

Unravel from the Influences: Establishing the Identity of the Pinukpúk Festival Dance

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Abstract –*The identity of a town can be manifested in its festival dance as it emanates socio-cultural practices, customs, traditions, and even industries that are commonly peculiar to it. However, some festival dances exist out of varying influences from different milieus that may not necessarily be reflective of its place of origin. In this study, the researchers aimed to explore factors that influenced the development of the Pinukpúk Festival dance in the town of Floridablanca, Pampanga, Philippines and proposed for the establishment of its identity. The study employed an ethnographic design. The key informants included purposively selected choreographers and founders of the festival (N = 5) who responded during structured interviews and participated in a focus group discussion. Data were transcribed and analyzed through content analysis. It was found out that the festival has no official music, therefore, the music of Pampanga's Sinukwan Festival was mostly used for the music element; no definite steps, that is why dance figures are a product of imitation and choreographers' personal concept. There is also no definite costume pattern which resulted to the use of silver aluminum wares, the white flower and religious articles as influences. The procedures and development of the three elements were included in the study and verified by a festival dance expert. This is a significant input in the teaching of physical education, music, visual arts and cultural education in the town of Floridablanca and to the Philippines at large, through contextualization and localization. The proposed establishment can also be adopted by the town during the annual staging of the festival.*

Keywords –*basic steps, costume festival dance, Floridablanca, music, Pinukpúk.*

INTRODUCTION

People by nature need to move in order to satisfy a perceived necessity. This ranges from physiological needs and longing for safety against retaliation, among others. It is both an idea and a fact that people have to also satisfy their innate desire to express emotions through movement, such that of a dance, one of the most fundamental origins of all the other arts. The human body has always been considered as the immediate organic medium of such expression. Dance existed as a binding element among the primitive people, to tribal groups, by pagans, until the contemporary time. Dancing was a way to deliver message, may it be for war, seduction or gratitude. It was an act dedicated to expressing emotions and convictions to be able to channel an idea to all. The facilitation of movement was rooted from the basic rhythms that turned into vocal chants to musical ensemble. Embellished with masks, to costumes, to other aesthetic ornaments, dance has been decorated

and thereby made even more appealing. More than these motives and metamorphoses, dances have rooted to exist for a purpose that varies from places to places.

The reason for the preference of having dance as the primary way of celebration has been found to be vaguely explained throughout the history of human kind. Only traces and dull evidences from ancient relics of dancing since the ancient times remain [1]. However, the motive for the act of dancing is as vague as ever because it is known that the drive of people during the ancient civilizations and even before the time of Christ was pragmatic and never explained why humans would engage in such ceremonial actions as stated by Ehrenreich [2]:

Go back ten thousand years and you will find humans toiling away at the many mundane activities required for survival: hunting, food gathering, making weapons and garments, beginning to experiment with agriculture. But if you land on the right moonlit night or seasonal turning point, you might also find them

engaged in what seems, by comparison, to be a gratuitous waste of energy: dancing in lines or circles...well before people had a written language, and possibly before they took up a settled lifestyle, they danced and understood dancing as an activity important enough to record in stone (p. 21).

Dances were noted to be part of most if not all types of festival celebrations in different countries in the world. It may be in a form of a trance or a movement mimicking that of a symbolic figure of a culture. These are particularly people, an animal or a specific event that were found significant in the foundation of such staging. These dances possess the originality that a nation or belief has, an identity that came from the time the dance was conceived, up to now where the art form managed to preserve the culture that the performance was built for.

Cultural identity is an emotion of belongingness to a certain group or unit. It is one of the quintessential parts of the human psyche structure more importantly the social aspect of the mind. From simplest form of fanaticism, to the huge and complex versions of cult followings, social ethnic groups to religions, cultural identity can be found mostly common among all of these, for it lingers to the beliefs and traditions that are practiced within. Despite the concept being an object of mental construct, it is applicable to the arts and crafts of people. In relation to festival dances, this is defined as dances that belong to a festival celebration of a certain place.

Festival and its attached songs are continuously evolving in support of the ever-changing time. Fiol [3] conducted a study titled "From Folk to Popular and Back: Musical Feedback between Studio Recordings and Festival Dance-Songs in Uttarakhand, North India." In the Himalayas, festival dance songs are being reconstructed to accommodate a wide selection of genres and are revived to which it flows into a cycle of improvement in order to revitalize its concepts to the mountain tribes by the Himalayan musicians thereby fortifying its popularity among its native people, more importantly, the modern era. In addition, the identity of its festival dance is kept and still comes back to its roots and still managed to improvise and adjust to all ages and preferences.

In India, there is a festival that is known throughout the country and is treated with utmost importance called *Diwali*. This celebrates the symbolic inner light which protects them from the harm of spiritual darkness. This festival of lights' significance to the Indians is akin to the celebration of

Christmas. This reflects the Hindus' religious motive in the celebration of their festivals [4].

Another festival with the same religious theme, albeit with a different belief, that is celebrated in Japan is the *Obon* Festival, a commemorative event of the deceased. It is a less flashy celebration in which the Japanese hung up lanterns in front of their houses in order to guide the ancestral spirits during the period of the *Obon*. In addition to that, they also have a festive dance called *Obon Odori*, which is performed in honor of the passing spirits [5].

Dancing gives a livelier feel of what a festival is, thus affecting its sense and significance to both the performers and audience. This, accompanied with tools or props in dancing, enhances the culture that is expressed through the presentation of the festival.

National festivals were noted in recent studies primarily on its impact on socio-cultural, economic growth and tourism industry. In the area of tourism geography, festivals have been noted for its positive impacts or key functions and negative impacts of dysfunctions. Cudny [6], in his study titled "Festival Tourism, Key Functions Tourism – The Concept, Key Functions and Dysfunctions in the Context of Tourism Geography Studies", the geography becomes the manageable population of the tourist and the festival as the attracting catalyst of the tourism process. Ultimately, it can be stated that festival constitutes drastically to the difference between a good and a bad tourism. Ranging from extravagant to its peculiar appeal, tourists would flock to famous places and to each of their respective festivals during its duration.

In the Philippines, cultural festivals are also "big vehicles to promote the legendary Filipino hospitality and an arena to promote closer kinship and family ties" [7]. Festivals have been around since the ancient times of pagan worship. The Filipino used them as a means of thanksgiving for the good harvest and boons. Even before the invasion of the foreign civilization, the original Filipino people already had their own beliefs in the governing deities of nature. Often, festivals are initiated for the purpose of "commemoration of patron saints, reenactment of local historical events..." according to Panaguition et al. as quoted by Flores, Mata, Parinasan, Inocian, and De la Torre[8]. It was also noted that festivals are ways to develop the establishment of societies through its teamwork and the need for the people to work together which can help build camaraderie among their fellow people [9].

Philippine festival dances have been reflective of the multifarious factors that depend primarily on the community they are being staged. They portray peoples' way of living, their beliefs and practices, among others, "through movements, costumes and implements inherent to their place of origin" [10]. Festival dances are categorized as to religious or secular. Religious festivals are celebrated in honor to a particular religious figure or image, or patron saint. The Sto. Niño (Child Christ) could be one of the most sought-after, notable religious image being celebrated in a festival, viz: *Sinulog* Festival of Cebu City, *Dinagyang* Festival of Iloilo City, and *Ati-atihan* Festival of Kalibo, Aklan which are all celebrated in the month of January; and *Pintados de Pasi* of Passi City, Iloilo every March and *Sangyaw* Festival of Tacloban City every July. Other religious types of festivals include Bicol's *Peñafrancia* in honor of the Virgin Mary, held every September of the year; Angono, Rizal's *Higantes* Festival celebrated for Saint Clement every November; *Longganisa* Festival of Vigan, Ilocos Sur every January for Saint Paul; *Kinabayo* Festival of Dapitan City in honor of James the Great every July; and *Pattarradday* of Santiago City as thanksgiving for Señor San Tiago, every May.

However, the focus of the festival eventually boils down to the arts and presentation of the destination. They celebrate culture, religion and tradition, which give meaning to their identity as a local. Festivals are brimming with arts and culture of a location. They are primarily expressed through street dances which involve costumes and music inspired by the place itself [11]. This concludes that a festival dance plays a vital role in the success of a festival as it becomes the tool in order to define their origin, locality and the culture that has been passed down from generations to generations. They have been used as media of cultural preservation and play a significant role in promoting a certain place's tourism. For instance, in the town of Kalibo, Aklan, it has been proven that their festival, *Ati-Atihan*, had a significant impact in the economy of their town through the refinement of their products and increase in economic activity [12]. This however is not the only way that business is involved and affected in relation to festivals as they do not base strictly in the premises of rituals and origins of the locale. Since livelihood and industry are also linked to culture, they are also used as basis in the conception of dances. Most likely, the motion and the tools that are commonly found in the business as it shows the way of living and the most common businesses or

what the place has been known for to produce best, thus become inspiration of the dance.

An example of occupational or livelihood-inspired dance is the *Binatbatan* dance of Ilocos Norte, which utilizes two sticks in its performance called *Batbat* which are made of fiber. Its steps are akin to the motion in which cotton is harvested by beating them continuously until the seeds are separated from the pods. The fabric that is especially made in the locale is then used in the conception of costume to be used in the performance. Another similar livelihood-inspired dance is *Mandadagat*, which is held in Bogo, Cebu that uses fishing apparatus and boat equipment like paddle to perform and depict the prosperity and the bounty of the sea.

Several festival dances of Pampanga were outgrowth of religious activities as they were subjected in a study conducted by Cunanan [13], who explored the development of Kapampangan rituals into street dance festivals. The focus of the research was geared towards the development of *Sabuaga* Festival of Santo Tomas; *Imung Baculud* (washing of face) and *Makatapak* Festival of Bacolor, Pampanga; and *Kuraldal* of Sta. Lucia, City of San Fernando, Pampanga from the locale's religious rites. After an ethnographic study of the origin, nature and structure of these street dances giving emphasis on dance notations, steps, formation, costume, and props as part of the dance choreography and including instrumentation, an assessment was conducted by ritualist/devotees, social researchers, physical education teachers, choreographers, participants, and performers who unanimously agreed on the development of these Kapampangan rituals on the aforementioned elements.

The Province of Pampanga in the Island of Luzon, Philippines is home to multifarious festivals of various origins, be it religious or secular in nature. Certainly, one that sets a festival dance apart from others is not only examining its aesthetics as reflected in its costumes and music, but also by closely looking into the basic steps that are rudimentary to each. Salonga [14] specified the commonly used basic dance steps in these Kapampangan festivals during a dance leadership seminar-workshop for teachers and students organized by the Integrated Dance Association of Kapampangans (INDAK) held in August, 2013.

Baguis Festival of Angeles City, for instance, include foot works such as mambo step right foot (forward, back, right, and left); jumping tack step;

pyramid, travel cross step; and sashay, spotting turn right. Hand movements include flying fingers; angel's fly; high parallel arm position (wave); and L-lateral; where all are representative of wing movements.

Villa de Bacolor's *Makatapak* Festival includes step squat – forward step (R-L) back, forward step (L-R) back; double tuck step – forward step (R-L), forward step (L-R); *bota fogos*/ cross step; *korriti*/ heel/ touch step; and travel running forward turn 720o for its foot works. Movements of the hands include arms in fifth position/ flecks; shouting, arms are near the mouth; *suldot*, high V; clapping, and high V position.

The *Ibun-Ebon* Festival of Candaba has movements that resemble the migratory birds that annually visit their town. Hence, movements such as step squat/ marching step single; jump step; stamp step forward and back; bounce/ pyramid step are its foot works and beak on forehead; flying bird; broken T-position; and broken T-position are the terminologies that pertain to the hand movements.

Lubao is home to its Sampaguita Festival. Sampaguita is considered to be the Philippines' national flower where the town is also known for its massive plantation. *Bota fogos*/ cross step, turn left 360 degrees; *korriti*/ marching; open legs/ apart marching; *bota fogos*/ pivot turn left include the basic foot works. Hand movements that go along with these include *salok* then high V; scissor down and up; and shouting pose.

Swing step with growing high V and failed low V; pyramid footwork with wave/single and double hand movements; *korriti*/twisted side with free hand; and break and turning 260 degrees with free hand composed the fundamental hand and feet movements of the *Sanikulas* Festival of Mexico.

Magalang's *Kamaru* Festival is composed of march; jumping/ leading right foot; cross step right and left; and heel place/ change place as foot works. Hand movements include gambol, cricket swim, *paspas*, *kukul* steps for hand movements.

Caragan Festival of Mabalacat City includes foot works such as heel place by cross step, heel twist, up step, and step squat. Broken T position, hunting pose and monkey jump constitutes the hand movements.

Pampanga's version of *Sayawsa Obando*, the *Kuraldal* Festival of Sasmuan, is noted for its basic steps such as pyramid step with shoulder bounce; close step double with high V parallel wave; swing step with shoulder bounce high V; and touch toe step with pray pose.

An existing festival dance in Floridablanca, Pampanga draws inspiration from the artisanal business of *pamamukpuk* which translates as the act of hammering and forging particularly aluminum-ware for crafting kitchen wares. The dance would have gained significant qualities for it to acquire its cultural identity if its rich history and essence were established in a proper manner. The state of the dance as of its latest performance remains to be heavily influenced and surrounded by the trappings of mainstream festival dances in the province. If the festival dance fails to define its own identity, it loses its own distinction and uniqueness. As such is the situation in the town of Floridablanca in its festival known as the *Pinukpuk* Festival.

In the town of Floridablanca, locales say that before the conception of their own festival, there was an incident involving a plane crash that happened somewhere in the town. The remains of the crashed plane were treated as material instead of debris through the forming of its scattered various parts into useful shapes into utensils that the town is now famous for. This turned into an opportunity for industry that has become its evident production since then.

A festival's own way of expressing its tradition and history is the festive dance itself. This has fault such as its lack of distinction and uniqueness which symbolizes the festival's significance. In addition, it harbors much influence from other festival dances specifically the "*Sinukwan*" festival dance, not only in music or costume but also its basic steps.

The study's goal is akin to a complete overhaul to its historical basis for its basic steps, music, costume and more importantly, its essence unraveling it closer to its origins with respect to the significant industry.

In the light of existing literatures, there have been limited to scarce studies particularly in the establishment of an existing festival dance with the long-term aim of establishing its identity. It is in this regard that this research was conducted to establish the existing *Pinukpuk* Festival dance of Floridablanca, Pampanga that would create a standard for its music, costume, basic dance steps and literature which, in the long run, could be recommended for adoption by the town during the celebration of its festival every last week of April and even to the teaching of physical education, visual arts, music and cultural education. The researchers, being physical educators, dance moderators and/or choreographers, where three of them were also natives of the town and former dancers

of *Pinukpúk* Festival of their locale themselves, justified the essential aim to conduct the study. They also would like to contribute something beneficial to the town in proposing an established identity for the festival dance that would emerge as one of its identity in the long run.

METHODS

The study was qualitative in nature and employed ethnography as research design. Ethnography has its origins in anthropology with its focus on the study of humans from the evolutionary and social perspectives [15] including the scientific study of the lived culture of a group of people [16]. The utilization of ethnographic design would mean the effectiveness of data gathering being boosted because of information being encountered first hand, thus improving the evidence and the data needed in completing the study specially in the study of festival dance in Floridablanca, Pampanga. In order to truly know the essence, one must take part in the said phenomenon in order to achieve the raw data needed for the basis of identifying external influences and the establishment of the *Pinukpúk* festival dance.

The study purposively considered both founders ($n = 2$) and local choreographers ($n = 3$) of the *Pinukpúk* Festival Dance who have choreographed for at least two seasons, as key informants because of two primary reasons: (1) the founders' original insights on how they conceptualized the festival were a significant input; and (2) the local choreographers who actually implemented the festival through their choreography, costume-crafting, among others, are of immense importance. The founders both lived in Floridablanca along with the other two choreographers, while one of them resides in Lubao, Pampanga. Key informants have a mean age of 26 who are all males. Most of them are freelance choreographers, make-up artists, and one is a professional teacher and one runs his own business. They also do choreography job in festivals for an average of six years such as in the *Pinukpúk*, *Sinukwan*, *Kamaru*, and *Binulu* Festivals, to name a few.

An interview guide composed of open-ended questions was crafted by the researchers in consonance with the stated problem. It was validated by a qualitative research expert in the social sciences with master's and baccalaureate degrees in Archaeology. The content and grammar were verified by a language expert who specialized in fine arts with

a major in creative writing. The tool was pilot-tested among select festival choreographers from nearby towns since they were not part of the study for administrative feasibility purposes. Data were analysed using content analysis while trustworthiness of data was ensured during the process.

FINDINGS AND DISCUSSION

Influences of the *Pinukpúk* Festival

Barangay Mabical is known to be the "Home of Quality Aluminum Kitchen Wares" in the province. This was a title derived from the unique process the products are being made which involves a manner of hammering with the aid of mallets of varying sizes and shapes and a mold made of wood. With sheer mastery and patience, the aluminum wares are produced with excellent quality and durability.

It was recounted by the locals that an aircraft (assumed to be a C1-30 cargo plane of the Philippine Air Force) crashed within the area of barangay San Jose, particularly in the *Palakul* River and among the scattered debris was a malleable material of aluminum. As the Floridablancans found ways in using the said material upon clearing the debris, the people continued to fidget with the material until they decided that due to its malleable nature and its ability to both withstand and conduct heat, they have discovered that it was a good material for making kitchen wares; since then, the *Pinukpúk* industry started. This, however, was dismissed as a rural myth by the still-alive children of the pioneers of aluminum-ware crafting and was considered a misconception of the people of Floridablanca. In actuality, neither was there a plane that crashed nor was the aluminumware made of a whole plane. Whatever historical accounts that the industry may have been based, the nature of the contemporary-known festival dance which was reflective of the industry the town of Floridablanca became known for is of great importance for it must be geared towards becoming a cultural identity.

The focus group discussion revealed that further motive on the founding of the festival was due to the patriotic desire to express their appreciation towards their own town as they were inspired by other festivals of other neighboring towns, as one of the three founders of the festival said: "*Mebuu ya ing festival dahil apansinan mi na ing Floridablanca na mu ing bayan queng probinsya na ning Pampanga na ala pang festival a se-celebrate...*" [The festival was conceptualized because we have noticed that it is only

Floridablanca that is the only town in the province that has no festival to celebrate]. This justifies the deduction towards the heavily influenced dance which was the result conceptualized by the White Flower Organization of Floridablanca, a group formed by the founders of the *Pinukpuk* Festival. They were the progenitor of the reason and inspiration that brought about creation of the now five-year old celebration of kitchenware known to a limited population as “*Pinukpuk* Festival”. The *Pinukpuk* Festival, an idea from the founders of the festival which was collaboratively thought of as a way for the people to celebrate its titular industry in a form of a festival through parades, contests and street dances.

The expectation for every festival dance was for them to possess shock and awe movements, shouting, a range of sharp and matching colors to music that is solemn and lively in essence. Such was the state in the latest staging of *Pinukpuk* festival dance through street performance.

Music. As observed and revealed by the choreographers, their performances were heavily influenced by the mother festival, *Sinukwan* Festival of the City of San Fernando. During the interview with the choreographers, two themes emerged: there is no official music and the *Sinukwan* Festival’s music.

No official music. The founders and choreographers claimed that the town does not have any official music to date. It was mentioned by one of the founding members that there was already a music that was constructed for the festival dance before but, due to change of organizing group that constitutes the festival committee, this composition was cancelled, thus, the festival was left with no music whatsoever until the present time. The choreographers of each town resorted to the use of music from other festivals of the province hence, the influence is not of great significance because it does not reflect a sense of originality.

The *Sinukwan* festival’s music. It is in this area that lays the flaw in which the identity of the festival dance was compromised as it merely replicates the music of its influence. For the past five years of staging, remixes and renditions of the Kapampangansong *Atin cu pung Singing* became the music of the *Pinukpuk* festival dance. This music of the *Sinukwan* Festival is mostly utilized every time a performance takes place since the day of its first-ever staging. This binds the town from the inevitable fate of being just another replication of the mother festival. The festival version of the song *Atin Cu Pung*

Singing (I have a ring) was used through all years up to the recent staging of the festival dance performance.

Basic dance steps. The basic steps were woven from festivals around Pampanga which were stomping, varieties of change step. During the night of the festival performances, a yell similar to the shout of *Sinukwan* which was “Si-nu-ku-an” as the dancers perform in a zealous manner was witnessed by the researchers. Similarly, “Pinuk-puk-an!” was heard as the collision of colors went on. In one of the oral interviews of a local choreographer, it was mentioned that the shout was already adopted and was accepted as a feature inspired from the mother festival which led to the misconception of the festival being *Pinukpukan* rather than *Pinukpuk* originally mentioned by one of the founders of the developing festival.

Imitation. The current festival dance steps were imitated straight from other neighboring festivals particularly its typical steps as seen from the last festival dance staging such as stomping. Although some steps were modified in order to fit with the festival’s theme, the heavy influence of other festivals watered down the authenticity of the festival dance into another generic performance created as a compensation for the lack of basic dance steps. Most choreographers would pattern basic steps from those watched in video streaming sites and those which were watched during an actual staging.

Personal concept. As inspirations were taken from the neighboring festival dances, the current basic steps were constructed on a whim and to the founders’ liking. They were supposed to be taken as placeholder as the founders were working on the development of the festival dance and its components but with the change in the officers of the local government and the inactivity of the White Flower Organization and of Floridablanca’s local choreographers, everything did not go as planned. Personal concept became an influence of subjectivity for choreographers’ existentialistic point of view dominates the choreography and thereby loses sense of identity.

Costume pattern. Costume patterns are vital artistic elements in any festival dance as it serves as a visual identity. This composed of head dress, costumes, and other properties needed in the staging of a festival.

Silver aluminum ware. The main recognition for the town of Floridablanca was the agricultural production of sugar, rice and other grain plantation.

However, the most recognized industry is the kitchen ware production which was marketed as made from *pakpak eroplanu* or aircraft wings as these silver aluminum wares were very durable and heat-resistant which were good for cooking. The festival was originally conceptualized as a celebratory construct for the sake of having a celebration in similarity with other neighboring provinces with known festivals.

The white flower. Floridablanca was etymologically derived from the Spanish word *florido* which means “full of flowers” and *blanca* to mean “white”; hence, the town is known to be full of white flowers. In the early times, Floridablanca was noted by Spaniards and early historians to had abundant thriving shrubs and/or trees of approximately 14 meters in height which bears white flowers that are contemporarily known by the locals as *pandacaqui/pandakaki*. The flower belongs to the genus *Tabernaemontana*, thereby noted to have a scientific name of *Tabernaemontana pandacaqui*. The flower signifies one of the distinct identities of the town as can be seen in its logo. This white flower became a dominant feature of the costumes and implements of the festival as it was seen mostly in head dresses, in their costumes, and even as props.

Religious underpinning. During the five-year staging of the festival dance, the *Pinukpúk* costume’s paramount colors were from their patron saint, Saint Joseph the Worker which were yellow, green and brown who was considered as the patron saint of the town. Aside from the religious inspirations clearly observed in the costumes of *Pinukpúk*, an ensemble of festivals has also made influential effect in the design of the costumes. The Sto. Cristo or Krus (Cross) Festival from Tucop in Dinalupihan, Bataan influenced the cross designs in the headdresses. This is the result of the lack of dissemination of information among the local citizen thus, misconceptions bound to happen. It should be noted however, that the festival is considered as a secular festival that was founded not on the basis of religious underpinning, but for recognizing the industry. *Pinukpúk* is a mimetic-occupational type of festival dance because it imitates the hammering movements of the industry.

Proposed Establishment of the Festival Dance

The elements that were set for establishment were based on the original purpose of the festival dance being the integration of Floridablanca’s rich history and industry to the performance in order to gain the

authenticity and originality that the festival dance highly needs. With the advice of experts and local choreographers, the established elements mainly serve as patterns and basis in the performance of the festival dance which leaves room for designers, choreographers and composers in adding their own adjustments and modifications to suit their artistic preferences and needs.

The following course of action was to observe the workers firsthand in an actual aluminum-ware production. A immersion in the barangay of Mabical, the deemed place of production of the *Pinukpúk* industry, granted much more context towards the history of the aluminum-ware industry. In this endeavor, the researchers encountered pioneers of the *pamamukpuk* of the Velasquez-Tan family. The family was said to be the founder of the art in which they quickly disclosed the rumor about the origin of the *Pinukpúk* with which, as the resident Floridablancans narrates as an aircraft crashing and turned the whole plane into something much more useful. Documents were gathered such as videos, audios and pictures from the workers. Although direct filming of the process of the *pamamukpuk* were prohibited by the business owners, the researchers managed to record at least the insights of the *mamukpuk* workers in the nature including their trivialities in their work.

After data for the construction of the foundations for a festival dance format were made, the development of the established elements began. The first priority that was taken care of was the music to be used in the festival dance. Using the background knowledge gained from the local musician of Floridablanca, it was first proposed that the Hymn of Floridablanca or the Polosang Floridablanca which were known native music from the town were to be used as inspiration for the music but ultimately it was advised by experts that it was best to construct an original tune inspired by the industry in order achieve an authentic and distinct characteristic for the dance music. With the assistance of and technical assistance of a known Kapampangan musician and composer, the music was composed along with the lyrics that were also based on the famous folklore of Floridablanca it was known for. Next was the costume design to be followed loosely by the choreographers as the proposed component was more of a pattern rather than a uniformed attire to be strictly worn by the performers. This was thought in order to emphasize creativity among choreographers and

designers. Lastly were the dance steps that were established placing regards over the performers of young and old. The figures were modeled from the typical festival dance steps taking it furthermore by adding steps inspired by the *mamukpuk* workers.

made with lyrics that can also be sung by the performers as seen in Table 1. The music was set in two-four time signature and sports a lively feel similar to a jingle. Audio clips were procured during the immersion in the barangay of Mabical which were the iconic sounds of the *mamukpuk* workers of the *Pinukpuk* industry which can be heard as one passes by the road to the industry.



Fig. 1. Excerpts from the musical score of the Pinukpuk Festival Song with words and arranged by Mr. Crispin N. Cadiang on the 26th of September, 2017

Table 1. *Lyrics in Kapampangan and English*

Lyrics in Kapampangan	Lyrics in English
<i>Ing latang menabung bat banua</i>	The metal scrap that had fallen from heaven
<i>Pemukpuk kabiayan oita na</i> <i>Kapanintunan dinatang ya</i> <i>Kasiran memungang kayapan</i>	A source of living has arrived A means of earning has come Brokenness gave birth to goodness
<i>Mesigla king pukpuk</i> <i>Mesaya king pukpuk</i> <i>Menawa king pukpuk</i> <i>King pukpuk, salamat king pukpuk</i>	Hammering brought excitement Hammering brought enjoyment Hammering brought advancement In hammering, thanks to hammering
<i>Ing latang pengunting,</i> <i>pemukpuk</i> <i>Migbayu kaibat nang</i> <i>mepukpuk</i> <i>Kasirola't kaldera't kwali</i> <i>Dakal pang megawa king pukpuk</i>	The metal scrap that was cut, was hammered, was transformed into something after being hammered casserole, caldron, and pan, so much have been made from hammering
<i>King pukpuk maninap</i> <i>King pukpuk mangarap</i> <i>Salamat, O Ginu king kalam na</i> <i>ning pukpuk!</i>	In hammering there is dream In hammering there is hoping Thank you, O Lord for the gift of hammering!

Notated musical score and lyrics. Sound clips were procured during immersion in barangay Mabical to add authenticity to the tune like the metallic sounds of hammer on aluminum material and the various tools used by the *mamukpuk* as percussion instrument. The music was inspired by the history of Floridablanca from its foundation and industry. Ultimately, a catchy and melody-based jingle was

Dance steps. It was posited by some researchers [15] that “communication through movement should be the goal when building a dance”. During the period of developing the proposed establishment of the basic dance steps, the primary goal in mind is to consider steps that would speak for the culture of the industry or the occupation of the aluminum kitchen wares makers. The Pinukpuk Festival dance is classified as a mimetic, occupational type of dance. It literally means to hammer. It is an occupational festival dance that mimics the hammering movements of the *mamukpuk* in the traditional manufacturing process of kitchen wares in Floridablanca, Pampanga.

The processes of the Pinukpuk industry are categorized into five stages as shown in the types of mallets used, namely: *pamulmeru*, *pamumbu*, *panubug*, *pamimbu*, and *pamiketi*.



Fig. 2. *Pamulmeru*



Fig. 3. *Pamumbu*



Fig. 4. *Panubug*



Fig. 5. *Pamimbu*



Fig. 6. *Pamiketi*

The basic steps are performed in two-four-time signature mostly in hitting movements. These were inspired by the process by which the aluminum goes through from its preliminary stages up to its finishing touches further expressing through movement the authenticity of the art of aluminum hammering. In congruence with the music, the basic steps are performed in a two-four-time signature and are composed of combinations of typical arms and feet movements. The timing provides ease for choreographers to stylize and insert their very own creativity.

The idea of the established basic steps was to express and give meaning to the step-by-step process of the *pamamukpuk*. The nomenclature, qualities and manner by which these tools were being utilized served as benchmarks in developing the proposed basic dance steps. It could be noted that the emphasis of the dance steps mostly utilized the arms since this is the anatomical landmark that is predominantly used in the process.

Established dance steps of the Pinukpuk Festival dance. The basic steps were organized and documented in accordance with the standards of Aquinotation Method since the festival dances resemble several characteristics of folk dances and also utilize basic folk dance terms in performing street dances.

1. *Pamulmeru*: Pamulmeru (preliminary) is the first step in the pamamukpuk process in which the circular aluminum sheet is given its preliminary shape. It is also the deciding factor on what kitchenware is to be made.
2. *Pamumbu*: *Pamumbu* (deepening) is the next step in the process in which the material is given depth depending on the decided kitchenware to be made (e.g. strainer, basin, pot, etc.)
3. *Pamanubug*: *Pamanubug* (molding) is the third step in which the sheet is given definite form based on what aluminum ware the *mamukpuk* intends to craft.
4. *Paminu*: *Paminu* (refining) is the 4th step of the *pamamukpuk* process which is done by hammering the details of the kitchenware to refine the texture and details to it.
5. *Pamiketi*: Pamiketi (detailing) is the final step of the entire process which involves the finishing aspect of the production depending on its prospective kitchen ware.

Costume pattern. The participants during the FGD came up with a consensus that the costume should be a visage of the industry that was the inspiration of the festival dance. The costume was made without compromising identity in such a way that it does not ruin nor change the inspiration behind the festival for future staging of the festival dance. That is why, instead of tangible costume being constructed, a costume pattern and the color palette guide of the costume was made in order to provide opportunity for creative minds of the performers themselves.

The three hues that dominate the outfit are red, white and silver. Psychologically, the color red signifies the symbol of compassion and patriotism, while the colors white and silver represents purity and goodness. In case of symbolic colors, red represent the fire which is used in the heating of the metal, the white color represents *Floridablanca* and silver as the aluminum material of the well-known industry.



Fig. 7. Front view of the proposed costume



Fig. 8. Side view of the proposed costume



Fig. 9. Back view of the proposed costume

Assessment of the Proposed Established Elements by an Expert

Notated musical score and lyrics. The expert stressed that “the music should leave opening for enhancement.” It was suggested that there should be openness for variation in terms of the music to be used by performers. Most of the suggestions were mostly the addition of freedom to the melody’s composition in order to welcome the creativity of the choreographers. The presented melody was in two-four-time signature with rhythm similar to Philippine folk music.

Dance steps. The basic steps were also critiqued as too complex when the proposed established elements were demonstrated and presented to the expert. He recommended that a two-four-time signature should be used in the accommodation of the basic steps. When the steps were proposed, the festival dance expert suggested simple foot-steps which were easy enough to be performed regardless of body type by both young and old. He also recommended a simpler timing in between steps accompanying the two-four-time signatures thereby resulting into a more doable dance.

Costume pattern. “We cannot dictate (the costume that the performers should wear) but these are all good designs” as the festival dance expert asserted during the consultation as he referred to the concepts of the proposed established costume. He further stated that as long as the product or the industry is present in the costume and it does not stay away from its inspiration, it is good enough to be worn. This suggestion corroborate with the transcriptions of the founders and choreographers during the FGD. Moreover, the costume, as mentioned by the validator should have a perceived identity, as

he asserted: *Ahh, apin ita ing Pinukpúk* [Ahh, that is Pinukpúk]. It is a factor which can “wow” the audience but still identify what festival it represents. It was posited that the proposed costume pattern and palette were good enough as an initial basis but can also be subjected to change if further research will be conducted and found the necessity.

Implications of the Proposed Establishment of the Festival Dance in the Teaching of Physical Education, Music, Arts and Cultural Education

The mainstream of basic education in the Philippines is guided by the Department of Education (DepEd) governed of Republic 10533 or the “Enhanced Basic Education Act of 2013” [18] or commonly referred to as “the K to 12 Law.” This paved the way for the standardization of the content of curricula across grade levels and ensures a spiral progression of topics, which are also multidisciplinary and integrative in nature.

Music, Arts, Physical Education and Health (MAPEH) is a basic education subject that is holistically taken but considered with distinction of disciplines while harmonized by the teachers who are implementing it. Festival dances are common topics in the content that can be seen in the curriculum guides of Music, Arts and Physical Education. In the case of Music Education, Philippine festivals such as *Ati-atihan* of Aklan, *Kadayawan* of Davao, *Moriones* of Marinduque, *Sinulog* of Cebu, *Ibalon* of Bicol, and *Sublian* of Batangas were reflected in the curriculum guide that are taught among 7th grade students, every fourth quarter of the school year under the “Music of the Philippines” general content area. It is expected that a learner could perform songs and dances from selected festivals of the Philippines as its performance standard.

In the area of Art Education, the curriculum guide of DepEd suggested the teaching of festivals and other theatrical forms among Grade 7 students every fourth quarter of the year. Contents include two (2) classifications of festivals such as religious and non-religious/regional festivals. Religious festivals include Lucban, Quezon’s *Pahiyas* festival, Obando, Bulacan’s Fertility dance, Marinduque’s *Moriones*, Aklan’s *Ati-atihan*, Cebu’s *Sinulog*, Iloilo’s *Dinagyang*, and *Santacruzán*. On the other hand, the *Panagbenga* of Baguio, *Masskara* of Bacolod, *Kaamulan* of Bukidnon, and *Kadayawan* of Davao composed the non-religious/regional festivals. The performance standards of these topics encourage

learners to create attires for the festivals, including accessories that are patterned after the authenticity of the festivals. Theatrical elements were also introduced to determine its bearing towards the development of such festivals ranging from the “sound, music, gesture, movement and costume” [19]

The multi-disciplinary area of Physical Education in the K to 12 curriculum has the most frequent topic on festival dances in its Curriculum Guide. The third and fourth quarters of the 7th grade included festival dances, along with folk (*Tinikling*)/ indigenous, ethnic, traditional as subject contents. The learner is expected to show demonstration of the understanding of various principles of exercise to attain physical fitness that is rather personal, during the performance of the above-cited subject contents. On the other hand, the approach to the teaching of festival dances as integrated in the 9th grade of quarters two and three were something that influences the community to physical activity participation. Festival dances are along with other dance-related topics such as social (community, mixers) and ballroom dances (chacha and rock and roll). However, the curriculum guide pointed out that “dances available in the area can [also] be selected” [20]. In fact, this primarily paved the way for the localization of teaching of festival dances that considers what is original in the locale; the *Pinukpúk* Festival Dance in the case of Floridablanca, Pampanga.

It was found out that the festival, through its established identity can be an excellent means of introducing a festival that is original to the town, thereby making students appreciate local culture and the arts.

CONCLUSION AND RECOMMENDATION

Festivals are an integral of a place’s culture. One of the reasons for that is the aim of a festival to provide a venue for interaction of various professionals and performers. The ever-changing nature of a dance makes it possible to always have room for improvement. This is seen more effectively in festival dances, thus, there are always opportunities for such people of specialty in this field like choreographers and performers to local street dancers to innovate and establish.

The study revealed that the influences of the *Pinukpúk* Festival Dance were as follows: no official music, therefore, the *Sinukwan* Festival’s music is being used for the music element; no definite dance steps, that is why steps are imitated and created by the

choreographers; and no permanent costume, instead, they use silver aluminum wares as influence, white flower and religious articles.

Moreover, the festival dance can be established in terms of notated musical score and lyrics, dance steps, and costume pattern with the support of festival dance and music experts. All in all, the festival expert assessed the proposed establishment of the festival in terms of the above-cited elements as acceptable and called for minimal improvements which were addressed by the researchers.

The identified influences should be critically examined further and apply only those that depict originality and sense of belongingness to the town of Floridablanca in order to avoid imitation from other festivals by a few choreographers. Music should be recorded clearly where the lyrics will be sung along with the melody so as to make it more appealing and be well accepted by the locals. The basic dance steps should be utilized as part of the choreography of the festival and have a common step for the chorus part of the festival song in order to achieve a sense of identity and commonality among performers which was observed by other established festivals in the province. Costume pattern, through its philosophical underpinning and significance must be the basis for the future crafting of costumes by the participants.

A manual for implementation of the festival can be developed that may be endorsed to Pampanga Capitol for recognition. Full dissemination of the research is highly encouraged so that the festival can be recognized by the entire province.

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