

Maragtas sang Capisnon: Chronicles of culture, community and memory

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ABSTRACT

Born from legend, labor, and lived experience, Maragtas sang Capisnon unfolded not merely as a festival but as a communal act of remembering. Through movement, music, and collective sacrifice, the celebration narrated how Capisnons understood their origins, affirmed their identity, and sustained cultural memory across generations. This study examined the Maragtas sang Capisnon as both a cultural representation and a lived community experience by exploring its socio-cultural significance, participants' experiences, and the economic, logistical, and institutional challenges that shaped its implementation. The study employed a qualitative narrative inquiry research design and drew data from semi-structured interviews with 18 purposively selected participants comprised of organizers, trainers, and performers from various municipalities in Capiz. Thematic analysis was used to interpret participants' narratives and uncover shared meanings regarding cultural engagement, community impact, and operational realities. Findings revealed a recurring tension between sacrifice and fulfillment. Participants described enduring physical exhaustion, emotional strain, and personal financial burden, yet these hardships were consistently balanced by profound cultural pride, creative fulfillment, and strengthened community bonds. Socio-culturally, the celebration functioned as a powerful mechanism for reinforcing Capisnon identity, historical awareness, and social cohesion. The collective process of preparation and performance fostered a strong "pride of place," transforming historical narratives into shared embodied experiences. Economically and logistically, however, the festival faced persistent challenges, including inadequate and delayed funding, limited infrastructure, unclear guidelines, and compressed preparation timelines. These constraints affected production quality and participant welfare while revealing the fragility of a system heavily reliant on voluntary sacrifice. The study concluded that while Maragtas sang Capisnon successfully served as a living archive of Capisnon culture and memory, its long-term sustainability depended on strategic improvements. Stronger institutional support, systematic planning, deeper cultural grounding, and enhanced participant welfare were identified as essential to preserving the festival's role as a chronicle of culture, community, and memory.

Keywords: Maragtas, Capisnon, cultural festival, community identity, cultural preservation, qualitative research

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INTRODUCTION

Festivals across the world function as cultural vessels that preserve collective memory, reinforce identity, and transmit foundational narratives from one generation to another. Many communities integrate origin stories and ancestral accounts into public celebrations to sustain cultural continuity. For example, Galungan in Indonesia commemorates ancestral spirits, while Māori communities in New Zealand embed iwi origin narratives in ceremonial gatherings. These practices reflect a global recognition that festivals are not merely recreational events but living expressions of heritage. The protection of intangible cultural heritage has further gained international emphasis through initiatives of the UNESCO, which advocate safeguarding oral traditions, rituals, and performing arts as essential components of cultural identity. This global movement aligns with localized efforts to contextualize education and strengthen cultural awareness through community-based celebrations.

In the Philippine context, Capiz anchors its cultural identity in the narrative of the Maragtas sang Capisnon, a legendary account describing the arrival of ten Bornean datus in Panay. Although historians debate its empirical historicity, the Maragtas remains symbolically significant for Capisnons, reflecting themes of leadership, migration, unity, and social organization. Over time, this narrative evolved from oral tradition into performative expression through the Capiztahan Festival, particularly in the Maragtas Sang Capisnon Historical Parade and Dance Drama. Through choreography, music, costume design, and float construction, the community reenacts its legendary beginnings and transforms narrative memory into lived experience.

The history of Capiz is deeply rooted in the early cultural development of the Visayan peoples, whose identity was shaped by waves of migration, trade, and indigenous community building long before Spanish colonization. As one of the earliest known settlement areas in Panay, Capiz occupies a central place in the region's memory of origins. Historical accounts and oral traditions describe early Austronesian communities, robust coastal settlements, and the flourishing of a distinct Capisnon culture characterized by agriculture, maritime activities, and vibrant ritual practices. Over time, these early histories were interwoven with legendary narratives, the most notable being the Maragtas, a foundational story recounting the arrival of ten Bornean datus who settled in Panay and influenced the formation of Visayan socio-political organization. While scholars debate the historical accuracy of the Maragtas, its significance lies in its role as a cultural narrative that reflects the values, identity, and collective memory of the people of Panay, including Capiz. For generations, Capisnons have embraced the Maragtas not solely as a literal historical document but as a symbolic story that explains ancestry, leadership, bravery, and community cohesion. The narrative became a touchstone for understanding the early social structures of precolonial Capiz, particularly the establishment of barangays, the role of the datu, and the intricate relationships among early Visayan groups.

By the twentieth and twenty first centuries, Capiz's historical consciousness expanded as communities sought to preserve, reaffirm, and celebrate their cultural identity. This development led to the institutionalization of Maragtas sang Capisnon as a cultural festival that performs a retelling of the province's legendary beginnings. Through dance, visual arts, pageantry, and dramatizations, the celebration transforms written and oral accounts of the Maragtas into a vibrant community performance that allows Capisnons to revisit their past. The festival highlights pivotal moments of the narrative, such as the barter of Panay, the migration of the datus, and the formation of early communities, presenting them in ways that resonate with contemporary audiences. In this way, the history of Capiz, both its documented past and its legendary origins, became the thematic backbone of the Maragtas celebration. The festival functions as a living archive in which history is not simply recited but reenacted through collective creativity. It reinforces cultural pride, fosters social unity, and provides a platform

for educating younger generations about their roots. Similar to festivals around the globe that draw inspiration from foundational myths, such as Japan's myth based matsuri, Bali's ancestral rituals, and Native American origin ceremonies, the Maragtas sang Capisnon reflects a broader global phenomenon in which communities use festival performance to preserve, reinterpret, and transmit historical memory.

Culture, community identity, and collective memory are strongly reinforced through festivals that bind people together through shared narratives, symbols, and traditions. Across the world, festivals serve not only as expressions of joy and creativity but also as living repositories of a community's history and values. From the Carnival of Brazil, the Diwali Festival of Lights in India, and Japan's Gion Matsuri to Spain's Las Fallas and the indigenous rituals of the Americas, global festival traditions demonstrate how societies preserve their stories and transmit cultural memory across generations. These celebrations reaffirm communal identity while adapting to contemporary influences shaped by globalization, tourism, and technological innovation. In the Philippine context, festivals similarly function as cultural vessels that reflect the unique identities of local communities. In Capiz, one of the most culturally significant narratives that underpins local identity is the Maragtas sang Capisnon, a collection of origins, legends, and historical memories that trace the socio-cultural foundations of the Capisnon people. Although the Maragtas has traditionally been conveyed through oral literature, community storytelling, and historical discourse, its influence also extends to rituals, artistic expressions, and local celebrations that shape how Capisnons understand their past and present. Ultimately, the Maragtas sang Capisnon represents more than a historical narrative. It serves as a dynamic cultural force that shapes community identity, enriches local festivals, and connects the Capisnon people to a global tradition of celebrating heritage, memory, and collective belonging.

The cultural heritage of a region is often rooted in its founding narratives, traditions, and collective memory that shape and express the identity of its people. In the Philippines, the province of Capiz is unified by one such narrative, the Maragtas sang Capisnon. This legendary account traces the early history of Panay Island and highlights the migration of ten Bornean datu and their settlement in the region. It functions not only as a symbolic tale of origin, resilience, and unity but also as a reflection of the people's values, struggles, and enduring identity. The Maragtas narrative has been brought to life through the Capiztahan Festival, a vibrant month-long celebration that honors the province's cultural roots. One of the festival's key highlights is the Maragtas Sang Capisnon Historical Parade and Dance Drama, which reenacts scenes from precolonial to postcolonial history along the streets of Roxas City. This large-scale production requires the collaboration of students, local artists, government workers, and volunteers who collectively invest time and effort in float construction, costume creation, choreography, and musical performance. The theme song "Isa ka banwa, isa ka handom" captures the festival's spirit of unity and shared cultural pride.

Maragtas sang Capisnon emerged as a deliberately planned cultural undertaking rooted in the historical consciousness, artistic traditions, and collective identity of the people of Capiz. Conceptualized under the leadership of the Provincial Government through the Provincial Tourism and Cultural Affairs Office, the festival was envisioned not merely as an entertainment component of Capiztahan but as a historically grounded cultural narrative that traces the origins, struggles, and lived experiences of the Capisnon people. Its planning was guided by the intention to present history as a living story that could be understood by the public through performance, movement, music, and visual symbolism. The planning process followed a structured and research driven approach in which cultural experts, historians, and practitioners collaborated to conceptualize the overall theme and ensure that each segment of the performance was anchored in verified historical information and culturally authentic

representations. The festival narrative was outlined through a clear synopsis and thematic breakdown that covered precolonial, colonial, and postcolonial periods of Capiz history. Each participating local government unit was assigned specific historical themes so that distinct yet interconnected narratives could collectively form a cohesive cultural performance.

The conduct of the festival required extensive coordination among provincial offices, municipal governments, schools, cultural groups, and community performers. After the conceptual framework was finalized, orientations and consultative meetings conducted through face to face and virtual platforms explained the assigned themes, historical scope, and performance expectations. Local government units were guided in script development, choreography, costume design, and float construction, while cultural consultants provided continuous feedback to maintain historical accuracy and artistic coherence. This iterative process emphasized discipline, cultural integrity, and respect for historical truth while reinforcing the festival's educational purpose alongside its aesthetic value. The execution of Maragtas sang Capisnon was supported by a combination of provincial and municipal funding, supplemented by private sponsorships and community contributions. Rehearsals were closely monitored, and technical assistance from cultural and performance experts was mobilized to enhance production quality. Complementary activities such as Gab i sang Maragtas were also institutionalized to deepen audience engagement and sustain cultural appreciation beyond the festival day. Through this comprehensive planning and conduct, Maragtas sang Capisnon evolved into a collaborative cultural platform that showcased Capiz history while strengthening community participation, cultural pride, and shared ownership of local heritage.

Despite its success, the Maragtas celebration presents several challenges. Organizing such a large event requires meticulous preparation, resource allocation, and coordination among multiple stakeholders. Limited funding, rising material costs, lack of rehearsal spaces, and environmental concerns such as waste management and crowd control create pressure for both organizers and the community. These logistical and financial demands highlight the complexity of sustaining cultural festivals on a large scale. Nevertheless, the celebration remains a testament to the resilience, creativity, and unity of the Capisnon people in preserving and celebrating their cultural identity.

In recent years, the cultural prominence of Capiz has gained wider national recognition through the success of the Maragtas sang Capisnon performance during the Capiztahan Festival. The festival won the ATOP Pearl Award for Best Cultural Festival in 2025 after placing as first runner up in 2024. This recognition highlights the growing appreciation for Capiz's historical narrative and artistic expression. The Province of Capiz also received Grand Awards for Best Institutionalized Program for Lutong Capisnon and Best Tourism Oriented Local Government Unit through its strategic Turismo sang Maragtas development plan. These achievements demonstrate how Capiz's heritage, culinary traditions, and tourism initiatives collectively contribute to shaping a unified cultural identity that continues to inspire community pride and scholarly attention.

Existing studies such as Gonzales (2023) have examined the Maragtas narrative from historical and cultural perspectives and have explored its authenticity and relevance within the local context. However, a gap remains in the literature concerning the lived experiences of the individuals and communities directly involved in the celebration. Limited research has examined how the festival affects participants at the socio cultural, economic, political, and environmental levels or how it contributes to shaping community dynamics and heritage preservation in real time.

Grounded in qualitative phenomenology, this study seeks to explore and describe the essence of participants' lived experiences in the Maragtas sang Capisnon celebration. Phenomenology focuses on understanding how individuals interpret and make meaning of a shared phenomenon. Rather than evaluating the festival solely as a cultural product, the

research examines how it is experienced by those who organize, perform, and participate in it. The study investigates how organizers perceive their responsibilities, how performers embody historical narratives, and how community members internalize the festival's cultural significance. By capturing participants' voices and reflections, the research aims to uncover the deeper meanings attached to the celebration and identify common themes that define the shared experience of cultural performance and heritage preservation. Through this approach, the study contributes to heritage studies by situating Maragtas sang Capisnon not only as a historical reenactment but also as a lived cultural reality that shapes identity and community life.

Ultimately, the study responds to the need for a holistic and experiential understanding of the festival. By examining its socio cultural, economic, political, and environmental dimensions through the lens of lived experience, the research seeks to generate insights that can inform sustainable cultural planning and strengthen the preservation of Capisnon heritage across generations.

Statement of the problem

This study aimed to examine the Maragtas sang Capisnon celebration as both a cultural representation and a lived community experience by exploring participants' and stakeholders' perspectives and identifying the socio cultural, economic, logistical, and environmental challenges associated with the event. The study sought to deepen understanding of the festival's impact on the Capisnon community and to inform future practices for sustainable, meaningful cultural celebrations.

1. What are the lived experiences and perspectives of organizers, performers, and attendees involved in the Maragtas sang Capisnon celebration?
2. How does the Maragtas sang Capisnon celebration influence the socio-cultural identity and sense of unity among the Capisnon community?
3. What economic opportunities and challenges are encountered in organizing and participating in the celebration?
4. What logistical difficulties are experienced in the planning and implementation of the celebration?
5. Based on the findings, what recommendations can be proposed to improve the future conduct of the Maragtas sang Capisnon in terms of sustainability, inclusiveness, and cultural authenticity?

METHODOLOGY

This study employed a qualitative research approach using narrative inquiry as its research design. Qualitative research is a systematic method of inquiry that seeks to understand human experiences, meanings, and social realities through participants' perspectives rather than through numerical measurement. It emphasizes depth, context, and interpretation, which makes it particularly appropriate for examining cultural practices and lived experiences. Data were collected through semi structured interviews that allowed participants to openly share their personal stories while maintaining alignment with the objectives of the study. Narrative inquiry was considered especially appropriate because it enabled an in-depth exploration of the lived experiences of individuals involved in Maragtas sang Capisnon during Capiztahan, including the challenges encountered during preparation, their expectations prior to the event, their actual experiences during the celebration, and their reflections following its conclusion. Within narrative inquiry, participants' stories were not treated as fixed or objective accounts

but were understood as evolving narratives shaped by context, memory, and interpretation. The researcher engaged in a process of retelling and reinterpreting these lived experiences by examining participants' accounts of preparatory struggles, performance realities, and post event reflections. This process acknowledged that the researcher's perspectives and interpretive lens interacted with participants' narratives during both data collection and analysis, consistent with the interpretive nature of qualitative research (Burke Christensen, 2014). The study aimed to construct a coherent narrative of the Maragtas sang Capisnon experience and subsequently organize the data into emergent themes. Qualitative data analysis therefore functioned both as a narrative description of participants' stories and as an interpretive process that identified recurring patterns and meanings related to the research questions. Thematic analysis was employed to capture significant aspects of the data that reflected participants' experiences, challenges, and insights (Creswell, 2012).

The investigation was conducted within the cultural and social context of Maragtas sang Capisnon during the Capiztahan Festival. The research setting included the environments where festival preparation and performances occurred, such as rehearsal venues, performance areas, and community spaces where participants were actively engaged in festival related activities. These contexts reflected the prevailing cultural expectations, performance demands, and community participation associated with the celebration. The primary data sources consisted of participants directly involved in Maragtas sang Capisnon, including individuals who participated in preparation, performance, and post event activities. Their lived experiences served as the principal source of qualitative data. Data were gathered using a semi structured interview guide composed of six (6) major sections aligned with the research questions. Each section contained two (2) to five (5) open ended questions, resulting in approximately 22 core interview items, with additional follow up probes generated during the interviews. The study was conducted in the First and Second Districts of the Province of Capiz. Participants participated in semi structured interviews held in designated areas where they could freely share their experiences without constraints or interruptions. The entire study was completed within approximately one month. Themes emerged from participants' narratives and were derived through iterative coding in which responses to multiple related questions converged into coherent analytical categories. To ensure content validity, the interview guide underwent expert validation by a panel of specialists in cultural studies, history, and education. Revisions were made based on their recommendations in order to improve clarity, relevance, and cultural sensitivity. The interview questions were translated into Hiligaynon to encourage natural expression and richer narratives among participants. Audio recordings and photographic documentation were also utilized as supplementary data collection tools to capture verbal emphasis, nonverbal cues, and contextual details during interviews and related activities. Participant confidentiality was maintained by assigning pseudonyms in all transcripts and research reports.

The participants in this study were purposively selected individuals directly involved in the Maragtas sang Capisnon celebration. They consisted of organizers, trainers, choreographers, and performers who possessed firsthand knowledge and lived experiences relevant to the research objectives. Purposive sampling was employed to ensure that participants could provide rich, in depth, and meaningful narratives regarding the planning, execution, and cultural significance of the festival. A total of 18 participants took part in the study. These participants represented selected municipalities and institutions within the Province of Capiz as well as the provincial level, based on their documented participation in the festival and their willingness to engage in semi structured interviews. The distribution of participants was determined from verified interview transcripts and photographic documentation included in the appendices. The performers who participated in the study came from various secondary schools and higher education institutions that officially represented

their respective municipalities during the festival. These included Malonoy National High School (Dao), Jamindan National High School (Jamindan), Balijuagan National High School (Roxas City), Feliciano Yusay Consing National High School (President Roxas), Cuartero National High School (Cuartero), Capiz State University Dumarao Satellite Campus (Dumarao), and Vicente Andaya National High School (Sigma). Roxas City was represented by three (3) participants who served as one (1) choreographer and two (2) performers. Dumarao was represented by three (3) participants composed of one (1) dance director and two (2) student performers. Jamindan was represented by two (2) participants who performed lead roles during the festival and one (1) choreographer. Dao was represented by two (2) student performers and their director. President Roxas was represented by two (2) student performers, one (1) director, and one (1) script writer. Cuartero was represented by three (3) student performers. Sigma had five (5) participants, the highest number, consisting of one (1) dancer, one (1) instrumentalist, one (1) director, one (1) float designer, and one (1) choreographer. In addition, two (2) participants represented the provincial level as tourism or cultural affairs officers involved in the implementation and coordination of the event, and one (1) participant came from the University of the Philippines Diliman. In terms of role classification, the participants included five (5) organizers or members of technical and cultural management teams, four (4) trainers or dance directors and choreographers, and nine (9) performers composed primarily of students and community members. This composition allowed the study to capture diverse perspectives on the festival, including organizational planning, artistic direction, performance experiences, and cultural meanings.

In addition to the student performers, the study included key informants who played significant roles in the conceptualization, historical grounding, and institutional coordination of Maragtas sang Capisnon. These key informants consisted of a historian and professor from the University of the Philippines Diliman, the Local Government Operations Officer V (LGOO V) of the Department of the Interior and Local Government (DILG), and the Provincial Tourism and Cultural Affairs Officer of the Capiz Tourism and Cultural Affairs Office. Their participation provided expert perspectives that enriched the analysis of the festival's historical authenticity, governance structures, and cultural significance. All participants voluntarily agreed to take part in the study and signed informed consent forms prior to data collection. To ensure ethical compliance, participants' identities were protected using pseudonyms and all interview data were kept strictly confidential. The selected participants provided sufficient depth and variation in experiences to narrate the festival story and categorize the themes that emerged regarding the cultural, social, and organizational dimensions of Maragtas sang Capisnon.

Participant selection was guided by clearly defined inclusion and exclusion criteria to ensure the relevance, credibility, and ethical integrity of the collected data. Individuals were included in the study if they were directly involved in Maragtas sang Capisnon during Capiztahan 2023 as organizers, performers, trainers, or support staff. Participants were required to have actively taken part in the preparation, execution, or immediate post event activities of the celebration. Eligible participants also included current students, teachers, and cultural practitioners from schools and institutions that officially represented their respective municipalities during the festival. Participation was limited to individuals who voluntarily agreed to take part in the study and who provided informed consent indicating their willingness to participate in recorded interviews and other research procedures. Participants were also required to be at least 15 years of age and residents of Capiz for a minimum of two (2) years in order to ensure ethical compliance and sufficient familiarity with the cultural context of the celebration. Individuals were excluded if they did not directly participate in the preparation or execution of Maragtas sang Capisnon, including spectators, visitors, and tourists who only

observed the event. Persons whose involvement was limited to administrative approval, sponsorship, or observation were also excluded, as were individuals who participated solely in other Capiztahan activities unrelated to Maragtas sang Capisnon. Individuals who declined participation or who were unable to provide informed consent were likewise excluded. Purposive sampling was used to identify participants capable of providing meaningful insights into the cultural significance, preparation processes, and performance experiences associated with Maragtas sang Capisnon. As emphasized by Gray (2016), this sampling strategy ensures the inclusion of information rich cases that align closely with the objectives of the study. Participants were recruited through coordination with school administrators and local cultural offices to ensure authenticity and appropriate representation. Ethical considerations were strictly observed throughout the research process. All participants received detailed information sheets explaining the study and provided written consent, with parental consent obtained for minors. Confidentiality was maintained through the use of pseudonyms, and participation was entirely voluntary with the option to withdraw at any time without penalty or consequence. All collected data were securely stored in encrypted formats, and raw data were scheduled for destruction after five years. The researcher also coordinated closely with local DepEd offices and the Capiz Cultural Affairs Office to ensure that all procedures complied with institutional requirements while maintaining academic rigor.

The study followed a sequenced permissions protocol in order to ensure institutional compliance and ethical integrity. The researcher first submitted a formal letter outlining the research objectives, methodology, and ethical safeguards to the Dean of Graduate Studies for academic endorsement. After securing this approval, a similar request package was presented to the Capiz Tourism and Cultural Affairs Officer, which described the study's focus on Maragtas sang Capisnon during Capiztahan and explained its significance. Following provincial authorization, permissions were systematically obtained through the Department of Education hierarchy beginning with the Schools Division Superintendent of Capiz and progressing to the District Supervisors of the First and Second Districts and the respective school administrators of Malonoy National High School (Dao), Jamindan National High School (Jamindan), Balijuagan National High School (Roxas City), Feliciano Yusay Consing National High School (President Roxas), Cuartero National High School (Cuartero), Capiz State University Dumarao Satellite Campus (Dumarao), and Vicente Andaya National High School (Sigma). Final coordination with teachers and coaches overseeing the Maragtas troupes facilitated participant recruitment. Gatekeepers verified that potential participants satisfied the inclusion criteria before distributing invitations.

For instrument preparation, the semi structured interview guide was developed and validated by research committee members and subject matter experts. The instrument explored four (4) experiential domains consisting of preparatory challenges, pre-event expectations, performance experiences, and post event reflections. Interview sessions were scheduled through teacher coordinators at participants' venues, typically school facilities or community spaces. Each session lasted approximately 20 to 30 minutes and followed a standardized protocol that began with a verbal explanation of the research aims, confidentiality procedures including pseudonymization, and the voluntary nature of participation. Written informed consent was then obtained, including dual signatures for participants who were minors. Interviews commenced with an open narrative prompt asking participants to describe their Maragtas journey from first rehearsal to final bow, followed by contextual probing questions designed to elicit detailed responses. All interviews were audio recorded using a cellular phone to prevent data loss, while simultaneous field notes captured nonverbal cues and contextual observations. After each interview, a systematic validation process was conducted through member checking. Participants were provided with verbatim transcripts of their interviews so that they could review the accuracy of their statements, clarify interpretations, and offer

additional insights or reactions. This process enhanced the credibility of the study and ensured faithful representation of participants' lived experiences. Supplementary materials such as photographs taken during the event and documentation of costumes or props were collected only with explicit written consent. Throughout the data collection process, strict confidentiality was maintained and all data were used solely for research purposes.

The data gathered from the interviews were treated and analyzed through a structured analytical process consisting of transcription, thematic development, analysis, interpretation, and reporting. Interview recordings were transcribed using orthographic transcription in which interactions were transcribed as spoken, with grammatical errors corrected to improve clarity and coherence (Barkhuizen et al., 2014). Participants were permitted to speak in English, Tagalog, or Hiligaynon depending on their language preference. Following transcription, the data were analyzed using thematic analysis guided by Braun and Clarke's six phase framework. Thematic analysis enabled comparison of narratives within the dataset, identification of shared themes, and recognition of individual differences (Barkhuizen et al., 2014). The method prioritized the contextual meaning of participants' accounts rather than focusing on the manner in which statements were delivered, emphasizing content rather than narrative style (Riessman, 2005). The table of thematic analysis proposed by Braun and Clarke (2012) was used as an organizing guide for coding, categorizing, defining, and labeling emerging themes.

The study employed analysis of narrative as a complementary analytic approach in order to examine the identified themes through thematic coding. According to Polkinghorne (1995), analysis of narrative involves data that consist of narratives or stories, while the results of the analysis produce paradigmatic typologies or conceptual categories. Paradigmatic cognition refers to the process of classifying a specific instance into a category or concept. Narrative analysis treats stories as diachronic data that reveal the temporal sequence of events, describing when events occur and how they influence subsequent experiences (Polkinghorne, 1995). Excerpts from individual interviewees were incorporated into the analysis to illustrate specific experiences and practices (Bold, 2012). During the interpretation stage, participants' stories were situated within their social and cultural contexts and were interpreted in relation to the individuals' past, present, and future experiences (Creswell, 2012). The interpretation process involved identifying the meanings and significance embedded in the findings (Barkhuizen et al., 2014). The final stage consisted of reporting the results in a research report that emphasized the interrelationships among participants, the research topic, the researcher, the audience, the research purpose, and the format of presentation (Barkhuizen et al., 2014). The findings were ultimately presented through thematic analysis, with each theme and subtheme representing participants' experiences supported by narrative evidence and interpretive discussion.

The analysis of interview data generated a series of themes representing the lived experiences of participants in Maragtas sang Capisnon. One theme, The Heavy Weight of Sacrifice and Personal Cost, emerged primarily from five core interview items that asked participants to describe the challenges and difficulties they faced before and during the celebration. Participants described preparatory obstacles, physical and emotional demands, financial responsibilities, time constraints that required personal tradeoffs, and unexpected difficulties encountered during the event. Initial open coding identified statements related to personal spending, physical exhaustion, stress, sleep deprivation, academic or family conflict, and last-minute changes. These codes were organized into analytic categories and later refined into subthemes consisting of financial and material sacrifice, physical and emotional exhaustion, time and role strain, and operational pressures. Through axial coding, these categories were integrated into the broader theme because they collectively described the

personal burdens experienced by participants and demonstrated how sacrifice became normalized within participation in the celebration.

Another theme, The Driving Force of Community Spirit and Creative Drive, was derived from four (4) core interview items that explored participants' motivations and positive experiences. Participants described teamwork, shared responsibility, strong leadership, joy in performance, and pride in representing Capias as key motivations. These expressions were coded and grouped into subthemes that included shared purpose and cultural motivation, collaborative creative processes, leadership and direction, and creative fulfillment and achievement. Through selective coding these categories were synthesized into the theme The Driving Force of Community Spirit and Creative Drive, which illustrated how collective motivation, collaboration, and creative satisfaction sustained participation despite the hardships described in the previous theme.

Additional themes emerged regarding the influence of Maragtas sang Capisnon on socio cultural identity and community unity. The theme Reclaiming and Strengthening Cultural Identity emerged from five interview items examining participants' understanding of identity and cultural meaning. Participants expressed pride of place, historical rediscovery, language as identity, cultural awakening, and heritage appreciation. These statements were coded and organized into subthemes that included historical awareness and rediscovery, language and cultural symbols as identity markers, pride of place and cultural confidence, and cultural transmission across generations. Through axial and selective coding these categories formed the theme Reclaiming and Strengthening Cultural Identity, which reflected how participants experienced the celebration as a means of reconnecting with cultural roots and affirming Capisnon identity. The theme Building and Experiencing Community Unity emerged from four (4) interview items examining collective participation and social relationships. Participants described inter municipal cooperation, bayanihan practices, shared success, unity across municipalities, and emotional bonds formed during participation. These codes were grouped into subthemes that included inter municipal collaboration, bayanihan and shared responsibility, collective pride and achievement, and social bonding and emotional connection. Through thematic synthesis these categories formed the theme Building and Experiencing Community Unity, which illustrated how the celebration strengthened social cohesion and collective identity.

Themes related to economic realities also emerged from the analysis. The theme The Persistent Strain of Funding Gaps and Personal Sacrifice emerged from four (4) interview items exploring the financial realities of organizing and participating in the celebration. Participants described insufficient budgets, delays in financial support, out of pocket expenses, and financial stress. Codes related to advancing personal funds, delayed reimbursements, unequal resource distribution, and economic strain were grouped into subthemes consisting of funding insufficiency and delays, personal financial burden, unequal resource distribution, and economic strain on participants. Through selective coding these categories formed the theme The Persistent Strain of Funding Gaps and Personal Sacrifice. A complementary theme, The Circulation of Economic Benefits and Intangible Gains, emerged from three interview items examining perceived economic returns and non-monetary benefits. Participants described local economic activity, skills development, professional exposure, social recognition, and cultural pride. These were organized into subthemes consisting of local economic stimulation, skills development and professional growth, social recognition and cultural capital, and non-monetary rewards of participation.

Logistical concerns were also analyzed through thematic analysis. The theme Time and Human Resource Management emerged from four interview items focusing on planning processes and manpower coordination. Participants described compressed timelines, overlapping responsibilities, limited manpower, role ambiguity, and fatigue resulting from

extended working hours. These experiences were coded into subthemes consisting of time pressure and compressed preparation periods, human resource limitations, role overload and task overlap, and adaptive coordination and workarounds. A second theme, Critical Shortfalls in Infrastructure and Equipment, emerged from four interview items examining material and technical resources. Participants described lack of rehearsal venues, transportation difficulties for props and equipment, equipment shortages, and technical malfunctions. These codes were organized into subthemes consisting of inadequate rehearsal and performance facilities, transportation and logistics constraints, equipment shortages and technical limitations, and maintenance and storage issues. Together these themes illustrated how logistical constraints affected planning efficiency, participant welfare, and the quality of festival implementation.

The analysis also generated themes related to recommendations for improving the sustainability, inclusiveness, and cultural authenticity of Maragtas sang Capisnon. The theme Strengthening Institutional and Financial Foundations emerged from three interview items focusing on organizational structure, funding, and participant support. Participants suggested stable funding mechanisms, financial transparency, stipends or allowances, formal support systems, and long-term strategic planning. These codes were organized into categories consisting of reliable and timely funding mechanisms, institutional accountability and governance, participant welfare and support systems, and long-term strategic planning. These categories were synthesized into the theme Strengthening Institutional and Financial Foundations. Another theme, Deepening Cultural Authenticity and Local Ownership, emerged from three interview items examining cultural integrity and community participation. Participants emphasized the importance of local artistic leadership, research-based storytelling, use of local language, community consultation, youth involvement, and intergenerational cultural transmission. These codes were organized into categories consisting of local artistic and cultural leadership, research-based storytelling, community participation and inclusiveness, and intergenerational cultural transmission. Through thematic synthesis these categories formed the theme Deepening Cultural Authenticity and Local Ownership.

Throughout the research process the researcher acknowledged the role of subjectivity within qualitative inquiry. The researcher served as the primary instrument in data collection, interpretation, and knowledge construction. The researcher possessed academic preparation and professional experience in the fields of culture, education, and performance related practices, which supported meaningful engagement with participants and accurate interpretation of culturally embedded narratives. Reflexivity was practiced throughout the study to ensure awareness of personal assumptions, values, and potential biases that might influence interactions with participants and interpretation of data. Systematic and transparent procedures were implemented in all phases of the research to enhance methodological rigor and trustworthiness. These procedures included consistent data collection protocols, meticulous transcription practices, and iterative coding aligned with thematic analysis. Analytical decisions were documented in order to maintain an audit trail and strengthen dependability and confirmability. The researcher also prioritized respect for participant voice, cultural representation, and narrative authenticity. Participants were treated as co constructors of knowledge rather than merely as sources of data. Through this methodological positioning, the study sought to balance interpretive engagement with scholarly rigor, ensuring that the knowledge generated reflected analytical depth while remaining faithful to participants' lived realities.

RESULTS AND DISCUSSION

This section presents the results and discussion derived from the narratives of eighteen (18) purposively selected participants who were directly involved in the Maragtas sang Capisnon celebration. The participants consisted of organizers, trainers, choreographers, performers, and attendees who possessed firsthand knowledge of the planning, execution, and experience of the festival. The study employed a qualitative narrative inquiry research design and utilized purposive sampling to ensure the inclusion of individuals with rich and relevant experiential knowledge. Data were collected through semi structured interviews and were analyzed using narrative analysis and thematic analysis to identify recurring patterns, meanings, and shared experiences related to the objectives of the study. The interpretation of the findings presented in this section is grounded strictly in the data gathered from participants and is discussed in direct relation to the research questions concerning lived experiences, socio cultural influence, economic realities, logistical challenges, and proposed recommendations for improving the sustainability, inclusiveness, and cultural authenticity of the Maragtas sang Capisnon celebration.

Lived experiences and perspectives of organizers, performers, and attendees

The narratives of participants revealed that involvement in the Maragtas sang Capisnon celebration was characterized by a complex interplay of sacrifice, resilience, collaboration, and cultural pride. The lived experiences shared by organizers, trainers, and performers demonstrated that the production of the festival required substantial physical endurance, emotional commitment, and personal investment. Participants consistently described the festival as both rewarding and demanding, illustrating how cultural devotion and community identity motivated individuals to persevere despite considerable challenges.

A dominant theme that emerged from the narratives was the heavy weight of sacrifice and personal cost associated with participation in the festival. Participants described financial sacrifices, physical exhaustion, and emotional strain as recurring realities throughout the preparation and execution of the celebration. Several organizers and trainers reported advancing personal funds to cover essential expenses due to delayed or insufficient funding. One participant reported spending approximately 30,000 pesos from personal resources, which even resulted in domestic conflict, while another organizer described contributing ₱150,000 to initiate the purchase of costumes before official funds were released. These accounts illustrate how cultural commitment frequently required individuals to assume financial responsibilities beyond their formal roles. For student performers, sacrifice was experienced primarily through the difficulty of balancing academic obligations with intensive rehearsal schedules. Participants described returning home exhausted after training while still needing to complete academic tasks, demonstrating the demanding nature of their dual responsibilities.

The narratives further highlighted the intense physical and emotional toll associated with participation. Participants reported prolonged fatigue, mental pressure, and extreme rehearsal conditions that sometimes pushed performers beyond their physical limits. One participant recounted that seven dancers fainted during the preparation period and that some had to be brought to the hospital. Other narratives described continuous cognitive engagement in which choreographers remained mentally occupied with planning movements even while resting. These experiences illustrate the embodied nature of cultural performance, in which collective memory and historical storytelling are physically enacted through disciplined practice and endurance. Emotional strain also surfaced in relation to last minute revisions and internal pressures to meet performance expectations. Participants described moments of collective tension, fatigue, and frustration when choreography or staging elements were revised shortly before performance. Despite these pressures, participants expressed strong

determination to continue, emphasizing that sacrifice had become a normalized aspect of participation in the festival.

Although the narratives revealed significant hardship, participants simultaneously expressed deep pride, accomplishment, and a strong sense of cultural responsibility. Many described the emotional rewards of successful performances, audience recognition, and the opportunity to represent their municipalities and province. These feelings of fulfillment reinforced their willingness to endure the demands of preparation and performance. Participants frequently framed their experiences in terms of cultural identity and collective belonging, emphasizing that the festival allowed them to preserve and celebrate Capisnon heritage. This pattern reflects Turner's concept of *communitas*, in which shared hardship and liminal experiences strengthen social bonds and collective solidarity. The findings therefore suggest that the emotional rewards associated with cultural pride and community recognition played a crucial role in sustaining participation despite the physical, emotional, and financial costs involved.

Alongside sacrifice and endurance, the narratives also revealed a powerful driving force of community spirit and creative collaboration. Participants consistently described the festival as a collective endeavor that required cooperation among individuals with diverse expertise. Organizers, choreographers, historians, designers, and performers worked together to translate historical narratives into artistic performances that reflected the cultural heritage of Capiz. Participants emphasized that interdisciplinary collaboration between artistic and historical expertise allowed performances to balance creativity with historical authenticity. One participant explained that collaboration between historians and artists strengthened the conceptual and artistic integrity of the production, demonstrating how diverse forms of knowledge contributed to the creative process.

Leadership and organizational coordination emerged as critical elements influencing the effectiveness of this collaboration. Participants noted that clear communication, discipline, and structured guidance from leaders helped sustain motivation and maintain order within large teams of performers and volunteers. Conversely, leadership gaps or unclear responsibilities sometimes created confusion and inefficiencies during rehearsals. Participants described instances in which staff members were unfamiliar with their responsibilities, particularly when stage management roles were not clearly defined. These experiences highlight the importance of organizational leadership in translating collective effort into coherent and successful performances.

Despite the presence of leadership challenges, participants emphasized that the shared goal of celebrating Capisnon culture sustained their motivation. Many expressed pride in representing their communities and in contributing to the preservation of local heritage. Unexpected achievements, such as winning first runner up despite limited resources or inexperienced performers, were described as deeply emotional and affirming moments. Participants interpreted these achievements not only as competitive success but also as validation of their cultural dedication and collaborative effort.

The narratives also revealed that internal conflicts and external pressures occasionally emerged during preparation. Differences in artistic opinions, fatigue, and compressed timelines sometimes affected group morale. External pressures such as monitoring requirements, competition among municipalities, and logistical limitations also contributed to stress. However, participants reported that these challenges were often resolved through negotiation, adaptability, and collective problem solving. Rather than weakening collaboration, these experiences frequently reinforced solidarity and strengthened group commitment to their shared cultural mission.

Overall, the lived experiences of participants demonstrate that the Maragtas sang Capisnon celebration operates as a complex social process sustained through collective labor, cultural devotion, and creative collaboration. The festival is not merely a public spectacle but a living cultural practice in which individuals invest substantial personal effort to transform historical narratives into shared embodied experiences. These findings highlight the dual nature of cultural participation, which simultaneously empowers communities through cultural pride and places considerable demands on those who sustain cultural traditions.

Influence of the Maragtas sang Capisnon on socio-cultural identity and community unity

The findings also revealed that the Maragtas sang Capisnon celebration significantly influenced the socio-cultural identity and collective unity of the Capisnon community. Participants consistently described the festival as a powerful mechanism for rediscovering historical narratives, strengthening cultural awareness, and fostering communal pride. Through the process of research, rehearsal, and performance, participants engaged deeply with the historical experiences and cultural traditions of Capiz, transforming abstract historical knowledge into embodied and emotionally meaningful experiences.

A major outcome of participation was the process of reclaiming and strengthening cultural identity. Many participants explained that their involvement in the festival prompted them to learn about local heroes, historical struggles, and cultural traditions that were previously unfamiliar to them. For some, this engagement represented their first meaningful exposure to the historical narratives of their province. Participants described discovering lesser-known historical figures such as Juan Arce and learning about the experiences of their ancestors during colonial periods. These discoveries fostered a renewed appreciation for the resilience and cultural heritage of the Capisnon people.

Language and cultural symbols also emerged as important markers of identity. Participants emphasized that language functions as an identity marker that distinguishes communities and preserves cultural continuity. By incorporating local language, historical narratives, and traditional artistic expressions into performances, the festival strengthened participants' connection to their cultural roots. Participants frequently expressed pride in being Capisnon and described the festival as an opportunity to publicly affirm their cultural identity. This sense of pride extended beyond individual participation and was framed as a collective affirmation of community heritage.

The festival also served as a powerful mechanism for cultural education, particularly for younger generations. Participants expressed concern that many young people are more familiar with fictional characters from digital media than with their own historical heroes. Through participation in the festival, students and youth performers gained experiential knowledge of local history, traditions, and cultural values. Participants suggested that integrating Maragtas related narratives into school curricula could further strengthen cultural awareness among students. These findings demonstrate that the festival functions as an informal educational platform through which cultural knowledge is transmitted across generations.

Alongside its role in strengthening cultural identity, the festival also fostered strong community unity. Participants described the preparation and execution of the festival as a contemporary manifestation of bayanihan, the Filipino tradition of communal cooperation. Organizers, performers, teachers, local government officials, and community members collaborated extensively to produce the festival, contributing their time, skills, and resources to achieve a shared cultural objective. Participants reported that the collective effort required to stage the festival strengthened social bonds and created a sense of shared accomplishment.

Public performances further reinforced communal pride and collective identity. Participants described the emotional impact of seeing their culture represented on a public stage and witnessing the audience respond with admiration and pride. Performers felt honored to represent their municipalities and to contribute to the cultural reputation of Capiz. Even competitive elements of the festival were interpreted as mechanisms that encouraged excellence while maintaining mutual respect among municipalities. Participants emphasized that competition motivated performers to refine their skills and elevate the quality of performances while still contributing to a shared provincial identity.

The findings therefore demonstrate that the Maragtas sang Capisnon celebration functions simultaneously as a cultural teacher and a social integrator. By transforming historical narratives into collaborative performances, the festival reinforces both cultural awareness and communal solidarity. Participants' experiences illustrate how cultural festivals can strengthen identity formation, nurture pride of place, and cultivate a cohesive community bound by shared heritage.

Economic opportunities and challenges in organizing and participating in the festival

The narratives also revealed a complex economic landscape surrounding the Maragtas sang Capisnon celebration. Participants described a paradoxical situation in which significant economic challenges coexisted with notable economic and social benefits. While organizers and performers frequently faced financial strain due to limited and delayed funding, the festival also stimulated local economic activity and provided opportunities for skill development and community recognition.

A persistent theme was the strain of funding gaps and personal financial sacrifice. Participants reported that delays in the release of official budgets often forced organizers to begin preparations without adequate financial resources. One participant explained that the budget for the 2023 festival was delayed, preventing organizers from initiating preparations because they lacked the necessary materials and equipment. In response, organizers frequently advanced personal funds to sustain preparations, with one participant contributing ₱150,000 to begin purchasing costumes before official funding became available.

Participants also described high production costs associated with staging the festival. Floats, costumes, props, transportation, and technical equipment required substantial financial investment. One participant explained that the construction of a float alone could cost nearly half a million pesos, while another noted that expected budgets exceeding 1 million pesos were sometimes reduced to less than 500,000 pesos after adjustments. These financial constraints often forced organizers to compromise on materials or rely on informal support networks to cover expenses.

Another challenge was the lack of remuneration and basic welfare support for participants. Organizers, trainers, and performers frequently received little or no financial compensation despite their significant labor contributions. Some participants reported that they did not receive even minimal payment for their work, reinforcing the perception that participation in the festival depended primarily on cultural commitment rather than formal compensation. This condition raised concerns about the sustainability and fairness of relying on voluntary labor for large scale cultural productions.

Despite these challenges, the festival also generated economic and intangible benefits. Participants explained that once funds were released, festival expenditures circulated largely within the local economy. Vendors, artisans, costume makers, transport providers, and food suppliers benefited from the increased demand for goods and services during festival

preparation and performance. These activities stimulated short term economic opportunities and contributed to the development of local creative industries.

Participants also emphasized the intangible benefits of festival participation, particularly in terms of skill development and personal growth. Performers reported improvements in their dancing skills, discipline, and confidence as a result of their involvement in the festival. Organizers and designers gained experience in production management, choreography, and artistic collaboration. These experiences contributed to the development of human capital within the cultural sector and expanded participants' professional and social networks.

Additionally, the festival enhanced the reputation of participating municipalities and the province of Capiz. Successful performances and public recognition elevated the cultural visibility of local communities, fostering collective pride and strengthening the province's cultural identity. Participants described these reputational gains as valuable cultural capital that could potentially support tourism and future cultural initiatives.

Overall, the economic findings illustrate that while the festival imposes financial pressures on participants, it also generates social, cultural, and economic value for the broader community. The challenge moving forward lies in developing more sustainable funding mechanisms that support cultural labor while preserving the economic and social benefits generated by the festival.

Logistical difficulties encountered in planning and implementing festival activities

The findings also revealed that the planning and implementation of the Maragtas sang Capisnon celebration were affected by numerous logistical challenges related to time management, human resource coordination, infrastructure limitations, and equipment availability. Participants described an operational environment characterized by intense time pressure, frequent adjustments, and limited physical resources.

Time constraints emerged as a major challenge throughout the preparation process. Participants consistently described rehearsal schedules as highly compressed, leaving limited time for creative development and refinement. One participant explained that the creative process involved approximately one month of intensive brainstorming and preparation, often without sufficient support. In some cases, major changes to choreography or music occurred only three days before the performance, forcing performers to rapidly adapt to new instructions.

Last minute revisions were frequently linked to monitoring feedback and evolving guidelines. Participants described situations in which as much as 50% of choreography had to be revised one week before the performance. Such changes disrupted rehearsal momentum and increased stress among performers and organizers. These experiences illustrate how inadequate preparation timelines and late decision making can significantly affect both performance quality and participant well-being.

Human resource management also presented considerable challenges. Festival teams often consisted of students, teachers, and volunteers who had to balance festival responsibilities with academic and professional commitments. Coordinating rehearsal schedules and ensuring consistent participation required strong organizational discipline. Participants noted that absenteeism or unclear role assignments sometimes created operational gaps, particularly when key staff members such as stage managers were unavailable during rehearsals.

Infrastructure and equipment limitations further complicated festival preparations. Participants frequently reported difficulties in securing suitable rehearsal venues. School facilities were often unavailable due to overlapping activities, forcing performers to relocate rehearsals or practice in less suitable environments. The lack of dedicated rehearsal spaces disrupted training continuity and increased fatigue among performers.

Transportation of props and materials was another logistical obstacle, particularly for municipalities located far from Roxas City. Participants described instances in which large props were damaged during long distance transport, requiring last minute repairs immediately before performances. These challenges increased both financial costs and logistical complexity.

Participants also reported problems related to the delayed delivery or poor quality of essential equipment such as floats, sound systems, and stage materials. In some cases, equipment arrived only two days before the performance, forcing organizers to work overtime to complete unfinished preparations. These logistical limitations placed additional strain on participants and compromised the overall efficiency of festival production.

Despite these challenges, participants demonstrated remarkable adaptability and resourcefulness. Organizers collaborated with local stakeholders, improvised solutions to logistical problems, and assumed multiple roles to ensure that performances could proceed successfully. These experiences highlight the resilience and commitment of cultural practitioners who sustain the festival despite structural limitations.

Proposed recommendations for improving sustainability, inclusiveness, and cultural authenticity

Participants also provided extensive recommendations for improving the sustainability, inclusiveness, and cultural authenticity of the Maragtas sang Capisnon celebration. These recommendations emphasized the need for stronger institutional support, enhanced cultural grounding, and greater attention to participant welfare.

A major recommendation was the strengthening of institutional and financial foundations. Participants emphasized that timely and sufficient funding is essential for the successful organization of the festival. Delays in budget releases were repeatedly identified as a major obstacle that forced organizers to rely on personal funds. Participants suggested that budgets should be advanced earlier in the preparation period and that financial allocations should more accurately reflect the actual costs of festival production.

Participants also recommended investing in capacity building and professional training for cultural practitioners. Workshops and training programs in choreography, directing, stage management, and technical production were proposed as strategies to strengthen local expertise and reduce dependence on external consultants. The establishment of professional associations for choreographers and cultural practitioners was also suggested as a means of standardizing skills and improving production quality.

Another key recommendation was the implementation of clear and consistent rules governing festival preparation and evaluation. Participants expressed frustration with changing guidelines and inconsistent monitoring procedures. Establishing transparent and stable rules was viewed as essential for reducing confusion and ensuring fairness across participating municipalities.

Participants also emphasized the importance of deepening cultural authenticity and local ownership. They advocated prioritizing local talent and reducing reliance on outsourced creative roles. Encouraging local artists, historians, and cultural workers to lead festival productions was seen as a way to strengthen community pride and ensure that performances genuinely reflect Capisnon perspectives.

Research driven storytelling was also recommended as a critical component of cultural authenticity. Participants emphasized that performances should be grounded in historical research and aligned with approved historical synopses. Engaging historians and conducting

independent research were viewed as essential steps in preserving the integrity of cultural narratives.

Finally, participants highlighted the importance of enhancing community participation and welfare. Ensuring the health and well-being of performers and organizers was identified as a priority. Participants recommended providing adequate food, water, medical support, and rest periods during rehearsals and performances. Adjusting festival schedules to align with academic calendars and extending preparation periods were also proposed to reduce physical strain.

Participants further emphasized the importance of fostering broader community involvement in festival planning and implementation. Creating channels for community feedback and encouraging volunteer participation were seen as strategies for strengthening collective ownership of the festival. By engaging a wider range of stakeholders, the festival can reinforce its role as a shared cultural project that reflects the values and aspirations of the Capisnon community.

Synthesis of findings

Overall, the findings of this study demonstrate that the Maragtas sang Capisnon celebration functions as a dynamic cultural practice shaped by the interplay of sacrifice, collaboration, identity formation, and community engagement. The narratives of eighteen participants revealed that while the festival demands considerable personal labor, financial sacrifice, and logistical adaptation, it simultaneously generates powerful cultural rewards including strengthened identity, communal pride, skill development, and social cohesion. The results also highlight significant structural challenges related to funding delays, infrastructure limitations, and organizational coordination, which affect both participant welfare and production efficiency. At the same time, the findings underscore the festival's capacity to stimulate local economic activity, nurture cultural education, and reinforce place-based identity among Capisnons. Participants' recommendations further emphasize that sustaining the festival requires stronger institutional support, research grounded storytelling, professional development for cultural practitioners, and greater attention to participant welfare and community participation. By situating the lived experiences of participants within broader discussions on cultural heritage, festival management, and community identity, the findings contribute to a deeper understanding of how cultural festivals operate as living systems of memory, labor, and collective meaning. These insights provide a foundation for the subsequent chapter, which presents the conclusions and recommendations derived from the study.

CONCLUSION

The present study examined the Maragtas sang Capisnon celebration as both a cultural representation and a lived community experience by analyzing the narratives of organizers, performers, and attendees and identifying the socio cultural, economic, and logistical challenges encountered in the conduct of the festival. Using a qualitative narrative inquiry approach and drawing from the experiences of eighteen participants who had direct involvement in the celebration, the study revealed that cultural performance within Maragtas sang Capisnon functions not merely as public spectacle but as a deeply embodied and communal process of cultural meaning making. Through thematic analysis, the study illuminated the complex realities that sustain the festival, including the personal sacrifices required from participants, the collective pride generated through cultural expression, and the structural constraints that shape the planning and execution of the event.

The findings demonstrate that participation in the Maragtas sang Capisnon celebration is characterized by a dynamic balance between sacrifice and fulfillment. Organizers, performers, and attendees consistently invest substantial personal resources and endure demanding physical and emotional conditions during the preparation and implementation of the festival. Participants reported prolonged rehearsal periods, personal financial expenditures, and the continuous negotiation of academic, professional, and family responsibilities. These conditions resulted in fatigue, stress, and occasional health related concerns. Despite these challenges, participants expressed profound pride and accomplishment in representing their culture and contributing to the preservation of Capisnon heritage. Experiences of interdisciplinary collaboration, artistic co creation, and shared cultural responsibility strengthened interpersonal relationships and reinforced a collective sense of purpose. Although leadership and management challenges, internal tensions, and external pressures occasionally complicated these collaborative efforts, the overall experience was described as both arduous and deeply meaningful, reflecting a strong commitment to cultural stewardship and communal identity.

The study further demonstrates that the Maragtas sang Capisnon celebration serves as a powerful instrument for reinforcing socio-cultural identity and community unity among Capisnons. Through the performative portrayal of local history, heritage, and traditions, participants developed a heightened awareness of cultural narratives, historical figures, language, and traditions that are central to the identity of the community. Many participants described rediscovering local heroes, cultural symbols, and historical stories that had previously received limited attention. This process fostered a strong pride of place and strengthened cultural confidence among participants and audiences. In addition, the festival functioned as a form of cultural education for younger generations by exposing students and youth performers to local historical knowledge and cultural traditions. The collective effort required to organize and perform the festival reflected the principle of bayanihan, in which cooperation, solidarity, and shared responsibility strengthen social bonds across municipalities, disciplines, and community groups. Through these processes, the festival operates simultaneously as a cultural narrative and a social practice through which unity is enacted and sustained.

The economic dimension of the Maragtas sang Capisnon celebration reflects a complex combination of opportunities and constraints. Participants consistently reported challenges related to delayed and insufficient funding, high production costs, and limited remuneration for organizers and performers. These financial limitations frequently compelled individuals to subsidize festival activities through personal contributions, thereby intensifying the individual burden required to sustain the celebration. The lack of consistent financial support also limited the ability to provide adequate participant welfare and restricted opportunities for professionalization within festival production. At the same time, the festival generated meaningful economic circulation within the community by supporting local vendors, artisans, costume makers, transport providers, and service suppliers. Participants also identified significant intangible economic benefits associated with their involvement in the festival, including the development of artistic and organizational skills, expanded professional networks, increased self-confidence, and public recognition. These outcomes contributed to the cultural reputation of participating communities and highlighted the festival's potential to stimulate long term investment in local cultural and creative industries.

In addition to economic challenges, the study identified significant logistical difficulties that influence the planning and implementation of the celebration. Participants described severe time constraints resulting from compressed preparation schedules, last minute revisions, and inconsistent monitoring practices. These challenges complicated coordination among

organizers, trainers, and performers and increased operational stress during rehearsals and performance preparation. Infrastructure limitations further intensified these difficulties, including the lack of adequate rehearsal venues, challenges in transporting and storing props and equipment, and delays in the delivery of technical materials required for performances. These structural limitations affected both production quality and participant well-being by placing additional demands on individuals who were already managing extensive responsibilities. The findings therefore demonstrate that logistical constraints represent a critical factor shaping the sustainability and effectiveness of the festival's implementation.

In response to these findings, the study emphasizes the importance of strategic improvements that address institutional support, cultural authenticity, and participant welfare in order to strengthen the long-term sustainability of the Maragtas sang Capisnon celebration. Strengthening institutional and financial foundations through timely and adequate funding mechanisms would reduce the reliance on personal financial contributions and enable more effective planning. Capacity building initiatives and professional development programs for cultural practitioners would enhance the artistic and organizational quality of festival production. Clear governance structures and transparent guidelines would improve coordination and reduce operational uncertainty. At the same time, cultural authenticity can be reinforced by prioritizing local artistic leadership, encouraging research driven storytelling, and ensuring that performances remain aligned with historically grounded narratives. Enhancing participant welfare through health support measures, fair workload distribution, and manageable preparation schedules would further promote inclusiveness and sustained participation.

The study also highlights the importance of expanding community participation and cultural education as part of the festival's long-term development. Integrating cultural learning into the preparation process, encouraging collaboration with historians and cultural bearers, and creating spaces for community dialogue would strengthen the transmission of cultural knowledge and ensure that artistic interpretations remain connected to collective memory and shared values. Establishing stable institutional structures, including a permanent festival management committee composed of key stakeholders, would provide continuity in leadership and facilitate long term strategic planning. The implementation of systematic monitoring and evaluation procedures would support continuous improvement while safeguarding the cultural integrity of the celebration.

Taken together, the findings and interpretations of this study demonstrate that the Maragtas sang Capisnon celebration remains a resilient and meaningful cultural practice that embodies the identity, history, and collective spirit of the Capisnon people. Although the festival faces persistent economic and logistical challenges, the commitment of organizers, performers, and community members continues to sustain its cultural significance. With strengthened institutional support, deeper cultural grounding, and improved attention to participant welfare, the celebration has the potential to evolve into a more sustainable, inclusive, and culturally authentic tradition that will continue to serve as a living chronicle of culture, community, and memory for future generations.

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