of attitude toward cultural dances when grouped according to sex.

As revealed, males (M=2.63, SD=0.36) have slightly higher level of attitude towards cultural dances compared to females (M=2.57, SD=0.32). The data accept the null hypothesis ($t=1.25$; $p=0.212$) at 0.05 level of significance. Thus, there is no significant difference between the male and female residents' level of attitude towards cultural dances.

The findings confirm the results of the study of Panganiban [12] which highlights the fact that both male and female respondents have positive attitudes toward folk dancing hence, no significant difference can be established despite the common stereotypes place on dance and other leisure activities. According to Aleksandrovich [13], motor activities in sport and dance are usually consistent with masculine and feminine stereotypes thus, most boys tend to like team sports more than girls than boys and creates a stigma to boys who engage into dancing (cultural dances) (Villones) [14].

Table 5. Test of Significant Relationship between the Residents' Level of Attitude and Their Profile (Being Dancer or Non-dancer)

Category	Fairly Desirable	Desirable/Very Desirable	Total	Chi-Square Value		p-value
				Computed	Critical	
Dancer	66	54	120	7.06	3.84	0.0078
Non-Dancer	47	73	120			
Total	113	127	240			

Data from the chi-square analysis indicated that there is a significant relationship, $\chi^2=7.06$; 0.0078 ($p<.05$), between the residents' level of attitude and their profile (being a dancer or non-dancer). It means that the participants' profile as to whether they are dancers or not is associated with their level of attitude towards cultural dance.

The qualitative responses of the respondents revealed that they have developed *desirable attitudes* regardless if they are dancers or non-dancers. Here are sample responses:

Informant 24 felt proud as a Subanen seeing others showcase their dance.

Every time I watched people dancing this genre, I felt proud of myself of being a pure Subanen and as part of the community (IDI:SS290).

Informant 136 explained why he would be disappointed whenever he heard others belittling Subanen dance.

I have undergone training regarding Subanen culture. I would be very disappointed if people think that way because Subanen dance is a fascinating genre and that it is very difficult to follow or perform (IDI:SS1503).

The environmental and cultural influences indeed fostered the development of attitudes between dancer and non-dancer residents Usta [7] and Özyürek [8]. Informant 144 expressed that extra-curricular activities helped him understand Subanen dance better.

The LGU holds festival for Subanen dance and the academe takes part in it. As a member of the dance troupe, I got the opportunity to dance Subanen dance (IDI:SS1577).

Similarly, Informant 136 affirmed Informant 144' response.

I have danced the Subanen dance because I was a government scholar and we were always asked to do performances during programs. Also, our school participate in cultural dances [competition and I take part in it] (IDI:SS1497).

Table 6. Test of Significant Relationship between the Residents' Level of Attitude and Their Profile as to Age

Age	Fairly Desirable	Desirable/Very Desirable	Total	Chi-Square Value		p-value
				Computed	Critical	
10 years old and below	5	11	16			
11-20 years old	34	30	64			
21-30 years old	24	33	57			
31-40 years old	13	10	23			
41-50 years old	21	17	38	4.899	11.07	0.4282
51 years old and above	18	24	42			
Total	115	125	240			

As can be gleaned from the table, the chi-square analysis revealed an insignificant relationship, $\chi^2=4.899$; 0.4282 ($p>.05$), between the residents' level of attitude and their profile (age). This implies that the participants' age is not linked with their level of attitude towards cultural dance. It simply means that there lacks an association between respondents' age and level of attitude which is akin to the finding of Nieminen & Varstala [10]. In their study, only a few relationships emerged between age and the intergroup attitudes of dancers toward folk dance. The oldest out-group dancers' perception of folk dance was closer to folk dancers' own attitudes than that of the younger dancers. Thus, the oldest group of dancers showed greater agreement with the statement "modern dance seldom gives aesthetic experiences and it is boring" and less agreement with the statement "modern dance is expressive and creative."

Table 7. Test of Significant Relationship between the Residents' Level of Attitude and Their Profile as to Sex

Sex	Fairly Desirable	Desirable/Very Desirable	Total	Chi-Square Value		p-value
				Computed	Critical	
Male	42	52	94			
Female	71	75	146	0.389	3.84	0.533
Total	113	127	240			

The summary of the chi-square analysis as reflected in the table revealed that there is no significant relationship, $\chi^2=0.389; 0.533$ ($p>.05$), between the residents' level of attitude and their profile (sex). This means that one's level of attitude towards cultural dance is not influenced by their sex. In the study of Gökyürek [15], the findings showed that gender did not influence the leisure attitudes of the individuals participating in the dance activities. Literature review also showed that there are similar studies which were conducted on different study groups and reported that sex does not lead to a difference in the leisure attitude and its subscales (Akgül) [16]; (Deng et al) [17]; (Kaya et al.) [18]; (Pala and et al.) [19].

Proposed Dance Training Program for the Municipality of Dumingag

The results of this investigation have revealed that the residents of Dumingag already have developed desirable attitude towards cultural dances. This goes to show that the residents' level of attitude can still be developed further thereby making it 'very desirable'. In addition, non-dancers are discovered to have fostered better attitudes than dancers when their level of attitude was compared. These are clear reasons that prompted the researcher to develop a proposal with the aim of helping the municipality of Dumingag in its cause to preserve and perpetuate its local culture. The researcher plans to consider this proposed dance training program as a form of an extension activity enabling linkage between the academe and the Local Government Unit of Dumingag.

Training Title: Summer Dance Camp

Training Duration: April – May (Summer Vacation)

Training Location: Tawhay, Bag-ong Valencia, Dumingag, Zamboanga del Sur

Training Participants: Interested Dumingagnon dancers

Rationale:

In today's era of globalization, Filipinos like any other races around the world can learn every tiny bit of information in different areas such as news, entertainment, lifestyle, culture, etc. through technology and social media. The younger generations are more hooked into the pop and contemporary cultures of other Asian and western countries like Korean Pop (KPop), Hollywood, etc. which brings detrimental effects to the Filipino culture.

The drive of the Local Government Unit of Dumingag in sustaining and preserving Subanen culture and dance has never been important. Various performing artists all over Philippines have visited Dumingag for the past years to learn Dumingag and Subanen culture and dance as well as share their knowledge of the theater and the arts. Dumingag has many talented youths especially in dancing. A fact is that a Dumingag dance group had once joined in the noontime show "It's Showtime" and was a weekly qualifier.

As explained above, this study does find out the significant difference between the level of attitude between the dancers and non-dancers of Subanen dance with the latter possessing a significantly more desirable attitude than dancers. Being the ones who portray and give life to Subanen dances, it is but vital to augment their attitude level towards the dance. Thus, this training program is aimed at boosting the view point of all dancers making Subanen dance more appealing to them.

In order to realize this primary goal, administrative engagement and training sessions shall be the main strategies employed. The former ensures that proper protocols are followed with consent from

various offices and individuals. On the other hand, the latter emphasizes the core activities of the training program that will bring about the desired results. It involves among others activities like meet and greet, community immersion, training-workshop, and dance recital. Meanwhile, areas like person's responsible, timelines, and expected outputs are also identified based on the targeted activities. Possible risks and mitigating means are likewise included to ensure efficiency in the attainment of the set objectives. Finally, budget allocation for the laid activities is projected to display the anticipated cost should the training proposal be realized.

Training Goal:

- Heighten Dumingag dancers' level of attitude towards Subanen dance

Training Objectives: Dumingag dancers will have a "Very Desirable" attitude towards Subanen dance

- Increase both Subanen dancers and non-dancers' level of attitude toward Subanen dance;
- Advance dancers' skill and equip non-dancers with rudiments in dancing Subanen dance; and
- Conduct intensive Subanen dance training and workshop.

CONCLUSIONS AND RECOMMENDATIONS

The rise of cultural understanding and expression that is inherent in the municipality of Dumingag has changed Dumingagnon's perspectives in their way of life and respect for Subanen culture particularly on their dances. The current study has concluded that residents have indeed developed desirable attitudes toward cultural dances existing in the municipality, though non-dancers have had significantly better attitudes than dancers. It is also interesting to note that their profile has nothing to do with their attitude. Hence, a training program to augment the dancers' level of attitude vis-à-vis the skills in portraying Subanen dances was proposed. Further, the study adds to the dearth of literatures exploring local cultures and cultural dances in the country.

Based on the findings and conclusions derived, the following recommendations are hereby presented: 1. That the Local Government Unit of Dumingag may continue to institutionalize its programs and activities in preserving and perpetuating the Dumingag Organic Culture particularly on Subanen dance and culture to teach younger generations to be appreciative and respectful of cultural expression and genre that befits the community. Moreover, it is also recommended that they will adopt the proposed training program alongside their established activities to boost cultural dancers' attitude towards the dance. 2. That the academe may continue to support local culture and indigenous knowledge and practices by including it in their curriculum, most importantly in the areas of Music, Arts, and Physical Education to ensure sustainability of Dumingag's cultural dances. 3. That Dumingagnons may maintain and heighten their attitudes toward the Subanen dance as embedded in the Dumingag Organic Culture to sustain and preserve this distinct culture by internalizing this as a component of their way of life. 4. That a similar study exploring the attitudes of the Subanen people toward their dance to get a comparative picture between the attitude level of Subanen and non-Subanen dancers.

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