

UNFOLDING SUCCESS STORIES OF FESTIVAL DANCE PRODUCTION: THE CHOREOGRAPHERS' PERSPECTIVES

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Abstract

The epistemology of this study lies in the actual processes and experiences of the participants who joined as choreographers in the national festival competition in the Eastern Visayas Region. Henceforth, this study unraveled the hidden stories, narratives, and historical underpinnings of the choreographers of the four festivals in the region to understand and explore the hidden secrets in winning the national festival competition. A multiple-case study utilizing the *cross-case* data analysis was used. This was validated and approved by the panel of experts. The main instrument of this study was a semi-interview which was recorded using a digital device, transcribed using Microsoft Word, coded and extracted using a macro program embedded in the MS Word. Informed consent from the participants was sought before the conduct of the interview. The anonymity of the interviewed respondents was upheld. To augment the veracity of the data, this study collected documents from the different municipalities where the winning festivals were. The results revealed that spending time in conducting rigorous research about the festival being produced, choosing the right people in the production, and sufficiency and efficiency of budgetary requirements are highly encouraged in staging festival dance production.

Keywords: *Festival Choreographers, Multiple Case Study, Narratives and Concepts, Ingenuity and Creativity, Sufficient Budget Allocation*

Introduction

Around the world, many countries celebrate their festivities with festivals based on their historical and religious backgrounds. Festivals became tourist attractions of many countries including the Philippines. The eclectic, extravagant, colorful, historical, and choreographic styles of festivals are emerging nowadays. However, conceptualizations of cultural tourism commonly postulated the transient consumption of aesthetic “difference,” of the often exotic “other,” in the search for the sincerity or the authentic dance parade and festivals (Prentice & Andersen, 2003; Urry, 2001).

Festivals are unique environments in which to enjoy cultural events and experiences; each is different from the next, yet some features distinguish the festive from every day and festivals from other forms of cultural production and events (Newbold, Jordan, Kelly, & Diaz, 2019). The word festival is said to derive from the Latin *fešta* meaning feasting, joy, and revelry, it is also said to come from *feriae*, meaning time off for honoring the Gods (Long, Robinson, & Picard, 2004).

A festival is thus something that is different to or outside of the norm and is a cultural celebration of some kind, usually of a defined or limited duration (McNulty, 2017; Jordan, 2016). It is exciting, creative, expressive, emotional, educative, and often challenging. Festivals are the

moments when people and places become most animated, most alive when they express and display their deepest held values, relationships, and hopes (Roy, 2005; Jordan, 2016).

To put it in another way, festivals are something special to look forward to, a peak in an otherwise routine world (Ehrenreich, 2007).

Establishing a festival production is a challenge to the organizing committee as it entails several processes involving artistic staffing, budgetary requirements, artistic planning, and execution (Sharma & Kashyap, 2019). The selection of participants including the artistic staff, dancers, technical staff, and among others is crucial in festival production. The artistic staff alone needs to endure the process of artistic production establishment from conceptualization of the festival to dance choreography, costume designs to costume productions and fitting and maintenance, music selection and composition to dance-musical definition by showing the “authenticity of being” including emotional, personal and subjective elements portraying through dance, music, and historical scenes (Muhs, Osinaike, & Thomas, 2020). Most festivals in the world are celebrated through dance festivities and artistic expressions that are shown through the elements of dance.

In crafting and staging a festival dance production especially if the preparation is for the quality presentation and competition, the production is headed by a choreographer. A choreographer refers to the person in authority in creating, mobilizing artistic plans, and planning artistic outcomes of the over-all festival production. A choreographer plays an important role in festival composition. He/ she is the captain of the ship. It is essential that when one is about to develop a dance festival, the choice of a choreographer must be given attention and consideration.

The featured festival choreographers to be explored in this study are the choreographers of the *Buyogan Festival*, *Buraburon Festival*, *Manaragat Festival* and *Lingganay Festival of Eastern Visayas*. These festivals have won several times during the Sinulog Festival of Cebu City and Aliwan Festival of Pasay City.

This study is conducted to unveil the secrets of the national choreographers of the national winning festivals of Eastern Visayas and develop a festival winning performance theory out of its findings.

These festivals together with their respective choreographers had shown a significant impact on the tourism industry in the region where they belong to in the Philippines. However, what kept hidden were the reasons behind how these choreographers won at the national level of competition, being the best among the best of festivals in the Philippines. Therefore, it is empirical that this study should be conducted to unveil the secret of the choreographers in winning festivals of Eastern Visayas during the national level of competition.

Domains of Inquiry

This study explored the choreographer's varied festival preparations and processes in establishing a winning festival from the four known national festival winners in Eastern Visayas. Specifically, this study sought answers the following questions:

1. How do the choreographers unfold from stories to visual presentations?
2. Based on findings, what winning performance theory can be developed?

Methodology

Design

This study utilized a multiple-case study design using a cross-case analysis for data interpretation and analysis of qualitative information including interviews, focused group discussions, observations, and document analysis. This design fits well in the study considering the qualitative veracity of information coming from the actual participants and its uniqueness of every case under investigation. With those criteria, it qualifies to be a qualitative multiple-case study design using the cross-case analysis to capture the commonalities and differences of each festival in winning the national dance festival competitions.

Participants, Sampling, and Setting

The setting of this study was considered the four (4) national champions in dance festivals in the Philippines such as the *Buyogan* Festival of Abuyog, Leyte, *Lingganay* Festival of Alangalang, Leyte, *Buraburon* Festival of Burauen, Leyte, and *Manaragat* Festival of Catbalogan, Samar. All these festivals are from the Eastern Visayas which have shown spectacular performances in the competition and are pegged as national festival champions during the Sinulog Festival in Cebu City and Aliwan Festival in Pasay City.



Buyogan Festival
Abuyog, Leyte
Source: escapade.com



Buraburon Festival
Burauen, Leyte
Source: escapade.com



Lingganay Festival
Alangalang, Leyte
Source: hellotravel.com



Manaragat Festival
Catbalogan Samar
Source: escapade.com

The participants of this study were two choreographers from *Buyogan* Festival of Abuyog, Leyte, two choreographers of *Lingganay* Festival of Alangalang, Leyte, two choreographers of *Buraburon* Festival of Burauen, Leyte, and three choreographers of the *Manaragat* Festival of Catbalogan, Samar a total of nine (9) participants. They were chosen based on the official list of Festival contingent during the time they joined and won in the national festival competition.

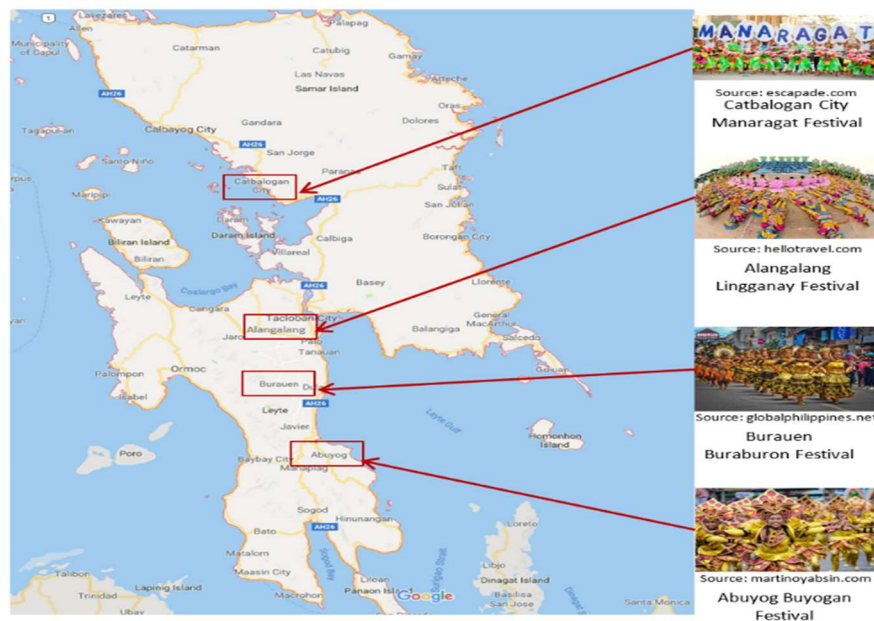


Figure 1. Map of Eastern Visayas showing the location of the Four Winning Festivals
Instruments

In this study, the proponent performed a face to face in-depth interviews to showcase the stories behind these choreographers as festival champions in national competitions. The main instrument of this study was the interview guide that elicited the narratives of the participants about the artistic nature and stories of the festivals and the preparations and processes employed by the choreographers in staging festival dance production in every festival tribe. The interview guide included the choreographic perspectives of the festival choreographers when it comes how they put their ideas through the stories into a visual and moving festival production.

Data Collection

In gathering pertinent qualitative information, the proponent wrote a letter to the different festival organizations that qualified the criteria, specifically the Municipal Mayors and their respective Festival Choreographers of the identified locality. The informed consent form was read and explained to the participants by the proponent and was requested to agree by signing the form if they were willing to participate. Thereafter, in-depth interviews were conducted with the selected participants who were purposively selected based on the selection criteria as mentioned in the previous discussion. After the in-depth interview, the proponent requested a document to support

any claim of the participants relevant to the conducted interview such as being open for more time to validate the results of the study.

Ethical Considerations

In this study, the proponent recognized its position relative to this study as a choreographer of festivals, cultural dance, and a professor in State Universities and Colleges in the Philippines. Possible biases in the interpretation of qualitative data might happen. However, constant consultation, triangulation and peer debriefing were employed to avoid misinterpretation of the responses of the participants and other sources of data.

Without a doubt, ethics is an integral part of conducting research, especially if the proponent is dealing with the people, the community, pertinent documents, animals, and the like. An absolute observance was done and followed by the ethical consideration in conducting this study to avoid fallacy or misconceptions of the participant's views about the phenomenon under study, its integrity, and most specially to protect them from any harm by hiding their personal information using John Doe names. Lastly, the proponent asked the approval of the consent form from the participants, stating their rights and privileges including their role in the research.

Data Analysis

In analyzing the data, it started with determining the boundaries of the entire search process, then followed by the selection of the design criteria leading to developing the interview protocol. After which, identifying of the specific participants followed, then the actual data gathering, the conduct of in-depth interview. Thereafter, the data analysis occurred through identifying the patterns of each case data collected. Then developing of the themes and exhaustively writing of the results.

In this study, since multiple-case design would be utilized, the proponent used the cross-case analysis. The cross-case analysis is a research method that facilitates the comparison of commonalities and differences in the events, activities, and processes that are the units of analyses in case studies (Stake, 2006; Stake, 2005; Schofield, 1990). Furthermore, cross-case analysis allows the researcher to compare cases from one or more settings, communities, or groups (Ragin, 1993). This provides opportunities to learn from different cases and gather critical evidence to modify the policy. Each case will employ the thematic analysis to capturing patterns (“themes”) across qualitative data sets (Braun, Clarke, Hayfield, & Terry, 2019).

Achieving the trustworthiness of the research process is difficult (Nowell L. S., Norris, White, & Moules, 2017) if the researcher is not clear about how he analyzes the qualitative data. In this paper, the research used the trustworthy thematic analysis approach (Lincoln & Guba, 1985; Nowell L. S., Norris, White, & Moules, 2017).

Phases of Thematic Analysis

Means of Establishing Trustworthiness

Phase 1: Familiarizing yourself with your data	<ul style="list-style-type: none"> • Prolong engagement with data. • Triangulate different data collections. • Document thoughts about possible codes/themes. • Store raw data in well-organized archives. • Keep records of all data field notes, transcripts, and reflexive journals.
Phase 2: Generating initial codes	<ul style="list-style-type: none"> • Peer debriefing • Researcher triangulation • Audit trail of code generation
Phase 3: Searching for themes	<ul style="list-style-type: none"> • Researcher triangulation • Keep detailed notes about development and hierarchies of concepts and themes
Phase 4: Reviewing themes	<ul style="list-style-type: none"> • Researcher triangulation • Themes and subthemes vetted by Peers • Test for referential adequacy by returning to raw data.
Phase 5: Defining and naming themes	<ul style="list-style-type: none"> • Researcher triangulation • Peer debriefing • Documentation of peer debriefing • Documentation of theme naming
Phase 6: Producing the report	<ul style="list-style-type: none"> • Peer/Member checking • Peer debriefing • Describing the process of coding and analysis of insufficient details. • Description of the audit trail and context. • Report on reasons for theoretical, methodological, and analytical choices throughout the entire study.

Results and Discussions

Unfolding Stories to Visual Presentations

Case 1: “*Buraburon* Festival”

The choreographers of the *Buraburon* festival follows a unique procedure in conceptualizing its production. The *adaptation of festival narratives and concepts exploration, ingenuity and experiences, religiosity* and *personal and production demand* were defined in the narratives of the choreographer.

The choreographer narrated that, “*The storyline sa Buraburon is the product of the research sa mga taga LGU, una mao jud ako basehan how to conceptualize sa flow sa storyline ang sa katong research ela gihatag nako, basa and understand and understand jud sa kung unsa ang naa sa sud sa estorya sa ela..*” (Page 1, Line 6): [*The storyline of the Buraburon is the product of the research done by the Local Government Unit. It is my basis on how to conceptualize the*

flow of the festival storyline, the research they made. I have to fully understand what is within their story...]

Also, the participant shared that, “*Tanan lihok sa preparation sa usa ka festival is budget, unya ang ako mugna depende man jud na sa budget naa, kung dako ang budget, possible mas nindot jud ang mugawas na ideas nako coz marealize man ang ako demand para sa production.*” (Page 1, Line 22): *[All preparations in the festival production entail budget, then, my creation/creativity will depend on the kind of budget the festival production has, the higher the budget, the better the result of the production is because all my ideas will come into realization...]*

And another significant value that the choreographer shared was, “*Halad man ni nako sa ako pagtuo gud kung unsa na santos naa sa usa ka festival, kay Birhen Maria man ning Buraburon, so halad nako sa eya.*” (Page 1, Line 20): *[This is my offering to the patron saint of each festival, since the Buraburon is for Virgin Mary, then I offered this to her.]*

The choreographer performed research activities, reading and understanding the narratives where ***adaptation of festival narratives and concepts exploration*** happened. The procedure was significant in any artistic pursuit of an artist, just like a choreographer, when he was about to create a new dance piece. This was where the choreographer got his inspirations of creating dance moves and styles while incorporating the storyline into body movements. This technique was called application of ingenuity and experiences. In this stage, imaginations from the story or storyline in dance steps and its experiences in teaching festivals were applied.

The ***religiosity*** of the choreographer was another factor that contributed in molding the concept of creating a festival. The motivations to contribute in making the festival production as a religious offering and faith in God were among those driving factors. Finally, personal fulfillment and production cost were factors affecting the drive to create a winning festival choreography. Other factors that affected their motivation were professional fee, production demand, and budgetary requirement.

The professional fee of the choreographer had a significant contribution in developing better ideas and creative choreography as it added up to his motivation to work hard to compensate the output and the fee. In addition, the ***production demands*** in developing the festival production such as extensive planning activities and consultation activities were among the few where production staff members were involved in creating the festival production.

Lastly, the ***budgetary requirement*** played an important role in all aspects. All materials and equipment needed in a festival production such as but not limited to honorarium, sets and props, costumes, food, and transportation contributed to the success of the celebration.

Case 2: “Buyogan Festival”

The source of artistic concept and processes in festival production of the *Buyogan* festival was based on the ***adaptation of festival narratives and concepts exploration, religiosity effect,***

choreographer's movement styles, choreographer's cognitive ability and creativity, and choreographer's personal production techniques.

The head choreographer said, “*The creation of storyline must be given attention, make research, make interview about the festival.*” (Page 1, Line 9)

He added, “*Ge una jud namo plastada sa konsepto, we made researches, we read a lot of things about the history of Abuyog, daghan me ge tan-aw mga previous interpretations sa Buyogan. Lahi- lahi man jud.*” (Page 1, Line 12): [*We started first with a clear direction of the concept. We made researches. We read a lot of things about the history of Abuyog. We watched a lot of previous Buyogan interpretations because they are not totally the same.*]

And lastly, the choreographer shared, “*LGU Tourism, me, as the choreographer...mga tiguwang, academe of Abuyog, we came to an assembly or meeting ba pag craft, consultation everything about the story of Abuyog, Leyte, and how it was connected to Buyogan jud. Kana Sir, then once na finalized na namo ang concept, we started na the rest of the preparations.*” (Page 1, Line 15 & 16): [*The Local Government Unit- Tourism council, me as the choreographer, the old citizens of Abuyog, the academic community- we came together for an assembly and meeting in crafting and consultation in everything about the story of Abuyog, Leyte, and how it will be connected to the Buyogan Festival. Once the concept is finalized, then we start to prepare other preparations.*]

The ***adaptation of festival narratives and concepts exploration*** of the Buyogan festival was based on how the storyline was developed. It was shaped through research by looking into the origin of the story and inspiration, also known as the historical basis view in varied interpretations fused by different experiences and ideas. These sources were then incorporated with technology research-based movements depicting the movement of the bees. All these activities, as experienced by the choreographer, were his forms of ***religious offerings*** to the patron saint. This kind of belief was engraved already in the culture of Filipinos, manifesting how religious Filipinos are.

After understanding the history, narratives, experiences, and religious offerings, developing the dance movement was then incorporated. The choreographer's movement styles influenced in creating the dance movement based on how the choreographer interpreted the storyline, narratives, and experiences. At this stage, the choreographer described *Buyogan* as a fast, jolly, exciting, and powerful fusion of style movements. In line with this, it was the ***choreographer's cognitive ability and creativity*** by fusing with many strategies in creating unique pieces of movement.

The last part was improving the finished choreography, making sure all the loose parts and lapses were filled in. The choreographer's ***personal production techniques*** involved self-positioning, reflexive action, open for consultation, criticisms, and suggestions. All these must be taken into consideration to improve the entire festival production.

The *Buyogan* festival production team further elucidated the qualities of a winning festival production management such as **personal fulfillment and production cost, best management practices, festival Production targets** and **sufficient budget allocation**.

The head choreographer answered, “*Ako lang gud gi pa gwapahan, put more and rich production, looking at it as magarbo, complete package preparation.*” (Page 1, Line 25): [I just made it beautiful, put more and rich production, looking at it as an expensive, complete package preparation]

He continued, “*Cebu man jud ko, mao tutok jud ko kayo sa konsepto sa Buyogan because personally I don’t want to influence their festival where I came from.*” (Page 1, Line 25): [I am from Cebu, that is why I focused on the concept of the Buyogan because personally, I don’t want to influence their festival where I came from.]

He finally said, “*Maka inspire pod tanang tawo sa Abuyog, kanang maka feel ka sa ela suporta and pag bilib sa emoha bah.*” (Page 1, Line 31): [Most of the people of Abuyog are so inspiring. You can feel the support and they would let you feel that they like your work.]

Personal fulfillment and **production cost** were among those factors that were described such as professional fees for the artists, dancers, and musicians was a crucial issue in this kind of production. It was noted that giving proper compensation to the artists and performers boosted the team’s eagerness to win the competition.

Determination and motivation played a vital important role to win in this kind of competition. People and workers needed to be inspired as they played a crucial role in the success of the entire festival production. In addition, a **sufficient budget allocation** for the festival production was equally important because it mobilized the entire festival production according to plan. The production team claimed that a sufficient budget allocation or a promising budget for the festival production greatly affected the entire performance of the group from the choreographer’s, performer’s, and other artists professional fees to sets and props designs, costumes and other miscellaneous expenditures for the festival to win.

To overcome the challenges in handling a festival production, some tips were revealed by the participants. Among those were the **best management practices** they had such as extensive planning, consultations from stakeholders, stakeholders’ support, management support and staff, and proper coordination and preparations. All these were based on the **festival production targets** set by the production management team whose aim was to have a complete package describing a winning festival.

The result implies that this quality guidance has intertwined and solidified the group to develop confidence, trust, respect, patience, religiosity, and transparency which are the key elements in winning a national festival competition.

Case 3: “*Lingganay Festival*”

The *Lingganay* festival follows a process of putting narratives and stories into a visual presentation. It is through artistic conceptualization, internalization, and choreography by the choreographer.

The process involved the *adaptation of festival narratives and festival concept exploration, religiosity effect*, the *choreographer's innovativeness, cognitive ability and creativity, personal production techniques*, and *inspirational attributes*.

Every artist followed an artistic process when creating a piece of an art. The basic requirement in creating an art was a medium or a source of inspiration. Some called it as a motivation to create an artistic piece. In this case, as described by the choreographer, he needed to *acquire and adapt the narratives and perform concept exploration*. Among those concept explorations the choreographer performed were researching, understanding the history, culture, origin, perform consultations, observations, and slowly and carefully conceptualizing the entire outcome of the festival production.

The choreographer said, *“Mounting a festival dance is a very difficult process, but with an ardent and visionary choreographer, everything is possible. Dancing is an art that can convey a piece of storyline into life.”* (Page 1, Line 6)

He continued, *“And also, you must not only think about winning because not all winners are champions of the game, but those who work with their hearts are.”* (Page 1, Line 15)

And lastly, he shared, *“With so much excitement, my creative mind was filled with artistic imagination in mounting the choreography.”* (Page 1, Line 33)

An influential factor that affected the choreographer's idea in developing artistic concept and choreography was his *religious connection*. The choreographer's religious background connected his craft and tried to incorporate in depicting the storyline of the festival and the choreography itself. Another factor that the choreographer tried to show was how innovative he was in crafting the festival production.

According to the choreographer, an artist should be an artistic visionary, a storyteller, artistically portraying movement to dance steps. He should study well to come up a good concept. In addition, the *choreographer's cognitive ability and creativity* was also important in crafting the festival production. Among those qualities a choreographer should possess were creativity, artistic imagination, and experiences.

Also, the *personal production techniques* based on the experiences of the choreographer was applied such as delivering a unique story and rigid rehearsals which developed festival production perfection. Finally, the *choreographer's inspirational attributes* were production's team support, storyline, work ethics of the production team, and the festival itself as an instrument to tell.

This result implies that in establishing a festival production for competition, the participants should undergo a rigorous process involving personal and external attributes to develop a winning festival piece. The choreographer as the center of the production team, whose all ideas of production creativity and other artistic processes are involved, shows a vital role in decision-making and crafting a winning festival piece.

In line with this, the qualities of a winning festival production management emerged in the narratives of the choreographer. The qualities were **sufficient budget allocation** and **festival production targets**.

The choreographer said, *“I was really inspired with the dancers because the dancers of Lingganay are quite very good compared to the previous contingent that I’ve handled for Sinulog.”* (Page 2, Line 10)

He added, *“Budget. Budget mao jud makapagana nako sa tanan. Kung sakto ang budget, mugana man jud atong utok ug mugna kung unsa ato gusto matuman jud.”* (Page 2, Line 1): *[Budget. The budget makes us inspired in all aspects in the festival. If there is a sufficient budget, creativity will come out among us, choreographers, and whatever we like for the production, it will come to a realization.]*

Finally, he said, *“Kay kung kuwang ang budget, susmariyahosep, maglisod tag pangeta alternatives which sometimes ma compromise sa ato work of art, sa ato trabaho.”* (Page 2, Line 2): *[If the budget is not sufficient, we will have a difficulty in looking for alternatives and sometimes, our work of art is compromised, our work.]*

Enabling production to mobilize, **sufficient budget allocation** was required not only for material costs, professional fees and other miscellaneous costing but it also served as an inspiration and motivation to the production team to work hard and accomplish the task. On the other hand, insufficient budget would compromise the entire festival production. Finally, **festival production target** was implemented and described to have a high level of choreography with good dancers who could perform according to the desires of the choreographer.

Case 4: “Manaragat Festival”

The *Manaragat* festival had a simple and unique process of visualizing the stories and narratives. The sources of artistic concept and processes in festival production of *Manaragat* festival were **festival narratives exploration** and the **influencing factors**.

The choreographer said, *“As choreographer sa Manaragat festival, una jud na namo buhaton is studi han kung unsa ang maayo na atake sa storyline.”* (Page 1, Line 6): *[As the choreographer of the Manaragat festival, the very first thing that we usually do is to study and plan out what attack would be applied in the delivery of the storyline.]*

He added, “*Cultural ba, livelihood ba, religious ba or historical. Ang ngare sa Catbalogan nagduwa me sa historical infused sa livelihood ba. Ako e visualize ang tanan naa sa ako huna huna kung unsa na props, costumes ang gamiton. Pati ang music, dapat connected na sila tanan para masabtan ang tibuok estorya.*” (Page 1, Line 7): [Is it cultural, livelihood, religious or historical? In Catbalogan, we played on historical infused with livelihood. I visualized everything what props to use, what costumes to wear, and the music. All of these must be connected to each other so that the whole story or concept could easily be understood.]

And finally, he said, “*Ang Ginoo ako pod gipapahinungdan sa tanan amo trabaho. Magana man jud ilihok kung dako kag pagsalig sa Ginoo.*” (Page 1, Line 14): [My work is offered to Lord God. So inspiring to work with good faith in God.]

These two factors were described and elaborated by the choreographer based on experiences in order to come up with a festival winning piece. The ***festival narratives exploration*** was the essential key element in crafting a festival production unique to the *Manaragat* festival. It had the following processes: studying the storyline, developing the concept-based story, storyline-based visualization, and connecting of dance steps or choreography to the storyline. This approach required a rigorous process where the choreographer needed to study, understand and internalize the story of *Manaragat*. Through understanding and internalization of the story, visualization through imagination of the desired choreography would follow.

This visualization through imagination of choreography would be transformed into actual dance steps based on the storyline. Rigid rehearsals and polishing the choreography followed until the desired outcome of the choreographer was satisfied. These processes performed by the choreographer had ***influencing factors*** in order to meet the desired outcome such as self-creation as inspiration, God as inspiration, and relying people as inspiration. Self-creation was an influencing factor when crafting an art piece, because it boosted the morale of the creator, the feeling of pride especially when other people appreciated the craft. It served as motivation to improve the craft resulting to self-inspiration.

Cross-Case Result of the Choreographer’s Story

The choreographer’s point of view of transforming a story to a visual presentation of a winning festival as distinct processes were common to all while some were not common. However, it had influenced in crafting a festival piece. The common processes involved ***narrative concepts, personal fulfillment and production cost, choreographer’s personal production techniques, festival production targets, sufficient budget allocation, choreographer’s creative capability, and choreographer’s cognitive ability.*** All these common processes were shaped by the ***choreographer’s movement styles, influencing factors*** (both internal and external), and ***choreographer’s inspirational attributes.***

The four cases showed that the choreographer's medium to visualize the choreography was based on the narratives and stories of the festival. However, the stories and religiosity effect of the storyline in turning them to a dance choreography varied. The demands of creating a winning festival involved a personal and production demand, both internal and external (Merolla, 2020).

Table 1. *Choreographer's Story to Visual Presentation Descriptions Triangulation Matrix of the Four Cases*

Case 1	Case 2	Case 3	Case 4	Commonality	Non-Common
Adaptation of Festival Narratives and Concepts Exploration	Adaptation of Festival Narratives and Concepts Exploration	Adaptation of Festival Narratives and Concepts Exploration	Festival Narratives Exploration	Narratives and Concepts	
Ingenious and Experiences		Choreographer's Innovativeness		Choreographer's Creative Capability	
Religiosity Effect	Religiosity Effect	Religiosity Effect		Religiosity Effect	
Personal and Production Demand	Personal and Production Demand			Personal and Production Demand	
	Sufficient Budget Allocation	Sufficient Budget Allocation		Sufficient Budget Allocation	
	Choreographer's Cognitive Ability	Choreographer's Cognitive Ability		Choreographer's Cognitive Ability	
	Choreographer's Personal Production Techniques	Choreographer's Personal Production Techniques		Choreographer's Personal Production Techniques	
		Choreographer's Inspirational Attributes			Choreographer's Inspirational Attributes
	Choreographer's Movement Styles				Choreographer's Movement Styles
	Festival Production Targets	Festival Production Targets		Festival Production Targets	
	Best Management Practices				
			Influencing Factors		Influencing Factors

The creation of a festival brand of identity is within the capacity of the choreographer to develop a unique production that requires support from the management and the performers (Suomi, Lounilla, & Tahtinen, 2020).

Another demand that affects the production overall performance is the sufficiency of the budget allocated for the entire artistic production whether in theater arts, cultural performances, and other forms of arts (Schwartz, Neumann, & Rehwinkel, 2020).

The choreographer’s movement styles depend on the experiences such as in a syncretic genre that includes influences from various forms such as sex, religion, politics, and other practices; its movement vocabulary reflects its hybrid history of festivals (Walker, 2020). Moreover, a wide range of choreographic approaches, movement vocabularies, aesthetic traditions, and philosophies toward the body referencing either time or genre, the “contemporary” in dance can refer to work that includes high-art concert productions that utilize modern and postmodern movement vocabularies, reworking of traditional Asian movement practices, or popular dance practices (Wong, 2020).

Finally, the result implies the important role of the choreographer in establishing a festival production being the center of artistic ideas that emerge through inspirations, narratives, demands, artistic intelligence, and other influencing factors.

Theory Generation

Common Themes of the Four Cases	Emerging Themes
Narratives and Concepts	Narratives and Concepts
Creative Capability	Choreographer’s Ingenuity and Creativity
Cognitive Ability	
Meeting Production Targets	
Religiosity Effect	
Personal and Production Demand	Sufficient Budget Allocation
Sufficient Budget Allocation	

The main research question is *“How do the choreographers unfold their stories into a visual presentation in festival dance production?”* Based from the data gathered, the researcher arrived at the first proposition, *“A well-emphasized narratives and concepts creates a clearer transition of story-telling festival dance production.”* Hence, Tentative Theory 1 is formulated, ***“Festival narratives and concepts portrays an established picturesque of festival dance production.”***

The second theme that emerged after identifying the commonalities of the different cases is the choreographer’s quality and creativity. With this, the researcher formulated the second proposition as, *“The more ingenuine and creative the choreographers’ are, the more the quality*

the production would be, and the more the performance will awe the audience.” Hence, the second tentative theory is made, ***“Ingenuity and creativity of the choreographer leads to a spectacular quality festival dance production.”***

The third theme that emerged was sufficient budget allocation. The third formulated proposition is, *“The higher the festival budget is allocated, the more the choreographer could play creativity in the festival dance production.”* Hence, the third tentative theory is made, ***“Sufficient budget allocation speaks the kind of festival dance production a choreographer can make.”***

In mounting a festival dance production, it is always the choreographer who will do all the necessary tasks and responsibilities in putting up on stage a highly quality production. The choreographer’s point of view of transforming a story to a visual presentation of a winning festival as distinct processes usually went through to a rigorous research, personal trainings such as trainings and workshops to develop personal skills and an ample budget for his idea on the materials, labor and other expenditures needed. The choreographer’s main medium to visualize the choreography will always base on the narratives and stories of the festival, second is the qualities that the choreographers possesses such as creativity, cognitive ability, personal innovations, religiosity, and lastly, the sufficient budget allocation which is also equally important to realize all the visual effects needed for the festival dance production. All of these has a big impact in staging a competitive and quality festival dance production.

Therefore, the theory generated can be summarized as follows:

“The fashion of a winning performance lies in the endowment of having a best practice on a clear transition of narratives and concepts, ingenuity and creativity of the choreographer and sufficient budget allocation.”

Conceptual Framework

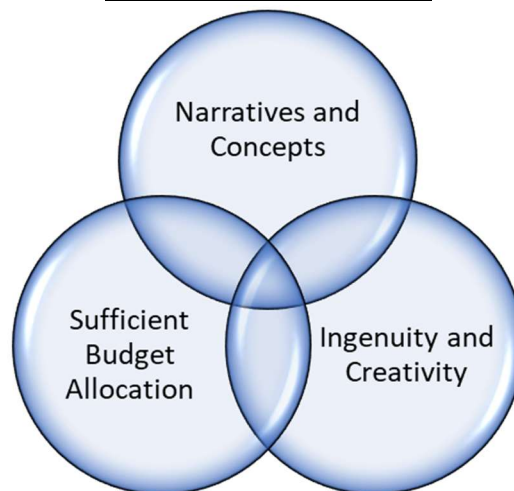


Figure 2. Enage’s Winning Performance Theory

The creation of a festival brand of identity is within the capacity of the choreographer to develop a unique production that requires support from the management and the performers (Suomi, Lounilla, & Tahtinen, 2020).

Establishing a festival production is a challenge to the organizing committee because it entails several processes involving the artistic staffing, budgetary requirements, artistic planning, its execution, performance and evaluation. There are a lot of crucial aspects to consider when mounting a festival production, the selection of participants such as dancers, props personnel, musicians, production staff, costume designers and the choreographer. Enduring the processes such as the conceptualization of the festival to dance choreography, the costumes to wear by the dancers, to design the costumes, the music selection and composition is manned and directed by the choreographer showing its nearness to authenticity, originality, artistry, ingenuity and creativity.

When mounting a festival dance production, the choreographer performed research activities, reading and understanding the narratives where adaptation of the festival narratives and concepts exploration happened. It is shaped through research by looking into the origin of the story and inspiration, also known as the historical basis view in varied interpretations fused by different experiences and ideas. This is the time where the choreographer significantly applied his artistic pursuit as an artist, the time that he has to create a new dance piece. This is also where the choreographer gets his inspirations of creating dance moves and styles while incorporating the storyline into body movements. This is an application of ingenuity and experiences. It is where the imaginations from the storyline in dance steps and its experiences in teaching festivals are applied.

An artist should be an artistic visionary, a storyteller, artistically portraying movement to dance steps. He should study well to come up a good concept. In addition, the choreographer's cognitive ability and creativity is also important in crafting the festival production. Among these qualities a choreographer should possess were creativity, artistic imagination, and experiences. Also, the personal production techniques based on the experiences of the choreographer is applied such as delivering a unique story and rigid rehearsals which developed festival production into perfection. Finally, the choreographer's inspirational attributes are production's team support, storyline, work ethics of the production team, and the festival itself as an instrument to tell.

Rigid rehearsals and polishing the choreography until the desired outcome of the choreographer is satisfied is also a part of ingenuity and creativity. These processes are performed by the choreographer that has an influencing factor in order to meet the desired outcome such as self-creation as inspiration, God as inspiration, and relying people as inspiration. Self-creation is an influencing factor when crafting an art piece, because it boosts the morale of the creator, the feeling of pride especially when other people appreciated the craft. It serves as motivation to improve the craft resulting to self-inspiration.

The budgetary requirement plays an important role in all aspects. All materials and equipment needed in a festival production such as but not limited to honorarium, sets and props, costumes, food, and transportation contributes to the success of the celebration. The professional fee of the choreographer has a significant contribution in developing better ideas and creative choreography as it adds up to his motivation to work hard to compensate the output and the fee. In addition, the production demands in developing the festival production such as extensive planning activities and consultation activities are also among the few where production staff members are involved in creating the festival production. A sufficient budget allocation for the festival production is equally important because it mobilize the entire festival production according to plan. The production team claims that a sufficient budget allocation or a promising budget for the festival production greatly affects the entire performance of the group from the choreographer's, performer's, and other artists professional fees to sets and props designs, costumes and other miscellaneous expenditures for the festival to win.

Establishing a festival production for competition, the participants should undergo a rigorous process involving personal and external attributes to develop a winning festival piece. The choreographer as the center of the production team, whose all ideas of production creativity and other artistic processes are involved, shows a vital role in decision-making and crafting a winning festival piece must have a best transition technique of the festival concept and narratives, ingenuity and creativity of his craft and must be supported by an adequate and sufficient budget allocation.

Conclusion and Recommendation

The epistemology of the choreography in the festival comprised the dance [origins](#), [styles](#), [genre](#), [footwork](#), [artistic expression](#) as the dance theory suggests. As the rejoinder of the dance choreography, the purpose of having a festival basically is to promote the culture, ethnicity, and authenticity which the four festivals and other festivals in the Philippines had showcased. As the dance festival theory says, “*ethnicity exist where it is an observable and instrumental element of cultural communication.*”

The choreographers' point of view of transforming a story to a visual presentation of a winning festival plays a vital role in staging festival dance production. The choreographer's ability to create an ingenuine and creative styles, and the budget allocation as well. Crafting a winning festival piece is one of the most challenging aspect the choreographers may have along the way. It is then recommended that a research-based and well transition of narratives and concepts, ingenuity and creativity of the choreographer as the major artistic staff and sufficient budget allocation must be given the most attention and importance.

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