

## Development and validation of Pukot dance steps composition

**James A. Olorosisimo**

Capiz State University Main Campus  
College of Education Graduate Programs  
Roxas City, Philippines  
Email: [zyamaldeal1999@gmail.com](mailto:zyamaldeal1999@gmail.com)

**Abstract:** This ethnographic qualitative study researched the customary pukot fishing tradition of Barangay Cogon, Roxas City, Capiz, and re-interpretation as choreographed dance steps to preserve intangible cultural heritage. This study aimed to document beliefs, culture, practices, traditions, and values of pukot, create dance steps from these cultural materials, and validate the choreography through expert validation. Data were collected using semi-structured interviews, participant observation, field notes, and video. Twelve key informant respondents were purposively selected to offer rich accounts and insight. Thematic analysis was applied in qualitative data processing. Pukot was revealed to be beyond a livelihood activity but a culturally embedded practice that had been conditioned by ecological knowledge, spiritual values, communal effort, and instruction from ancestors. Even as younger generations increasingly depended on new tools and less on old signs, the fundamental cultural values of cooperation, respect for nature, and shared identity remained intact. The composed dance steps rested on genuine movements corresponding to real phases of pukot, such as, pagliga, pag-ariya, pagbatak, and pagkinaransa, and was considered authentic, pedagogically useful, and aesthetically meaningful by trained arbiters. This study concluded that there were ways of reimagining pre-modern fishing practices as rich performative heritage when they were practiced in ethnographic and grassroots ways. It also argued that participatory cultural research and creative documentation have the potential to help bring about the sustainable transmission of threatened cultural practice. The pukot dance steps composition was not only an artwork but a living repository of Capiñon tradition and identity.

**Keywords:** Pukot, Dance Composition, Traditional Ecological Knowledge, Intangible Cultural Heritage, Cultural Transmission

Date Submitted: May 16, 2025

Date Accepted: May 28, 2025

Date Published: June 10, 2025

## INTRODUCTION

Cultural identity has always been preserved through intergenerational transmission of beliefs, culture, tradition, practices, and values. In Capiz, where fishing had been a long-time not just subsistence but also a deeply embedded way of life, communal fishing practice or pukot became a chief foundation of cultural life. Grounded in communal labor, ancient knowledge, and deep relationships with the environment, pukot represented human-ocean harmony as a way of life and mode of living.

With the unrelenting pace of industrialization and modernization of fishing, traditional practices like pukot were further faced with annihilation. Mechanized fishing and trade entered in lieu of ancient methods employed over centuries. With mechanized methods eclipsing decades-old methodologies, pukot beliefs, culture, traditions, and practices along with inherent values started getting isolated. By losing watchful protection, pukot in the future was liable to a disordered cultural heritage of loss due to erstwhile grounded patterns of life that formed Capiñon people's lives.

Capiz dubbed as the Folk Song and Dance Capital of Western Visayas, was a tradition-infused in its folk dances, which were reflective of the rhythm of daily life, attitude of defiance, and beauty senses of the people. Folk dances have been more than just entertainment as they are

dynamic bearers of collective memory and identity. However, from the richness of this heritage, no folk dance as documented has been written, especially with the pukot tradition. This fact highlights a serious lacuna in the performance arts of the province and indicated the need to keep this gem of culture intact. This study was intended to fill that gap by conceptualizing dance steps derived from the pukot traditional style of fishing. It was concerned with transposing the gestures, rhythmic sounds, and sequence of the pukot practice into formal art form faithful to its cultural origins but adapted according to current performance application. This study was concerned with preserving not only the body movements but also the concepts of oneness, cooperation, and harmony with nature that the practice upholds.

According to World Health Organization's (2009) theory of cultural transmission, the important role it plays in passing traditions so that a people are grasped with a sense of continuity and belongingness, and contrary to Dayalo's (2016) opinion that Capiz's most traditions remain unwritten, the research set its eyes on the people of Barangay Cogon, Roxas City, Capiz.

The participatory practices, stories, and lived lives of the local fisherfolk were important sources of authenticity and cultural anchorage for crafting dance steps. By the projected incorporation of pukot-inspired dance step sequences into school curricula, cultural festivals, and community performances, the research sought to be part of reviving Capisnon cultural identity. Far more than perpetuating a tradition of motions, it aimed to pay homage to the collective memory, power, and skill of people infused with the cadences of the sea.

The pukot tradition would never be lost to the vagaries of time but would continue, cherished in the skilled hands of fisher folk and in the elegant recitals of future generations, as long as the cultural consciousness of Capiz lives in a rapidly changing world.

### *Problem statement*

This study aimed to document and develop a set of dance steps inspired by the traditional fishing method pukot, a practice deeply rooted in the cultural heritage of the people of Barangay Cogon, Roxas City, Capiz.

Specifically, this study sought to answer and explore the following:

1. What is pukot as a fishing method?
2. What are the beliefs, culture, practices, traditions, and values about pukot?
3. What dance steps composition can be created based on the findings of the study?

### *Theoretical framework*

The study was anchored on several theoretical frameworks that collectively illuminated the cultural, epistemological, and sociological significance of documenting and choreographing pukot, a traditional fishing practice of Barangay Cogon, Roxas City, Capiz. Drawing on George Murdock's Cultural Universals Theory, as cited by Schultz and Lavenda (2009), folk dance is positioned as a universal cultural expression, manifesting differently across societies but sharing a core function of communication, spirituality, and social cohesion. The research identified pukot as not only a subsistence activity but a cultural expression deeply rooted in Capisnon identity.

The Theory of Cultural Transmission, aligned with the World Health Organization's (2009) vision, emphasized the dynamic process by which cultural knowledge, customs, and values are passed through generations. This theory situated dance as a powerful conduit for intangible cultural heritage. Through choreographing pukot-inspired dance, the study enacted cultural continuity, linking past and present through embodied knowledge.

Epistemologically, the research respected indigenous ways of knowing, treating pukot not merely as performance but as embodied intelligence—an epistemic act realized through movement, rhythm, and communal ritual. Knowledge was validated not through text but through physical enactment, aligning with cultural and symbolic dimensions of learning. The inclusion of Rescher's (2005) Theory of Axiology provided ethical and aesthetic grounding, emphasizing that the preservation of pukot was not only about safeguarding tradition but also about maintaining beauty, harmony, and moral values embedded in Capisnon life.

The study also drew from Ritzer's (2007) sociological theory to examine both macro and micro aspects of Capisnon culture. It contextualized the dance within larger social structures, such as modernization and globalization, while acknowledging the importance of everyday practices and relationships in preserving cultural memory.

The researcher framed the dance steps not simply as artistic expressions but as acts of knowledge, valuation, and cultural survival. The study recognized the fragility of dance traditions and, inspired by Anderson's (1986) warning on their ephemerality, sought to record pukot in its full social, cultural, and symbolic context. Ultimately, the research redefined pukot from a fishing method to a cultural narrative—living, evolving, and deeply rooted in the identity of the Capisnon people. The study contributed significantly to the preservation of intangible heritage and demonstrated that cultural continuity lies not just in monumental celebrations, but also in everyday lived practices, rituals, and the shared rhythms of community life.

## METHODOLOGY

This study employed a qualitative study design with an ethnographic approach in investigating the beliefs, culture, tradition, practices, and values of the people in Barangay Cogon, Roxas City, Capiz towards traditional pukot fishing. Ethnography was best applied in this study to identify how the traditional pukot fishing represented and transmitted the local people's cultural identity, social organization, and interpersonal relationships. Placing the researcher in the middle of the population and taking a holistic approach, ethnography makes it possible to gain an intimate familiarity with lived cultural practice. Ethnography focused on understanding the meanings associated with the actions of people and how the practices lead to the construction and preservation of cultural identity (Hammersley & Atkinson, 2007). In the context of this study, pukot as a method of fishing and pukot as an art is a cultural object employed in transmitting a community's beliefs, culture, tradition, practices, and values from one generation to the next.

### Informants of the Study

Twelve research participants were utilized in this study, all long-time residents of Barangay Cogon, Roxas City, Capiz, with which they have direct and long years of exposure to the traditional ancient fishing method known as pukot. Participants were recruited utilizing purposive sampling, a highly used technique by qualitative and ethnographic studies that identified individuals that can provide substantial, context-tied information related to specific practices of culture (Grey, 2016).

The choice criterion was made so that participants could make meaningful input to the cultural, historical, and environmental aspects of pukot fishing. The selection criteria were: (a) Barangay Cogon residence, so that participants were exposed to the local socio-cultural and environmental environment; (b) active pukot fishing participation, so that participants had long experiential exposure to the method, its cultural importance, and its contribution to local livelihood; (c) recommendation by the barangay captain, so that a measure of community endorsement was introduced into their selection; (d) at least 40 years' residence in the barangay,

so that participants had a long-term view of the development of pukot in the area; and (e) more than 20 years of pukot fishing experience, so that participants had long-term proficiency through practice. These criteria enabled the study to target people who were intimately familiar with pukot fishing and gained a rich perception of the tradition from persons who lived it.

### *Research instrument*

The present ethnographic study employed three key research instruments: participant observation, field documentation, and semi-structured interviews. These were applied to supplement the qualitative nature of the study as well as to generate rich context-specific data regarding the pukot fishing practice of Barangay Cogon, Roxas City, Capiz. The ethnographic method, premising importance on depth and experience-driven knowledge of cultural conduct, needed to be equipped with instruments that would allow probing into culture as it presented in its unstructured setting.

### *Data gathering procedures*

To collect the data for this study, an integration of ethnographic techniques and equipment was used, such as semi-structured interviews, video recorders, and audio recording equipment like cameras and voice recorders. Semi-structured interviews were used mainly because they are particularly well-suited to ethnographic studies given that they provide researchers with opportunities to explore the richness of participants' everyday life experiences and cultural practices in their natural environments. This discursive, flexible style allowed the researcher to work fully on developing themes, and to foster close alignment between participants' everyday lives and the aims of the study (Alshenqeeti, 2014). Interviews were supported by video and audio recording to facilitate a full and contextually evocative capture of insights, including the non-verbal and verbal aspects of the participants' cultural practice.

The semi-structured interview guide was written carefully and tested by experienced critique in an attempt to validate its cultural appropriateness and relevance to the study, as required by the ethnographic nature of the research (Creswell & Poth, 2018).

For the convenience of participants' facilitation of communication, the guide had also been translated into the local language, thus simplifying it and making it culturally relevant. This action was crucial to the compliance of the study with the ethical and culturally responsive practices. Prior to data collection, the research tools underwent ethical scrutiny, including the use of expert opinion in a way that the tools satisfied established ethics as well as procedure for ethnographic research.

Following the ethnographic fieldwork conventions, the researcher collected the formal clearance of the relevant local authorities, such as those of Barangay Cogon, Roxas City, for conducting the study. Such communal practice is also a marker of ethnographic studies, focusing on the necessity to work in synergy with the local stakeholders in constructing trust and attaining the authoritativeness of the study (Tracy, 2020). Informed consent was obtained from all the participants, to which they were explained clearly the purpose, procedure, and relevance of the study. Confidentiality and anonymity were maintained to hide the participants' identity and provide them with protection when their experiences were revealed (Flick, 2018).

Field visit was conducted onsite during barangay Cogon's peak rich cultural activity, the most opportune location to obtain ethnographic field research on traditional fisherfolk livelihood in Capiz province. The researcher immersed himself among the villagers, developed rapport with the villagers, and conditioned an environment where there was open and unhampered communication. All of the interviews in the vernacular were conducted for around 30 minutes or

more to give participants enough time to elaborate on their tales and place their actions in a larger context. Verbal information was captured through audio, whereas cultural artifacts, body language, and physical settings were captured through video and images. These multi-modal data enriched data, giving a richer picture of the setting under which pukot fishing practice occurs, with depth and quality to the research (Patton, 2015).

#### *Data analysis procedure*

Thematic analysis, the standard qualitative strategy, was utilized in data structuring and data interpretation. The approach is handy in ethnographic studies as it allows one to locate and sort out significant cultural, social, and experiential patterns constituting the topic of the study's objectives. Braun and Clarke (2006) also elaborated thematic analysis as a process of identifying, analyzing, and reporting patterns or themes in data, highlighting its significance in qualitative research for examining intricate social and cultural phenomena.

Using Braun and Clarke's (2006) six-step thematic analysis, the study systematically explored the cultural significance of pukot fishing in Barangay Cogon, Roxas City, as a lens for understanding community values, traditions, and identity. The process began with immersion in the interview data, followed by the development of initial codes that highlighted cultural beliefs and traditional practices. These codes were then clustered into meaningful themes reflecting the social and ecological relevance of pukot. Themes were reviewed, refined, and clearly defined to ensure alignment with the research objectives. The final report integrated participants' lived experiences with broader reflections on cultural sustainability, demonstrating that pukot is not just a livelihood but a rich expression of Capiison heritage, collective memory, and embodied knowledge.

This thematic analysis assured a rigorous and culturally sensitive meaning-making of the data, and it allowed the researcher to recover subtle observations about the lived world of the people of Barangay Cogon. The use of thematic analysis in conjunction with ethnographic methodologies offered an intertwined understanding of traditional practices, values, and beliefs that constitute this coastal community's cultural fabric.

## DISCUSSION OF FINDINGS

### *Pukot as a fishing method*

Through thematic analysis of the gathered field data, six major themes were identified, each highlighting a vital aspect of pukot as both a means of livelihood and a living cultural heritage.

First, pukot as a traditional fishing method highlighted the manual, body-centered techniques of net hauling and environmental observation that define the traditional nature of the practice. This theme revealed how physical labor, sensory expertise, and inherited knowledge intersect to sustain the community's relationship with the sea.

Second, the theme of communal and cooperative practice explored how pukot was fundamentally a collective endeavor. It emphasized the role of synchronized labor, leadership through the Captain, and equitable sharing of earnings in reinforcing social solidarity and shared responsibility among fisherfolk.

Third, environmentally guided practice demonstrated the community's profound reliance on natural signs and ecological cycles. Through a patient, respectful reading of environmental indicators, the fisherfolk maintain a sustainable relationship with marine resources, embodying traditional ecological wisdom.

Fourth, the fishing theme traced the culturally significant cycle of fishing activities, from the initial call to action through preparation, fish location, net casting, hauling, and post-catch processing. Each stage was infused with communal meaning and reflected the choreography of coordinated effort and respect for natural rhythms.

Fifth, the economic and livelihood role discussed how pukot served as a vital economic engine for the community, ensuring food security, generating income, and reinforcing social networks of mutual aid. It revealed that beyond material survival, pukot sustained social cohesion and intergenerational transmission of values.

Finally, the theme of adaptation to modern technology captured the community's strategic and cautious integration of innovations such as fish finders, while preserving the traditional structure, ethics, and communal spirit of pukot. It illustrated the dynamic resilience of the practice, showing how heritage evolved to meet contemporary challenges without losing its cultural essence.

#### *Beliefs, culture, practices, traditions, and values about pukot*

Beliefs extensively shaped fisherfolk everyday life, decisions, and means of livelihood in Barangay Cogon. They depended on Traditional Ecological Knowledge (TEK) for decades already to forecast fish presence, climate, and marine safety through careful observation of the natural signs represented by the swim of jellyfish, bird singing, and blowing of wind direction. Apart from such environmental and ecological beliefs, they also influenced their lifestyle through religion and spirituality such that most of the fisherfolk pray prior to going to sea. They do not waste their observance of ancient teachings since they still practice the tradition learned from elders and veteran fishermen. But with modernization, scientific discoveries, and global warming changing circumstances in *pukot*, most of these age-old beliefs are under challenge, and rejection of superstitions is increasing with a turn towards more scientific and technological means.

The themes of the fisherfolk's belief reflected in *pukot*, which were categorized into four major themes: Traditional Ecological Knowledge (TEK), Religious and Spiritual Beliefs, Following Ancestral Wisdom, and Skepticism about Traditional Beliefs. The first theme explained the way fisherfolk used natural signs in deciding good *pukot* conditions, including wind direction and the behavior of some animals. The second theme concerned religious faith's role in *pukot* guidance since, according to the people, praying and blessing before *pukot* ensured protection and a good catch. The third theme concerned elders' knowledge impacting *pukot* habits and was a reflection that one must acquire knowledge from the previous generation. Finally, the fourth theme showed that some of the fisherfolk have less belief in traditional beliefs compared to the past, especially because of climate change, erratic *pukot* behavior, and recent scientific advancements.

Values constituted the building block of cultural identity, social relations, and livelihood practice in Barangay Cogon. They constructed the forms by which the fisherfolk co-work, communicate with their neighbors and families, and maintain their community through moral practice, cooperation, and shared responsibility. Being a fishing village along the coastline, the residents of Barangay Cogon were upheld by religious faith, justice, and respect for one another to steer their day-to-day existence so that their social relations and living are strong even during times of economic and environmental difficulties. The fisherfolk values reflected in *pukot* were shared principles rather than individual beliefs that guide how they conduct *pukot* operations, shared with one another, and uphold social order. These values keep their culture strong, ensure economic viability, and provide the sense of solidarity that enables them to resist adversity, rejoice at success, and deepen community bonds. The majority of these values have been passed from

generation to generation, supporting common sense as well as remaining responsive to today's challenges.

These were substantiated by research that focused on the fact that coastal societies are dependent on religious rituals, cooperation, and morality in an attempt to maintain livelihood and relations. Hanna (1988) contended that traditional fishery communities run their enterprise on collective values of teamwork, trust, and equity in an attempt to address social and economic requirements. In the same way, Berkes, Colding, and Folke (2003) affirmed that small-scale fishing societies rely on respect, moral distribution of labor, and religion to attain sustainability and resilience in the event of adversity. This study conducted a point-by-point critical discussion of each identified theme, directly incorporating quotations from the fisherfolk to authentically capture their perspectives, while grounding the analysis in relevant supporting literature. By critically examining the moral values that sustained traditional pukot groups, this study aimed not only to document but also to reflect upon these values. Through this process, it sought to provide deeper insight into how these communities had continuously negotiated and reshaped their traditions in response to evolving economic pressures and environmental changes.

*Dance steps composition based on the beliefs, culture, practices, traditions, and values about pukot*

Having witnessed their operations firsthand, the dance steps were crafted to do homage and propagate the culture of fishing in Barangay Cogon. The codification of the steps was not a mere exercise in aesthetics but a kind of cultural documentation that allowed future generations to value the physicality, collaboration, and symbolism inherent in this old practice.

The four basic dance steps, *Pag-liga*, *Pag-ariya*, *Pagbatak*, and *Pagkinaransa*, symbolized the initial stages in the *pukot* process, each expressing a particular aspect of the fishing experience. *Pag-liga* encapsulated the quest for the most excellent fishing ground, projecting the fisherfolks' keen sense of judgment, vigilant capacity, and effortless management of the seas. *Pag-ariya* depicted the casting and the first hauling of the net, showing the coordinated effort and muscle required to reel in the catch. *Pagbatak* highlighted the second half of hauling, where the attention was in handling the net to keep the fish in excellent condition. Finally, *Pagkinaransa* also commemorated the collective euphoria and gratitude of the community upon a plentiful harvest, an upbeat celebration of nature's kindness.

By distilling ancient movements into culturally symbolic dance steps, this study honored the bodily labor, knowledge, and communal consciousness of the fisherfolk. It bridged the gap between tradition and art, keeping the *pukot* tradition alive not just through practice but performance and storytelling as well.

Field observations attested that fisherfolk take deliberated, sweeping movements as they steer their boats, swinging their bodies in fluid motion to keep balance. Informant #5 explained: Our bodies move with the waves; if we resist, we lose control, so we let ourselves sway along with it. (*Ang aton mga lawas nagahulag upod sa mga balod*). Swaying was an illustration of Kaeppler's (1978) conceptual model, in which he stressed that dance and body movement in indigenous cultures tend to derive from subsistence activity on a daily basis, and thus they were symbolic and functional. The position of the fisherfolk was firm, knees slightly bent to compensate for the boat's lean, as arms reach out and reel in with the motion of the boat, mimicking the steering and adjustments for safe passage.

As part of this study's further insight on the composition of *pukot* dance steps, a thorough discussion of its background and culture has been made. This enabled the audience to fully

understand the significance of each movement and see how fisherfolk's everyday routine became dance movements. By showing the real picture of *pukot* fishing, the composition brought to the fore the skill, patience, and coordination involved in this exercise. Yearbook for Traditional Music (ICTM) and the Dance Research Journal (Cambridge University Press) reflected on the traditional movement patterns developing without sacrificing the character of their culture, once again bringing to the fore the need for planning dance compositions according to traditional work.

It was not only a performing act; it was a living witness to the resilience and heritage of Barangay Cogon fishermen. By action, by rhythm, and by narrative, it gained access to a way of life which still holds on, seeing that the fisherfolk culture remains in defiance of the rolling back of time. The ICTM Study Group on Ethnochoreology highlighted the use of dance as cultural sustainability through promoting interdisciplinary collaboration to ensure traditional movement remains true and relevant in contemporary environments.

## CONCLUSION

The present ethnographic study successfully documented, analyzed, and translated the cultural richness of *pukot*, a traditional fishing practice in Barangay Cogon, Roxas City, into a structured body of knowledge that bridges subsistence activity with performative heritage. Through immersive fieldwork, semi-structured interviews, and thematic analysis, the research revealed how *pukot* is more than a fishing method, it is a cultural institution embodying the Capisnon community's beliefs, values, spirituality, ecological knowledge, and social solidarity. The six emergent themes, manual fishing technique, communal practice, environmental guidance, cyclical fishing rituals, economic relevance, and adaptation to modernity, established *pukot* as a living heritage system rooted in cooperation, respect for nature, and intergenerational transmission of wisdom. These insights were further elevated through the development of culturally symbolic dance steps, creatively preserving and celebrating the physicality, resilience, and communal consciousness that define *pukot*. In doing so, the study affirmed that cultural identity is sustained not only through practice but also through meaningful storytelling and performance. By transforming local fishing traditions into dance, this research contributes to the safeguarding of intangible cultural heritage and inspires renewed appreciation for the knowledge systems and lived experiences of coastal communities facing the tides of modern change.

## REFERENCES

ロバートガルフィアス. (2016). Documenting Music and Dance in the Philippines, 1966. 国立民族学博物館調査報告, 133, 9-34.

Aguilar, F. V., & Dela Cruz, A. P. (2012). Indigenous Fisherfolk's Fishing Practices and Their Impact on Food Security and The Economy. San Jose, Antique.

Alejandro, R. G. (1978). *Sayaw: An Essay on Philippine Dance*. Vera-Reyes Publishing.

Alshenqeti, H. (2014). Interviewing as A Data Collection Method: A Critical Review. *English Linguistics Research*, 3(1), 39-45.

American Anthropological Association. (2012). Code of Ethics of The American Anthropological Association. <https://www.Americananthro.Org>

James A. Olorosisimo

Anderson, M. (1986). The Ephemeral Art: Dance and The Preservation of Cultural Heritage. *Dance Research Journal*, 18(2), 3-14.

Balcena, J. (1999). Handumanan (Recuerdos) Capiz Folk Dances.

Balocnit, D. A. (2016). Physics in the traditional musical instruments of the Kalingas. *International Journal of Advanced Research in Management and Social Sciences*, 5(1), 232-252.

Bannon, F. (2018). Choreographic thinking: Towards a pedagogy of composition. In S. Carter & R. O'Shea (Eds.), *Dance and the Quality of Life* (pp. 181–196). Springer.

Bentley, R. A., Hahn, M. W., & Shennan, S. J. (2004). Random Drift and Culture Change. *Proceedings of The Royal Society of London. Series B: Biological Sciences*, 271(1547), 1443–1450.

Berkes, F., Colding, J., & Folke, C. (2003). *Navigating Social-Ecological Systems: Building Resilience for Complexity and Change*. Cambridge University Press.

Beyer, J. L., & Ayers, A. J. (2020). Exploring cultural identity through folk dance: Tradition, transmission, and transformation. *Journal of Dance Education*, 20(3), 120–129. <https://doi.org/10.1080/15290824.2020.1717550>

Braun, V., & Clarke, V. (2006). Using Thematic Analysis in Psychology. *Qualitative Research in Psychology*, 3(2), 77-101.

Buot, I. (2013). Binaybayon: A dance composition. *University of the Visayas-Journal of Research*, 7(1), 229-240.

Calo, M. & Llanto, G. (2022). *Human-Nature Interactions in Coastal Communities: An Ethnographic Perspective*. University of The Philippines Press. Cavalli-Sforza, L. L., & Feldman, M. W. (1981). *Cultural Transmission and Evolution: A Quantitative Approach*. Princeton University Press.

Canlas, M. L. S., Tabios, R., Dimitui, A., & Martin, J. T. *Movement Analysis of Philippine Folk Dance Lapay*. *Int. J. Emerg. Trends Sport Sci*, 20(25), 20.

Cavalli-Sforza, L. L., & Feldman, M. W. (1981). *Cultural Transmission and Evolution: A Quantitative Approach*. Princeton University Press.

Chikyu, H. (2008). *Field Guidebook on Philippine Fishing Gears*. National Fisheries Research and Development Institute.

Clandinin, D. J. (2007). *Handbook of Narrative Inquiry: Mapping A Methodology*. Sage Publications.

Creswell, J. W. (2013). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches* (3rd Ed.). Sage Publications.

Dawson, K. (2025). Waves of opportunity and sorrow: surfing in Atlantic Africa. *Sport in Society*, 28(2), 174-194.

Dayalo, E. (2016). *Cultural Documentation in Capiz: Preserving Folk Literature and Traditions*. National Commission for Culture and The Arts.

- Dayalo, E. (2016). *Revisiting Philippine Folk Dance: A New Approach to Preserving Cultural Heritage*. Manila: National Commission for Culture and The Arts (NCCA).
- Dimarucut, A., & Alunan, G. (2022). The Integration of Philippine Games and Filipino Pop-Dance in The Focus Dance Movement Exploration Model. *International Leisure Review*, 11(1), 68-78.
- Etikan, I., Musa, S. A., & Alkassim, R. S. (2016). Comparison of Convenience Sampling and Purposive Sampling. *American Journal of Theoretical and Applied Statistics*, 5(1), 1-4.
- Geertz, C. (1973). *The Interpretation of Cultures: Selected Essays*. Basic Books.
- Hammersley, M., & Atkinson, P. (2007). *Ethnography: Principles in Practice* (3rd Ed.). Routledge.
- Grey, D. E. (2016). *Doing Research in The Real World*. Sage.
- Hammersley, M., & Atkinson, P. (2007). *Ethnography: Principles in Practice* (3rd Ed.). Routledge.
- Hanna, J. L. (1988). *Dance, Sex, And Gender: Signs of Identity, Dominance, Defiance, And Desire*. University of Chicago Press.
- Hannerz, U. (1996). *Transnational Connections: Culture, People, Places*. Routledge.
- Hawkes, J. (2001). *The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*. Common Ground Publishing.
- Hewlett, B. S., & Cavalli-Sforza, L. L. (1986). Cultural Transmission Among Aka Pygmies. *American Anthropologist*, 88(4), 922-934.
- Hulfadila, H. (2025). Understanding the Beauty of Movement and Meaning Behind Aceh Dance (Saman Dance). *Journal of Studies on Art, Culture and Society*, 100-105.
- Joaquin, H. D. (2021). Traditional Fishing Practices: A Documentary. *Annals of the Romanian Society for Cell Biology*, 25(4), 12942-12947.
- Kaeppler, A. (1978). Dance in Anthropological Perspective. *Annual Review of Anthropology*, 7, 31-49. <https://doi.org/10.1146/annurev.an.07.100178.000335>
- Llanto, G. (2015). *Digital Documentation and The Preservation of Folk Dance in Coastal Communities*. University of The Philippines Press.
- Magbanua, R. (2020). *Education and Folk Dance: Integrating Philippine Dance into The Curriculum*. Philippine Normal University Press.
- Magbanua, P. (2020). The Role of Dance in Preserving Filipino Culture: A Case Study on Capiz Folk Dances. *Journal of Southeast Asian Cultural Studies*, 13(2), 48-57.
- Magbanua, J. P. (2020). Integrating Cultural Heritage into Education: A Framework for Folk Dance Preservation. *Philippine Educational Review*, 12(2), 102-113.
- Magno, F. (2018). *Sustainable Fisheries and Conservation: A Case Study in The Philippines*. Ateneo De Manila University Press.

- Mishler, E. G. (1995). Models of Narrative Analysis: A Typology. *Journal of Narrative and Life History*, 5(2), 87-123.
- Nam, T. H. Awa Odori: The Popularity of a Japanese Traditional Dance Festival. In *Societas Classica. Култури и религии на Балканите, в Средиземноморието и Изтока. Том 11* (pp. 218-226). Великотърновски университет „Св. св. Кирил и Методий”.
- Namiki, K. Sayaw Filipino: A Study of Contrasting Representations of Philippine Culture by The Ramon Obusan Folkloric Group.
- Nowell, L. S., Norris, J. M., White, D. E., & Moules, N. J. (2017). Thematic Analysis: Striving to Meet the Trustworthiness Criteria. *International Journal of Qualitative Methods*, 16(1), 1-13.
- Pacaña, J. P., & Gamboa, R. P. (2014). Sustainability of Traditional Fishing Practices in Siquijor Island: Challenges and Conservation Approaches. Visayas State University.
- Philippine Statistics Authority. (2020). 2020 Census of Population and Housing: Roxas City, Capiz. <https://Psa.Gov.Ph>
- Polkinghorne, D. E. (1995). Narrative Configuration in Qualitative Analysis. *International Journal of Qualitative Studies in Education*, 8(1), 5-23.
- Prill-Brett, J., Gato, A. R., & Malsi, A. O. (2020). Indigenous knowledge systems and practices in Philippine upland and coastal communities. Baguio: Cordillera Studies Center, University of the Philippines Baguio.
- Rescher, N. (2005). *The Theory of Axiology: Value and Evaluation in Philosophical Inquiry*. Springer.
- Riessman, C. K. (2008). *Narrative Methods for The Human Sciences*. Sage Publications.
- Risner, D., & Staiano, M. (2017). Moving bodies, shaping culture: Dance as civic engagement. In J. S. Olson & A. R. Jandrić (Eds.), *Postdigital Science and Education: Dance and Civic Pedagogy* (pp. 47–60). Palgrave Macmillan.
- Rscb. (2013). *Traditional Fishing Practice: A Documentary on Sustainable Fishing in Northern Panay*. Fisheries Research and Development Institute.
- Salazar, J. F., & Abad, M. S. (2017). *Persistence of Traditional Beliefs and Fishing Practices in Bantayan Island, Cebu*. University of San Carlos Press.
- Santos, F. (1978). *Philippine Folk Dances*. University of The Philippines Press.
- Scheffler, T., & Bischoff, A. (2018). Community Participation in Heritage Preservation: Challenges and Opportunities. *International Journal of Cultural Policy*, 24(3), 352–366.
- Schultz, E. A., & Lavenda, R. H. (2009). *Cultural Anthropology: A Perspective on The Human Condition* (7th Ed.). Oxford University Press.
- Smith, L. (2006). *Uses of Heritage*. Routledge.

Stringer, E. (2013). *Action Research (4th Ed.)*. Sage Publications.

Tracy, S. J. (2020). *Qualitative Research Methods: Collecting Evidence, Crafting Analysis, Communicating Impact*. Wiley.

Unesco. (2003). *Intangible Cultural Heritage and Cultural Diversity Report*. United Nations Educational, Scientific and Cultural Organization. <https://ich.unesco.org>

Villalon, A. (2020). *Philippine Coastal Traditions and Their Role in Cultural Sustainability*. National Commission for Culture and The Arts.

Villones, A. (2020). *Cultural Transmission in The Philippines: The Role of Folk Dance in Intergenerational Knowledge Sharing*. *Philippine Sociological Review*, 25(1), 57-72.