

Cultural Vibrancy in Motion: The Significance of Sang-At Festival in Valencia, Bohol

DOI: 10.5281/zenodo.15201779

Ma. Sahlee A. Santos

University of the Visayas

santosmasahlee@gmail.com

Abstract

This study aims to assess the distinct historical and cultural elements of the Sang-at Festival, analyze the social interactions and community engagement it fosters, and evaluate its economic benefits for the local community. Furthermore, the study focuses on constructing a comprehensive dance literature that explicates the essence of the festival. This ethnographic research delves into the historical context and cultural significance of the Sang-at Festival within Valencia, Bohol community. The dance literature developed through this study covers substantial aspects such as the festival's name, significance, origin, context, and content. It also examines the dance culture, classifications, ethnolinguistic elements, costumes, and properties, including basic dance steps and music annotation. The findings reveal the festival's potential to enrich dance literature, showcasing performative practices that reflect the town's rich cultural traditions. The study concludes that the Sang-at Festival is a tool for preserving cultural heritage, fostering solidarity, and contributing to local economic development.

Keywords: *Sang-at Festival, dance literature, cultural preservation, community engagement*

Introduction

Festivals are among the important social events of various cultures in different communities. These are generally essential for creating a sense of community and cultural preservation because they provide a common sense of identity.

Undeniably, the benefits of festivals are like those for tourism, as they offer the opportunity to bring communities together and instill a sense of community pride and knowledge of their history. The economic advantages of festivals can easily be cited from their nature to attract visitors, which stimulates the growth of tourism and other businesses in a town or region. The social benefits are just as important and noticeable as festivals foster community pride, teach people new things, and strengthen relationships.

Currently, festivals are recognized as playing a significant role in both cultural and economic advancement because they create a substantial influence on the growth of cultural tourism within the communities that host them. Organizers of festivals are increasingly utilizing historical and cultural themes to shape annual events aimed at attracting visitors and establishing a cultural identity in the host areas through community-based festivals.

However, while festivals are crucial for maintaining cultural traditions, there is a clear lack of information in the literature about the precise effects of the Sang-at Festival on Valencia, Bohol's cultural and economic elements. There are not many resources available for comparison and reference since the festival was recently founded and because of its distinctive cultural setting. Also, only a few researchers focus on festivals as subjects of study because of their short-lived nature as it is only celebrated in a certain period, they also have a niche interest focused on serious academic topics rather than on something cultural or entertaining, and due to its diverse and localized themes, research results may not be broadly applicable, alongside with the amassing of the crowd and the frenzy when the festivals are held which could be the best time to ask the more plausible audience. This gap must be filled to fully comprehend the festival's contributions to Valencia's cultural legacy and economic development.

Through this assessment of the Sang-at Festival, the study aims to celebrate Valencia's rich cultural heritage while magnifying its potential to foster cross-cultural understanding, sustainable economic development, and a stronger sense of community identity. By examining how the celebration bridges historical traditions with modern practices, this research not only contributes to the preservation of local culture but also reinforces the role of the festival as a dynamic force for community growth and resilience.

Methodology

A mini-ethnographic study design is the most effective method for examining cultural practices and social dynamics within a community. This approach enabled the researcher to understand how the Sang-at Festival is woven into the daily lives, traditions, and cultural expressions of the people of Valencia, Bohol.

Results and Discussions

This section presents the analysis of data collected from the informants, focusing on the themes that emerged from their responses. It discusses key findings related to the Sang-at Festival, aiming to assess its cultural, historical, and communal significance. Additionally, this section interprets the results, illustrating the connections between the informants' perspectives and the broader context of the festival's role in Valencia's cultural identity and community life.

Table I

The Fifteen Informants

Informants (name)	Sex	Age	Residence in Years	Description	Involvement in the Sang-at festival
Alon	20	M	20	Self-employed/ College student	Dancer
Babaylan	22	M	22	College Student	Dancer
Bayanira	19	F	19	College student	Dancer
Bituin	19	F	19	College Student	Dancer
Dayang	20	F	20	College Student	Dancer
Hara	29	F	29	Teacher	Organizer
Lakan	51	M	51	School Principal	Organizer
Luwalhati	23	F	23	Tourism office in-charge	Organizer
Magayon	38	F	17	Planning office/Culture & Arts workforce	Organizer
Nimwel	44	M	44	Mayor's staff	Organizer
Diwa	27	F	27	Teacher	Choreographer
Panga	18	F	18	Business Personnel	Community
Raya	29	M	29	Self-employed	Choreographer
Sinta	48	F	48	Barangay Captain	Community
Tala	22	M	22	College Student	Community

The informants of the study on the Sang-at Festival represent a diverse group of individuals, each exclusively contributing to the festival's success. The diverse backgrounds and roles of the informants demonstrate the collective effort required to sustain and celebrate the Sang-at Festival. This shows its significance in preserving cultural traditions and fostering community unity. They comprised individuals of the Sang-at Festival working teams representing different ages and genders and who have been long-time residents of Valencia, Bohol.

Origin of the Sang-at Festival

The Sang-at Festival originated during the 153rd Founding Anniversary of Valencia, Bohol, on October 27, 2022, as a means to honor the town's rich cultural and historical heritage. The name "Sang-at" translates to "to put up on an elevated place", reflecting the long-standing practice of fishermen in the town who elevated their boats along the banks of the Panangatan River to protect them from the southwest monsoons. This practice, deeply embedded in Valencianahans' way of life, became the inspiration for the festival, symbolizing resilience, survival, and communal cooperation.

"By way of love for my native land, the town where I was given birth, it is my ultimate desire to serve and to help the community in educating and spreading the history of the town to the people and most especially the youth that may guide them to discover the good practices of the past for their future endeavors." (Hara)

"to honor and celebrate the local culture and traditions" (Bayanira)

Aside from its historical significance, the spiritual dimension of the festival adds depth to its meaning.

"Many years ago, it is said that fishermen from Lila and Dimiao used to seek shelter at the mouth of Panangatan River when the southwest monsoon was very strong, and they believe that it was Sto. Niño who shielded them from the damage brought by disasters and calamities." (Raya)

This linking of cultural heritage and religious devotion further strengthens community bonds, reinforcing the faith-based aspect of the festival.

The Sang-at Festival was also introduced in alignment with the National Commission for Culture and the Arts (NCCA) mandate, which encourages local government units to establish festivals celebrating their unique cultural identities.

"The Sang-at Festival was introduced in 2022 to commemorate the founding of Valencia, Bohol, which dates to October 27, 1869, and to highlight the town's agricultural and fishing heritage." (Magayon)

Ajomole (2021) contends that cultural heritage serves as a bridge between the past and the present, preserving traditions that shape local identity. Similarly, Farias and Pilati (2021) argue that festivals integrating history, livelihoods, and spirituality ensure that cultural values are passed down to future generations. In this light, the Sang-at Festival's origin is not just a historical commemoration but a strategic cultural preservation initiative, ensuring that Valenciahanons remain connected to their past while embracing their future. This implies that each new generation of locals will recall the origin of the Valencia's name and the experiences of their ancestors by commemorating the festival annually.

Relevance of the Sang-at Festival to Cultural Heritage

The Sang-at Festival is more than just a celebration. It is an expression of Valencia's cultural identity and community spirit. Participants frequently mentioned the festival's role in preserving agricultural and fishing traditions which have historically shaped the town's way of life.

"A reflection of how Valenciahanons survived and thrived through farming and fishing, a legacy that must be passed down to future generations." (Bayanira).

"Historically, the festival incorporates the life of Valenciahanons before, reminding us of our town's resilience." (Sinta)

Aside from its historical role, the festival also fosters social cohesion and generational continuity.

"The Sang-at Festival allows elders to share their knowledge and experiences with the youth, ensuring that traditions do not fade away." (Lakan)

This aligns with Zhang (2019), who stresses that festivals engaging multiple generations strengthen cultural identity and ensure the continuity of traditions.

Additionally, the festival contributes to economic growth and tourism development.

"The influx of visitors during the festival benefits local businesses, giving opportunities to vendors, artisans, and small enterprises." (Dayang)

Jones (2021) further supports this by stating that cultural festivals create economic opportunities while promoting local heritage.

The festival's relevance to cultural heritage, therefore, extends beyond historical and economic significance. It serves as a platform for the preservation, celebration, and promotion of local identity, ensuring that future generations remain connected to their roots. Furthermore, it suggests that the festival mirrors the humble beginnings of the people of the town, and their cultural practices reflected by their activities even in dealing with disasters and getting ahead of inconvenience.

Annual Sang-at Festival Celebration

The Sang-at Festival spans an entire week, annually and features Valencia's cultural and historical heritage through a range of activities from October 21-27. Magayon shared that every day of the festival corresponds to a distinct theme, represented by the acronym SANG-AT. The first day, denoted by the letter S, signifies Sibya sa Kultura ug Agrikultura, which emphasizes the exhibition of the town's cultural and agricultural heritage through showcases and demonstrations. The second day, represented by the letter A, is Amoma sa Katigulangan, dedicated to honoring the seniors, recognizing their contributions to the community, and ensuring that younger generations benefit from their wisdom. The third day, marked by the letter N, is Nagkahiusang Paghanduraw, which serves as a day for communal introspection, allowing Valenciahanons to reflect on their shared history and reaffirm their dedication to preserving local traditions. The fourth day, corresponding to the letter G, is Garbo sa Kabatan-onan, which emphasizes the active involvement of the youth in the festival, offering them a platform to display their talents and deepen their appreciation for their cultural heritage. The fifth day, represented by the second letter A, is Asdang sa Valencia, focusing on economic and livelihood projects, celebrating the town's industries and supporting local entrepreneurs.

The sixth day, indicated by the letter T, is Takna sa Kalingawan, which is dedicated to entertainment and recreation, showcasing performances, competitions, and social gatherings that unite the community in a joyful celebration. Finally, on the seventh and last day, the festival reaches its climax with the Sadsad sa Dan and Painsayaw when the street dancing and ritual performances take center stage, embodying the essence of the Sang-at Festival through lively movements and symbolic storytelling.

A significant feature of the festival is the "Choya Sakayan" competition, where boats decorated with images of Sr. Sto. Niño parade from Panangatan River to Lapyahan in Poblacion Occidental.

"A religious mass is a key feature, fostering community spirit and expressing faith, culture, and joy."(Bayanira)

Rodriguez (2023) claims that for festivals to thrive and remain relevant, effective planning, funding, and community involvement are essential. Participants echoed this sentiment, pointing out the importance of local government funding and organizational support in ensuring the festival's sustainability. The active participation of schools, barangays, and municipal departments further reinforces the idea that the festival is a collective effort, rather than an individual initiative.

The annual celebration of the Sang-at Festival serves as a catalyst for cultural transmission, community solidarity, and local economic growth which ensures that the traditions and values of Valencia continue to thrive.

Properties of the Sang-at Dance Festival

The Sang-at Dance Festival serves as the core artistic and cultural expression of the Sang-at Festival, embodying Valencia's history, livelihood, and spiritual beliefs. It is more than just a performance as viewed by the informants. It is a living representation of the town's resilience, unity, and gratitude, passed down from one generation to the next. Participants described the dance as a symbolic retelling of Valenciahanons' daily lives, especially their work in agriculture and fishing which have historically sustained the community.

The choreography of the Sang-at Dance integrates movements that reflect the struggles, perseverance, and thanksgiving of the people.

"The Sang-at Dance embodies the hardworking nature of our farmers and fishermen. Every movement has meaning, whether it's planting rice, pulling nets, or lifting boats, the dance reminds us of our roots."(Hara)

"Not only an aesthetic performance but a way of preserving and communicating our cultural practices". (Lakan)

This implies how the choreography mimics traditional activities such as fishing, farming, and even the historical practice of elevating boats during storms.

The steps and formations of the dance represent different aspects of Valenciahanon life. Repetitive footwork and arm gestures symbolize the diligence of farmers and fishermen, while group formations reflect community strength and unity.

"The formations reflect the collective strength of the community when the dancers move in unison, it symbolizes how Valenciahanons work together to face adversity."(Bituin)

The act of lifting boats during the performance transforms what was once a practical measure against storms into a visual representation of resilience. This reinforces the festival's overarching theme of overcoming hardships through unity.

The costumes and props used in the dance also play an essential role in storytelling.

"Traditional yet vibrant, reflecting the livelihood and identity of the Valenciahanons." (Nimwel)

Women wear baro't saya, while men wear camisa de chino. These costumes symbolize the attire worn by farmers and fishermen in earlier times.

The use of locally sourced materials, such as woven fabrics, bamboo, and coconut shells, further displays the community's resourcefulness and connection to the environment. Props like fishing nets, miniature boats, and woven baskets serve as visual representations of Valencia's economic foundations.

"When dancers lift the boats, it reminds us of how our ancestors protected their livelihoods from storms. This is a story of survival, passed down through movement." (Bayanira)

Beyond its historical and cultural significance, the Sang-at Dance also carries deep spiritual meaning. Many of the movement express thanksgiving and devotion to Sr. Sto. Niño, Valencia's patron saint.

"The dance is a form of prayer, a way for us to say thank you for the blessings of the land and sea." (Panga)

This fusion of religion and tradition reflects the festival's dual purpose: celebrating the town's economic and cultural achievements while expressing faith and gratitude.

The Sang-at Dance serves as a mechanism for cultural preservation, ensuring that younger generations remain connected to their town's history, values, and way of life. Zhang (2019) adduced that traditional dances serve as tools for passing down cultural heritage, ensuring that history and identity are maintained across generations. Through these, stories and cultural traditions are handed down from one generation to the next. This passing on creates a constant connection to history which will ensure that age-old beliefs and customs are preserved over time in a creative medium. Every year, as the festival unfolds, each generation of Valencianhon can contemplate their ancestors' experiences from long ago. They are given a chance to catch a glimpse of their history, and the past will continually be experienced anew each time.

Additionally, the dance promotes community engagement and unity, encouraging active participation from different generations.

"This dance is not just for performers. It is for everyone. It binds us as a community, reminding us that we are all part of Valencia's story." (Luwalhati)

Scan the QR codes provided below. These display images and videos illustrating the symbolic movements and costumes used in the Sang-at Dance Festival.

Figure 1

QR Code for Costume



Figure II

QR Code for Basic Dance Steps



Through its symbolic choreography, meaningful props, and deep-rooted cultural and spiritual elements, the Sang-at Dance Festival confirms that the traditions and values of Valencia will continue to be honored and celebrated for generations to come.

Sang-at Festival Dance Literature

I. Rationale

Dance is an essential expression of culture, history, and identity. The Sang-at Festival Dance embodies Valencianhonons' resilience, gratitude, and devotion, reflecting their deep connection to the land, sea, and faith. Inspired by the town's history, the dance showcases symbolic movements representing fishing, farming, community unity, and thanksgiving. Sustaining this dance tradition ensures the continuity of cultural identity while allowing artistic evolution that aligns with modern interpretations of folk traditions.

II. General Objective

To preserve, document, and institutionalize the Sang-at Festival Dance as a cultural heritage performance that strengthens community identity, promotes intergenerational learning, and enhances tourism and artistic appreciation.

III. Specific Objectives:

1. To document and standardize the Sang-at Festival Dance steps, formations, and meanings to ensure authenticity and consistency.
2. To integrate the Sang-at Festival Dance into local educational curricula, workshops, and cultural performances for intergenerational learning.
3. To promote the festival dance as a key attraction for cultural tourism, fostering economic opportunities for local artists and performers.

IV. Background/ Content:

Valencia is on the southern coast of Bohol. It is forty-two kilometers from the capital. Its former name is said to be "Panangatan," which is derived from "Sang-at", meaning to put up on an elevated place. It is said that many years ago, on windy days, fishermen from Dimiao and Lila used to seek shelter at the mouth of the Panangatan River when the southwest monsoon was very strong. Here they would put up (sang-at) their boats on the banks of the river where nipa palms grew in order to prevent them from being washed away by the waves. When the Spaniards came, Panangatan was still a part of Dimiao. It was separated in 1867, the year a Spanish priest was assigned to the municipality. The priest gave it the new name, after that of a seaport city in Spain. In 1879, Valencia had a population of 7,009. (Wikipedia)

Every Filipino has an innate love of celebrations. It resides in their hearts and brains. It serves as a meeting place for their cultural, social, and spiritual life. For Filipinos, life is not worth living or dying for without a celebration. The perfect blending of nature and its people, Valencia is emerging to create its own identity of beauty and treasure essential for Tourism Development that further inspired the celebration of blissfulness and pride of its culture and heritage. SANG-AT festivity features the primitive and modern lives of Valencianons by showcasing the various activities.

Sang-at Festival is a Visayan word that means to put up on an elevated place. Panangatan derived from the word Sang-at, this dance become known has taken its root from the former name of our town, Valencia.

The Sang-at festival is celebrated on Valencia's Foundation Day in the 27th day of October. It is the main highlight of the event and features a unique ritual showdown and street dancing competition. This annual festival demonstrates the Valencianons temperament, resilient, culture and religious devotions. The concept of the festival is the towns origin, history and the religious beliefs and traditions of the Valencianons.

As the town of Valencia is blessed with abundant marine resources and fertile lands. These blessings are said to be the wealth of the people. The festival depicts the character and personality of the people of Valencia. They always look the positive side of everything. They always choose to celebrate life. A celebration of good life, good harvest, merrymaking, and thanksgiving.

V. Dance Culture: Historical, Cultural and Religious

VI. Dance Classifications: Festival Dance

VII. Ethnolinguistic: Valencianons

VIII. Dance Costume: Philippine Rural costume

Female: Baro't saya with tapis- any color blouse, $\frac{3}{4}$ sleeves $\frac{3}{4}$, Tapis- rectangular cloth, any printed design and color, wrapped around the waist, gathered on the left side, Skirt- any plain color, ankle level

Male: Camisa de Chino- long sleeves any printed color, pants- any plain color
Foot Wear: any color slippers

IX. Dance Properties:

Music Annotation: 4/4, composed of Intro, stanza 1, refrain, chorus, stanza 2, refrain, chorus, instrumental, chorus.

Count is 1,2,3,4 in a measure.

Basic Dance Steps: The street dancing and ritual showdown competitions are performed with the basic steps:

Alsa (Lift), Sang-at (Hang), Salipod (Block), Pagkugi (Diligence) A-but (Fruit of Labor), and Pasalamat (Thanksgiving).

Alsa:

- A. On a half knees bend step right (R) and left (L) obliquely forward count 1, 2, 3, 4, with both hands in close fist position, wrist facing outward, do the scooping motion up to chest level, -----4M
- B. Repeat A to the left. -----4M
- C. Repeat A & B-----4M

Sang-at:

- A. Spring with the right (R) foot, with both hands close fist, wrist facing towards your body, from waist level slowly move upward chest level, bend your body to the right in counts 1,2,3,4-----4M
- B. Repeat A to the left (L). -----4M
- C. Starting with the right (R) foot, take steps forward in four counts with both arms in front of the body, do the marching in place for four counts with bringing the arms upward to downward motion in chest level----8M

Salipod:

- A. Step sideward right (R) count 1, cross left (L) foot over right count 2, repeat the pattern in count 3, 4 with arms in lateral position from waist level slowly moving upward eye level, palms facing outward. -----4M
- B. Repeat A to the left. -----4M
- C. Step right (R) foot sideward right in count 1, 2. Cross left (L) foot over right in count 3,4. Arms in lateral position eye level palms facing outward-----4M
- D. Repeat C to the left (L). -----4M

Pagkugi:

- A. Upper body bend forward, starting with the right (R) foot, tap four counts in place, right hand open palm facing inside, doing the digging motion with the count, place left hand in close fist almost touching chest level-----4M
- B. Repeat A to the left. -----4M
- C. Starting with the right (R) -left (L) foot step alternately forward, left palm open on chest level, right close fingers will do the picking motion count 1, knees bend with upper body bend in front, right hand almost touching the ground count 2 (as if planting crops, etc.)-----8M

A-but:

- A. Position the upper body bend forward, both arms hang at the side. Take step-close to the right, scooping motion of arms- outward-inward, repeat to L count 2. Straight body position with both arms bend at the side, hands almost touching the shoulder (as if carrying something), elbows outward in front, count 3, 4. -4M
- B. Repeat A to the L.-----4M
- C. Repeat A & B -----8M

Pasalamat:

- A. Step in place alternately starting with the right (R) foot, knees bend, both palms place on chest level, bow heads down count 1, open both arms obliquely upward count 2-----4M
- B. Step right foot at the rear of left foot, both palms place on chest level, bow heads down count 1, step right sideward right, open both arms obliquely upward count 2. Repeat to the L count 3,4. -----4M

- C. Step in place alternately starting with the right (R) foot, place right arm obliquely right with head bending right, count 1. Repeat to the left count 2. -----2M
- D. Step in place starting with the right (R) foot, both palms place on chest level, bow heads down count 3, open both arms obliquely upward count 4.-----2M

Music Accompaniment: Audio Recorded

Originally composed by:

Words provided
Words arranged
Music arranged
Accompanied
Vocalist

Jonas N. Gabutan
Rhapsody P. Cutin
Rufino Palac Jr.
Resurexit T. Salise
Jonas Gabutan
Johnny Caiday
Arlene Gambuta
Rhapsody Palac
Peter Balaba
Cletus Caido

Revised Notation
Notation Interpreter

X. Plans for Implementation to Sustain the Sang-at Festival

Strategies	Implementation Actions	Responsible Parties	Timeline
Documentation & Choreographic Standardization	Develop a dance notation guide detailing the steps, formations, and meanings of the Sang-at Festival Dance. Produce instructional videos and digital archives for wider accessibility.	LGU Valencia, Cultural Affairs Committee, Local Choreographers, DepEd	Annual
Integration into Education & Cultural Training	Include the Sang-at Festival Dance in MAPEH and Araling Panlipunan classes to teach its significance. Conduct workshops and masterclasses led by cultural experts for students, teachers, and community members.	DepEd, Local Schools, Cultural Organizations	Annual
Choreographic Innovation & Performance Expansion	Organize a Ritual Dance Competition within the festival to encourage artistic interpretation while maintaining cultural authenticity. Establish scholarships or incentives for young choreographers and dancers.	Festival Committee, Dance Instructors, Schools	Every Festival
Tourism & Promotion	Develop a Sang-at Festival Dance Touring Group to represent Valencia in regional and national cultural events. Create a digital campaign showcasing the dance's meaning and significance.	LGU Valencia, DOT, Local Dance Groups	Ongoing
Economic Sustainability & Support for Artists	Provide funding and resources for costume-making, music production, and dance rehearsals. Encourage local businesses to support dance troupes through sponsorships.	LGU, Local Business Sector, Festival Sponsors	Annual



Am

Sang-at Festival Jingle

Peter Balaba

Intro: 4 4 8

Flute... Drums... Brasses

Sa wa

20 la pa ki ta ma hi— mong lung sod— sa Va len— cin— a du na lang ki tay tu lo

25 — ka— bar— yo— Cut cu tan Can ma ni co ug Pa na nga tan— Pag

29 pa ngis da— pag pa na num ma oy a tong bu lu ha— ton— sa ga bi— e— ma

34 Chorus: na gat ug— sa ad law— mag a ti man sa ba sak— Pa na nga tan—

39 Pa na nga tan— tam bok ang ka bu ma yan Pa na nga tan— Pa na nga tan— ka

44 ta bang sa pa ngi na hang lan Pa na nga tan— Pa na nga tan— ka li pay sa mag

49 u u— ma— sa Pa na nga— tan mag hi u sa ang ta nan sang-at sang-at

54 1. sang-at sang-at sang-at sang-at sang-at sang-at mag hi

59 u sa sang-at ta nang sa ka yan— ug ta go sa pa gat pa taan— ug ka ni pa an tu



2 Sang-at

64
ngod sa ha ba__ gat__ a ron sa ka ba sa kan sa Pa na nga tan__

69
ma ka__ pa nga ni han__ tu ngod sa ka ku__ gi sa ma nga Va len cian hon na bu la

74
han 2. 14 Instrumental sang-at sang-at Pa na nga tan__

93
Pa na nga tan__ tam bok ang ka hu ma yan Pa na nga tan__ Pa na nga tan__ ka

98
ta bang sa pa ngi na hang lan Pa na nga tan__ Pa na nga tan__ ka li pay sa mag

103
u u__ ma__ sa Pa na nga tan mag hi u sa ang ta nan sang-at sang-at

108
Pa na nga tan ka li pay sa ta nan sang-at sang-at Pa na nga tan ka

113
li pay sa ta nan__

Conclusion

The research journey provided invaluable insights into the deep interconnection between culture, history, and community spirit. Engaging with informants revealed a shared passion for preserving the Sang-at Festival, emphasizing its profound impact on both personal and communal identity. The process of gathering narratives and analyzing historical contexts reinforced the crucial role of cultural documentation in sustaining heritage.

The study's findings confirmed that the Sang-at Festival serves a multifaceted purpose in the lives of Valenciahanons, shaping cultural identity, strengthening social cohesion, and driving local economic growth. More than just a celebration, the festival is a living tradition that bridges the past and future of the people of Valencia.

Beyond cultural significance the Sang-at Festival offers residents economic opportunities, allowing them to showcase their heritage while enhancing their financial standing. It also fosters a strong sense of community values and beliefs, which are passed down through generations. For visitors, the festival provides a unique opportunity to experience local traditions firsthand, deepening their understanding of Valencia's cultural identity.

More broadly, the festival contributes to local economic stability by generating additional employment opportunities and supporting community-driven enterprises. As festivals continue to play a role in cultural preservation and tourism development, strategic efforts in sustainability and heritage management will be essential in ensuring their long-term impact.

References

- Abbas, M. M. (2023). The cultural significance of festivals around the world.
- Ajomolete, F. A. (2021). Cultural significance and influence of digital media on selected Yoruba festivals.
- Cudny, W. (2016). The concept, origins, and types of festivals. In *Festivalisation of urban spaces: Springer geography* (pp. 19-30). Springer. https://doi.org/10.1007/978-3-319-31997-1_2
- Delanty, G., Giorgi, L., & Sassatelli, M. (2011). *Festivals and the cultural public sphere*. Routledge.
- Farias, M., & Pilati, R. (2021). The role of youth engagement in cultural preservation. *Cultural Heritage Journal*, 12(3), 45-57.
- Fredline, E., & Faulkner, B. (2000). Variations in residents' reactions to major motorsport events: Why residents perceive the impacts of events differently. *Journal of Travel Research*, 39(1), 41-51. <https://dokumen.pub/sport-tourism-interrelationships-impacts-and-issues-9781873150672.html>
- Getz, D. (2010). The nature and scope of festival studies. *International Journal of Event Management Research*, 6(2), 1-14.
- Gonzalez, L. (2022). Community bonding through festivals: A case study of the Sang-at Festival. *Journal of Cultural Studies*, 15(4), 99-112.
- Hanna, J. L. (1988). *Dance, sex, and gender: Signs of identity, dominance, defiance, and desire*. University of Chicago Press.
- Jepson, A., & Clarke, A. (2013). *Events and festivals: Community and cultural identity*. Routledge.
- Jepson, A., & Clarke, A. (2013). Events and place-making: Events as a catalyst for change in spatial development. Routledge. https://www.researchgate.net/profile/AllanJepson/publication/277277133Exploring_Community_Festivals_and_Events/links/5ee21dd7a6fdcc73be7034e5/Exploring-Community-Festivals-and-Events.pdf
- Jepson, A., & Clarke, A. (2013). Events and community development (pp. 1-12). <https://doi.org/10.1079/9781780642529.0006>
- Jones, T. (2021). Economic impact of cultural festivals on local economies. *Economic Development Quarterly*, 25(1), 23-35.
- Krippendorff, K. (2004). *Content Analysis: An Introduction to Its Methodology* (2nd ed.). Sage Publications.
- Kvale, S., & Brinkmann, S. (2015). *InterViews: Learning the craft of qualitative research interviewing* (3rd ed.). Sage Publications. <https://doi.org/10.4135/9781452230106>
- Leone, M., & Montanari, A. (2022). Cultural festivals and urban development: Impacts and implications. *Journal of Cultural Heritage*.
- Leone, L., & Montanari, F. (2022). The impact of festivals on the image of a cultural industry: The case of the new Italian dance platform. *Poetics*, 92(B), 101630. <https://doi.org/10.1016/j.poetic.2021.101630>
- Luna, A. M., Dizon, J. T., Paunlagui, M. M., Rowena Dt Bacongus, P., & Maria Ana T Quimbo, P. (2022). Commercialization and Commoditization of Festivals in Calabarzon, Philippines. *Res Militaris*, 12(4), 477-498. <https://www.researchgate.net/profile/Ande->

- [Luna/publication/366397447 Commercialization and Commoditization of Festivals in Calabarzon Philippines/links/63c8efcfd7e5841e0bdd100f/Commercialization-and-Commoditization-of-Festivals-in-Calabarzon-Philippines.pdf](https://luna/publication/366397447/Commercialization-and-Commoditization-of-Festivals-in-Calabarzon-Philippines/links/63c8efcfd7e5841e0bdd100f/Commercialization-and-Commoditization-of-Festivals-in-Calabarzon-Philippines.pdf)
- Magpantay, J. H., Decena, K. J. C., de Torres, D. M. M., Garcia, M. J. K. R., Villalobos, A. J. S., Felicen, S. S., & Dinglasan, K. (2014). Socio-cultural effects of festivals in Batangas Province, Philippines. *Asia Pacific Journal of Education, Arts and Sciences*, 1(4), 1-7. <https://research.lpubatangas.edu.ph/wp-content/uploads/2014/09/APJEAS-Socio-Cultural-Effects-of-Festivals-in-Batangas-Province.pdf>
- Martin, B. (2020, April 9). Philippine tourism: Festivals. Live in the Philippines. <https://liveinthephilippines.com/philippine-tourism-festivals>
- Martin, R. (2020). Philippine festivals: Cultural heritage and community celebration. *Cultural Studies Review*.
- Moustakas, C. (1994). *Phenomenological research methods*. Sage Publications.
- Nguyen, H. (2021). Financial challenges in organizing cultural festivals. *Cultural Management Review*, 19(2), 123-136.
- Punongbayan, A. (2017). An assessment of the Kambingan Festival of Tuy, Batangas: Its impact on the tourism industry and culture of Tuynians. <https://doi.org/10.13140/RG.2.2.26424.49924>
- Punongbayan, A. (2017). The role of festivals in preserving cultural heritage in the Philippines. *Asian Cultural Journal*.
- Quinn, B. (2006). Arts festivals and the city. *Urban Studies*, 43(1), 5-27.
- Rodriguez, P. (2023). Addressing logistical issues in large-scale cultural festivals. *Event Management Journal*, 21(1), 56-68.
- Salgarino, G. V. (2023). Dancing through generations: The Pinamuohan Dance Festival's symbolism, relevance, and significance. *Excellencia: International Multi-Disciplinary Journal of Education*, 1(5), 417-432. <https://multijournals.org/index.php/excellencia-imje/article/view/141>
- Salgarino, J. (2023). Community festivals and social cohesion: Case studies from the Philippines. *Journal of Community Development*.
- Smith, A. (2023). The role of festivals in cultural preservation. *Cultural Heritage Quarterly*, 31(1), 112-127.
- Smith, J. A., Flowers, P., & Larkin, M. (2020). *Interpretative phenomenological analysis: Theory, method and research*. Sage Publications. <https://doi.org/10.4135/9781529716668>
- Sandelowski, M. (2014). Theoretical saturation. In *The SAGE Encyclopedia of Qualitative Research Methods* (pp. 893-896). Sage Publications. <https://doi.org/10.4135/9781412963909.n414>
- UNEP. (2016). *Negative socio-cultural impacts from tourism*. United Nations Environment Programme. <http://www.unep.org/resourceefficiency/Business/SectoralActivities/Tourism/FactSandFiguresaboutTourism/ImpactsofTourism/SocioCulturalImpacts/NegativeSocioCulturalImpactsFromTourism/tabid/78781/Default.aspx>
- Yola, E., et al. (2016). The social role of cultural festivals in community life: An ethnographic study. *Journal of Cultural Heritage Management and Sustainable Development*, 6(1), 2-14. <https://doi.org/10.1108/JCHMSD-01-2015-0002>
- Zhang, Y. (2019). Intergenerational participation in cultural festivals. *International Journal of Cultural Studies*, 13(4), 44-58.