

BIBLIOGRAPHY

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ABSTRACT

The study aimed to characterize the socio-demographic profiles of the respondents in terms of age, sex, civil status, educational attainment, religion, tribe/ethnic affiliation and municipality; to determine the perception of Benguet farmers on the local music video 'Bebsat san Kaigorotan'; and to determine the comments and suggestions of Benguet farmers towards the local music video.

The data were distributed and collected from fifty respondents using interview schedule.

Half of the respondents belonged to the age bracket of 16-25 years old; female, single, Roman Catholic, finished or at least stepped into high school. Majority of them were Kankana-ey and from the municipality of Mankayan and Buguias.

The respondents discovered the existence of the music video mostly through their neighbors or friend. They have only watched the music video once and most of them did not buy a copy of the music video instead they just borrowed it from their friends and watched it from their neighbors' house.

The respondents perceived that the local music video was beneficial because it served as an inspiration for the Igorots to enrich their culture. Also, the respondents perceived that the length of the music video was just enough.

The respondents perceived that the photos and videos used in the local music video were appropriate. Majority rated the music video as “good”.

Most of the respondents understood the language used. Almost 100% of the respondents claimed that they understood the content of the music video. All of the respondents agreed with the message of the music video and all of the respondents were willing to support the music video of *‘Bebzat san Kaigorotan’*.

For the comments and suggestions on the local music video, the respondents’ comments were the video is good; it is nice to see such videos with efforts of our local producers and artists. Some words used were hard to understand. The respondents suggested that the local music video should have an Ibaloi version. For the improvement of some local music videos the respondents also suggested that they should also make a video of cultural dances of the cordilleran people and more local videos should be produced, and Artists should have acting lessons.

It is recommended that Igorot movies and music videos should be patronized. The music video should also have Ibaloi version as recommended by Ibaloi viewers. Producers should create more music videos that educate, entertain, and inform viewers.

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INTRODUCTION

Rationale

Modern Cordillera music was mostly inspired by Country music. Local recording artists adopt the tune and rhythm of some popular country music. Their song lyrics talk about the culture, beliefs and life of Cordillerans. Example is the song '*Egkuentaen e digat*' (Don't count the sacrifices or hardships) by Marvin Thompson, adopted from the song You Don't Count the Cost and '*Sapatos sinan Dapan*' (Shoes on the feet) by Pablo Sagayo adopted from the song Food on the Table.

Musically speaking, country music is one of the simplest styles to create and one of the least intimidating to listen to, features that contribute to its popularity. This basic aspect of country music stems from the fact that it is based predominantly on lyric content rather than musical content. In country music, the primary purpose of the musical elements of harmony, melody, and rhythm is to showcase the lyrics without distracting them. The lyrics of country songs commonly parallel the lives of ordinary people, and cover such subjects as love and relationships, loneliness, religion, poverty, and work (Microsoft Encarta, 2008).

Because of the existence of new technologies, producers and local artists try their luck in producing music videos. Nowadays more than ten albums of local recording artists were already produced.

One of these local music videos is the "*Besat san Kaigorotan*" (Siblings of Cordillera) sung by Fr. Sammy "Kid Palina" Maximo popularly known as one of the Cordillera Singing Priests. The music videos length is four minutes and 36 seconds



(4:36). The language used is kankanaey with mixture of highland Ilocano and it was produced in 2008.

The music video 'Bebsat san Kaigorotan' is included in the VCD, "Sendong 3". Some of the video footages that are included in the music video are archives of SDS from Lung-ayan 2006 at Lepanto, Mankayan and Lang-ay 2008 at Bontoc, Mountain Province. The cultural dances projected on the music video were the bendian dance of the Ibaloi, Apayao courtship dance, Bontoc war dance or pattong, lumagen or tachok and banga dance of Kalinga, and the takik of Bontoc tribe. The VCD is produced and directed by Rosendo "Sendong" Salvacio and Edited at SDS Reel Time Multimedia, Betag, La Trinidad.

This music video was shown in the website "you tube" and also available at all music stores in the Cordillera. Viewers were not only adults but also young people and children. The existence of some local music videos was produced to create awareness on Cordillera songs, culture and beliefs. It is quite commonly believed in the public world that traditional arts are facing the danger of extinction and therefore needed to be preserved (Reyes, n. d. as cited by Faba-an, 2007). Igorot Culture through time will assume various forms simple because unlike cultural artifacts, traditional events cannot be preserved in museums. These cultures can die unless performed (Malanes, 2003 as cited by Faba-an, 2007). Some of us have already forgotten some of our native songs and dances, because nowadays we are fond of the modern songs and dances that we saw on television and other multimedia. Our culture is now influenced by other culture especially the western culture but we should not forget the Igorot Culture that our forefathers preserved for many years.



The '*Bebzat san Kaigorotan*' music video therefore can serve as general information for the young generation who has not known enough of their Igorot culture. This music video was not only produced for eye pleasure and listening pleasure but also it adds knowledge on the culture of Igorots.

Statement of the Problem

The study aims to know the profile of the viewers and their perceptions towards the local Music Video '*Bebzat san Kaigorotan*'.

Specifically, this study sought to answer the following:

1. What is the socio-demographic profile of the respondents?
2. What are the perceptions of Benguet farmers on the local music video '*Bebzat san Kaigorotan*'?
3. What are the suggestions/comments of the respondents towards the local music video '*Bebzat san Kaigorotan*'?

Objectives of the Study

This aims to:

1. determine the socio-demographic profile of the respondents.
2. determine the perceptions of Benguet farmers on the local music video '*Bebzat san Kaigorotan*'.
3. determine the suggestions/comments of the respondents towards the local music video '*Bebzat san Kaigorotan*'.



Importance of the Study

The potential of producing local music videos that promotes Igorot culture in the Cordillera is great. This study may contribute to the development of more local producers to produce more developmental and educational music videos. Moreover it will guide the composers and producers in composing songs and producing local music videos according to the developmental and educational needs of the viewers and to influence the respondents to promote Igorot culture and practices.

This can also serve as general information for the young generation who has not known enough of their Igorot culture.

Scope and Limitations of the Study

The study was conducted at La Trinidad Vegetable Trading Post. Since most farmers who deliver their products in this area are from Benguet, the respondents were the farmers who watched the local music video and are fond of watching local music videos.

The information gathered was limited to the profile of the respondents; the perceptions of the respondents on the local music video 'Bebsat san Kaigorotan' and the comments/suggestions of the respondents towards the local music video 'Bebsat san Kaigorotan'.



REVIEW OF LITERATURE

Profile of Listeners

Ogsaen (2003) cited that the respondents in Baguio city watched the television because they are interested in the topics as claimed by 82% of the respondents, the others were interested in the topics not with the host and the guest.

In the study of Aboen (2007) half of the television respondents watched TV once a week (38.77%), slightly less than half watches once a month (34.69%) and only (26.5%) watched daily. The respondents watched once a week, if they have films to watch.

A 1996 study revealed that boys and girls ages 12 to 19 watch MTV for an average of 6.6 and 6.2 hours each week, respectively. But despite music videos' popularity among adolescents, many adults criticize the medium as studies show that music videos often contain violence, sexism, suicide and substance abuse. A 1998-1999 study revealed that music videos were more violent than feature films and television, averaging four violent scenes each, and a 1997 study reported that 22.4% of MTV videos contained overt violence and 25% depicted weapon carrying (Brown and Schultze, 1990).

Perceptions on MTV

Music Television (MTV) has become a powerful force in popular music today, shaping trends in music and providing invaluable exposure for recording artists through play of their video clips. In the past, record labels to pick which artists were promoted

through the additional advertisement and or video production. This "gate keeping" process has been greatly influenced by the likes of MTV (Anonymous, 2004).

MTV is the music authority where young adults turn to find out what is happening and what is next in music and popular culture. MTV gives viewers music that defines a generation. MTV also gives young adults everything they are passionate about, from fashion, lifestyle and sports, to attitude, politics and creativity, all through the prism of music. MTV is a network that transcends all the clutter, reaching out beyond barriers to everyone who's got eyes, ears and a television set. Young adults 12-34 name MTV as the most recognized network. MTV is the best way to connect with the 12-34 year olds that represent 33% of the U.S. population. They look to MTV to find out about their world in their language, from their point of view (Kleiler, 1997).

American Statistics show (in music lyrics) 47% of mothers with children in public schools believe that violent messages in rap music contribute "a great deal" to school violence, and 66% of 13- to 17-year-olds believe violence in music is partly responsible for violent crimes like the 1999 Columbine High School shootings (Anonymous, 2004).

The 90's have seen the development of an "anything goes" mentality. Look back to the 50's and think "If parents in the 50s didn't like Elvis' gyrating hips, those same people would be astounded" with today's film clips. With the popularity of dedicated music channels and programs such as MTV, Channel V, Rage, Video Hits and Fly some of the videos shown on them not only show film clips that contain violent lyrics that for example degrade women, but we also get to see it acted out in full color. There have been a handful of experimental studies that indicate music videos may have a significant behavioral impact by desensitizing violence and by making teenagers more likely to



approve of premarital sex. "Music Television (MTV) redefined music for future generations by creating music videos, and the unique fusion between rock music and visual images continues to be a hit (Toney N. D.).

Music Video

A music video is a short film or video that accompanies a complete piece of music, most commonly a song with lyrics. Modern music videos are primarily made and used as a marketing device intended to promote the sale of music recordings (Kleiler 1997). Likewise it is a videotaped performance of a recorded popular song, usually accompanied by dance or a fragmentary story and sometimes employing concert footage. Typically three to five minutes long, music videos frequently include quick cuts, stylizations, fanciful and often erotic imagery, and computer graphics (Columbia Encyclopedia, 1987).

Definition of Terms

Bebsat- siblings

Kabunyan- a term for the cordillerans to refer to God the creator

Kaapuan- ancestors

Kultura- a way of life



METHODOLOGY

Locale and Time of the Study

The study was conducted at La Trinidad Vegetable Trading Post, Km.5, Pico, La Trinidad, Benguet (Fig.1).

Vegetable farming is the main source of livelihood in the Province of Benguet, and most farmers deliver their product at the La Trinidad Vegetable Trading Post.

La Trinidad is made accessible to the thirteen (13) municipalities of the Province by five highway systems: Mt. Trail on the Northeast, Mankayan Road on the North, Kennon Road on the south, Kayapa Road on the southeast and Naguilian Road on the West. It is also the gateway to Mt. Province, Ifugao, Kalinga, and Apayao.

LTVTTP is only 5 kilometers away from the city of Baguio, the information center of Benguet. Local Music Videos and cassette tape vendors are abundant in the area, hence, it was chosen as the setting of the study.

The study was conducted on December 2008.

Respondents of the Study

Fifty Benguet Farmers were chosen as respondents using purposive sampling.

They were chosen based on the following criteria: watched the local music video '*Bebsat san Kaigorotan*'; and they were Benguet farmers.





Table 1. The map of the Province of Benguet showing the municipality of La Trinidad



Data Collection

An interview schedule was used to gather information from the 50 respondents. The guide questions were translated to the dialect to facilitate understanding between the researcher and the respondents.

Data Gathered

The data gathered were the socio-demographic profile of the respondents; perceptions of Benguet farmers on the local music video '*Bebsat san Kaigorotan*'; and the suggestions/comments of the respondents towards the local music video '*Bebsat san Kaigorotan*'.

Data Analysis

The data collected were tabulated and analyzed with the use of percentage, frequency and ranking.



RESULTS AND DISCUSSION

Socio-Demographic Profile of the Respondents

In the study, 50 Benguet farmers were taken as respondents.

Table 1 presents the socio-demographic profile of the respondents which includes age, sex, civil status, educational attainment, religion, ethnic affiliation/tribe, and municipality.

As to the age, result shows that the respondents were from different age brackets. Half of the respondents (50%) belonged to 16-25 age bracket, there were also few coming from 56 and above age bracket. The youngest respondent was 16 years old and the oldest was 68.

Compared to the study of Brown and Schultze (1996), boys and girls aged 12-19 watched MTV for an average of 6.6 and 6.2 hours each week, respectively.

Table 1 also shows that the respondents were fairly distributed between sexes with the females 26 (54%) slightly outnumbering the males 24 (48%).

Twenty seven (27) or majority of them were single (32%), 20 were married (40%) and 3 widow (6%).

On the educational attainment of the respondents, majority or 60% have finished or at least stepped into high school; 22% in college; 14% in elementary; and 4% finished vocational. This implies that majority of the respondents maybe able to read and write.

Out of the 50 respondents, majority or 40 (80%) of them were Roman Catholic. The rest belonged to different religions. Out of the 10 respondents, 3 (6%) were Anglicans, 2 (45) were Bethel, 2 (4%) Keys of the Kingdom Ministries Inc., while the three others were Baptist, United Church of Christ in the Philippines, and Lutheran.



Table 1. Socio-demographic profile of the respondents

	PROFILE	NUMBER	PERCENTAGE
Age	16-25	25	50
	26-35	6	12
	36-45	11	22
	46-55	6	12
	56 and above	2	4
TOTAL		50	100%
Sex	Female	26	52
	Male	24	48
TOTAL		50	100%
Civil Status	Single	27	54
	Married	20	40
	Widow	3	6
TOTAL		50	100%
Educational Attainment	Elementary	7	14
	Highschool	30	60
	College	11	22
	Vocational	2	4
TOTAL		50	100%
Religion	Roman Catholic	40	80
	Protestants	10	20
TOTAL		50	100
Tribe/ Ethnic Affiliation	Kankana-ey	31	62
	Ibaloi	18	36
	Kalanguya	1	2
TOTAL		50	100%
Municipality	Atok	9	18
	Bakun	1	2
	Bokod	1	2
	Buguias	10	20
	Kabayan	1	2
	Kapangan	1	2
	Kibungan	5	10
	Mankayan	11	22
	Tuba	5	10
	Tublay	6	12
TOTAL		50	100%



Results show that majority (62%) of the respondents were Kankana-ey 31 (62%), followed by Ibaloi 18 (36%) and Kalanguya (2%).

Many (22%) of the respondents were from Mankayan, 10 (20%) from Buguias, 9 (18%) from Atok, and the remaining others were from the different municipalities.

The study implies that the local music video of 'Bebsat san kaigorotan' was viewed by both male and female who belonged to different age brackets, either single, married, widowed and who had different educational attainment, religion, and municipality

Viewership Profile of the Respondents

Table 2 shows the sources who told the respondents of the existence of the music video. Out of 50 respondents, 17 (34%) of them discovered the existence of the local music video of 'Bebsat san Kaigorotan' through their neighbors. There were 16 (32%) who discovered the music video through their friends. They have watched the music video in their homes after borrowing from their friends and neighbors. Others viewed it in their friends' house. Every afternoon, after their work at the farm, they are gathered in one of their friends' house and watched music videos. Nine (18%) discovered it through their niece, daughter, and grandchildren. The rest was through self discovery. They discovered it when they have seen it advertised in music stores.

Table 3 shows the number of times the respondents viewed the music video of 'Bebsat san Kagorotan'. Many of the respondents (42%) only watched the music video once; 14 (28%) watched it twice, six (12%) watched it thrice and the four (8%) others watched it more than three times. These four respondents owned a copy of the music video that is why they have watched it more than three times.



Table 2. Sources who told the respondents on the existence of the music video

SOURCES	NUMBER n=50	PERCENTAGE
Neighbors	17	34
Friends	16	32
Relatives	9	18
Self Discovery	8	16

Table 3. Number of times the respondents watched the music video

FREQUENCY	NUMBER n=50	PERCENTAGE
Once	26	42
Twice	14	28
Thrice	6	12
4x and above	4	8

Table 4 shows that only 18 (36%) of the respondents bought the music video. Those who did not buy a copy of the music video just borrowed the copy of their friends and others watched it in the neighbors' house. Most of the respondents, who did not buy a copy, had no electricity in their houses, so they only watched it in their neighbors' and friends' house. The others cannot afford to buy a copy. These could explain why they did not buy a copy.



Table 4. Respondents who bought and did not buy a copy of the music video

RESPONSE	NUMBER n=50	PERCENTAGE
Did not buy	32	64
Bought	18	36

Perceptions of the Respondents on the Local Music Video 'Bebsat san Kaigorotan'

Table 5 shows the perception of the respondents on the local music video 'Bebsat san Kaigorotan'. Among the 50 respondents, 46 (92%) of the respondents claimed that the local music video was beneficial, while only one (2%) said that it was not beneficial. The three (6%) others said that maybe it was beneficial in some aspect of life. The respondents' answers were supported by their given reasons in the next table.

Table 6 shows the reasons why the local music video was beneficial. Out of 46 respondents there were 19 (41.30%) who claimed that the music video was beneficial because it served as an inspiration for the Igorot to enrich their culture. Fifteen (32.61%) said that it gave lessons to the young generation about Igorot culture, while nine (19.57%) said that it was beneficial because it awakened the viewers not to forget their culture or it reminds the viewers of their culture. The others said that this can be a way to bond or unite Igorots to protect their own culture and tradition.



Table 5. Perceptions of the respondents on the local music video

PERCEPTIONS	NUMBER n=50	PERCENTAGE
Beneficial	46	92
Undecided	3	6
Not Beneficial	1	2

Table 6. Respondents' reasons on why the music video was beneficial

REASONS	NUMBER n=46	PERCENTAGE
It serves as an inspiration for the Igorot to enrich their culture.	19	41.30
It gives lesson to the young generation about Igorot culture.	15	32.61
It reminds the viewers of their culture.	9	19.57
This can be a way to unite Igorots to protect their culture and tradition.	7	15.22

* Multiple Responses

Respondents' Perceptions on the Length of the Local Music Video

Table 7 shows the perceptions of the respondents on the length of the local music video. The length of the music video was 4 minutes and 36 seconds (4:36). Thirty nine or majority (78%) of the respondents claimed that the length of the music video was just right, 6 (12%) said that it was too long; and 5 (10%) said that it was too short.



Table 7. Perceptions of the respondents on the length of the music video

PERCEPTION	KANKANA-EY		NON-KANKANA-EY		TOTAL	
	Number	Percentage	Number	Percentage	Number	Percentage
Too short	1	2	4	8	5	10
Just enough	26	32	13	26	39	78
Too long	1	2	5	10	6	12
TOTAL					50	100

Table 7 also shows the perceptions on the length of the music video cross tabulated with the ethnic affiliation/tribe of the viewers. For Kankana-ey viewers, 26 (32%) thought it was just enough and the number of those who thought it was too short and it was too long were the same. For non-Kankana-ey viewers, 13 (26%) said that it was just enough, 5 (10%) said that it was too long and 4 (8%) said that it was too short.

Respondents' Perceptions on the Language Used

Table 8 shows the respondents' perception on the language used. The table shows that 31 (62%) of the respondents understood the language used. This is expected since majority of the respondents were Kankana-ey. There were 18 (36%) who understood most of the language used; while only one claimed that he did not understand the language used.



Table 8. Respondents' perception on the language used

RESPONSE	NUMBER n=50	PERCENTAGE
Understood	31	62
Slightly understood	18	36
Did not Understand	1	2

Respondents' Perceptions on the Content of the Music Video

Table 9 shows the respondents' perceptions on the content of the local music video 'Bebsat san Kaigorotan'. Majority (98%) of the respondents said that they understood the content of the music video; and only one claimed that he did not understand the content because he did not understand the language used.

The results show that the music videos' content was easily understood by the viewers. This corroborates the study of Feller et al., (1992) as cited by Caligtan (2008) who said that the purpose of the video must be obvious to the viewer within the first quarter of the presentation.

Table 9. Respondents' understanding of the content of the music video

RESPONSE	NUMBER n=50	PERCENTAGE
Understood	49	98
Did not understand	1	2



Respondents' Perceptions on the Message
of the Music Video

Table 10 shows the perceptions of the respondents on the message of the music video. The respondents were asked on what they think was the message of the music video. Out of 50 respondents, 28 (56%) said that the message was to preserve our culture and keep with us wherever we may go because it is our identity. Twelve (24%) said that old tradition should not be neglected in the advent of new technologies; seven (14%) of the respondents said that, we should be proud of our culture, we should be united to improve and enrich our distinct culture; and 6 (12%) said that 'Bebsat san Kaigorotan's message was that it tells about the wonders of Cordillera and three (6%) said that the Igorots have an unbreakable bonding.

Table 10. Respondents' perceptions on the message of the music video

PERCEIVED MESSAGE	NUMBER n=50	PERCENTAGE
Preserve our culture and keep with us our culture wherever we may go because it is our identity.	28	56
Old tradition should not be neglected in the advent of new technologies	12	24
Be proud of our culture, we should be united to improve and enrich our distinct culture.	7	14
The Cordillera is wonderful	6	12
Igorots have an unbreakable bonding	3	6

* Multiple Responses



Respondents' Perception on the Videos and Photos Appropriateness

Table 11 shows the respondents' perceptions on the videos and photos used in the music video. Out of the 50 respondents, 43 or majority (86%) claimed that the videos and photos used were appropriate since the photos and videos projected were about Igorot culture; four (8%) said that the photos and videos was not appropriate. The Three (6%) respondents said that the videos and photos used were slightly appropriate. They claimed that the video clips were not always appropriate because the movement was too fast or too slow and that other clips were repeated.

Respondents' Rating on the Music video

Table 12 shows the rating made by the respondents on the local music video. Twenty eight (56%) rated the music video as "good", 16 (32%) rated it as "excellent", 6 (12%) rated it as "satisfactory". None rated it as poor.

Table 11. Respondents' perception on the videos and photos used

PERCEPTION	NUMBER n=50	PERCENTAGE
Appropriate	43	86
Not Appropriate	4	8
Slightly appropriate	3	6



Table 12. Respondents' overall rating on the music video

RATING	NUMBER n=50	PERCENTAGE
Excellent (8-10)	16	32
Good (6-8)	28	56
Satisfactory (3-5)	6	12

Respondents' Remarks on the Content of the Music Video

Table 13 shows the respondents' remarks on the content of the music video. All of the respondents agreed with the content of the local music video 'Bebsat san Kaigorotan'. Many or 23 (46%) of the respondents' reason why they agreed on the content of the local music video was that because it helps in promoting Igorot Culture. Nineteen (38%) answered that they agreed because the content was true to life; 11 (22%) said that the content left lessons to the viewers to be proud and not to forget their culture and the other six (12%) remaining said that they agreed because nowadays most of the people especially the younger generation tend to embrace modernization and neglect their old traditions or culture.

Respondents' Willingness to Support the Music Video

On the willingness of the respondents to support the local music video 'Bebsat san Kaigorotan', all of the respondents said that they were willing to support the music video.



Table 13. Respondents' remarks on the content of the music video

REMARKS	NUMBER n=50	PERCENTAGE
The music video helps in promoting Igorot Culture	23	46
The content was true to life	19	38
The content gave a lesson to the viewers	11	22
The content inspires the viewers to embrace traditional ways of living.	6	12

* Multiple Responses

Table 14 shows the respondents' reasons for their willingness to support the music video. Twenty two (44%) of the respondents said that they were willing to support the music video to patronize our culture; 16 (32%) said that they were willing to support because it entertains the viewers especially the farmers; 9 (16%) said that they were willing to support the music video to support local producers and singers. They said that they were inspiring the producers to produce more local movies and videos that will showcase Igorot culture and tradition. Eight (16%) said that they were willing to support because the 'Bebsat san Kaigorotan' was very helpful to let others learn and appreciate our culture, it helps in promoting tourism in Cordillera, because it shows the different beauty spots, cultures and traditions that may attract viewers to visit the place; and four (8%) said that they were willing to support because the music video might be one of the ways to change some people's lifestyle.



Table 14. Respondents' reasons for their willingness to support the music video

RESPONSE	NUMBER n=50	PERCENTAGE
To patronize our culture	22	44
It entertained the viewers	16	32
To support local producers and singers	9	18
To let others learn and appreciate our culture	8	16
It might be one of the keys to change some people's lifestyle	4	8

* Multiple responses

Ironically, even if all the respondents claimed that they were willing to support the music video only 18 (36%) bought a copy of the music video. But as was stated earlier, even if they would want to buy a copy, there was no electricity in their houses.

Comments of the Respondents on the Local Music Video

Table 15 shows the respondents' comments on the local music video of 'Bebsat san Kaigorotan'. Their comments were as follows: 21 (42%) claimed that the video was good; It is nice to see such videos with efforts of our local producers and artists. Eighteen (36%) of the respondents commented that the music video's words were hard to understand. This was mostly commented by the Ibaloi viewers. Another 36% said that they should have included photos and videos of other Igorot beliefs, cultures and traditions.



Table 15. Respondents' comments on the music video

COMMENTS	NUMBER n=50	PERCENTAGE
The video is good; It is nice to see such videos with efforts of our local producers and artists.	21	42
Some words used are hard to understand	18	36
On the photos and videos they should have consider the other culture, beliefs, and traditions of Igorot.	18	36

* Multiple Responses

Suggestions for the Improvement of Local Music Videos

Table 16 shows the respondents' suggestions for the music video 'Bebsat san Kaigorotan'. Eighteen (36%) Ibaloi respondents suggested that the local music video should have an Ibaloi version. Sixteen (36%) said that the photos and videos should have at least interpreted the song for a clearer understanding and 12 (24%) suggested that the singer should not cover the background photos and the others said that the singer should wear an ethnic attire.

Other suggestions for the improvement of other incoming music videos, Table 16 also presents the respondents' suggestions as follows: Twenty six (52%) suggested that they should produce more local music videos about Igorot culture. Twelve (24%) suggested that artists should have acting lessons, wearing appropriate attire/costume and doing the scene in an appropriate setting. Six (12%) suggested that they should also make a video of the different cultural dances of the Cordilleran people.



Table 16. Respondents' other suggestions

SUGGESTIONS	NUMBER n=50	PERCENTAGE
Suggestions for 'Bebsat san Kaigorotan':		
The local music video should have an Ibaloi version	18	36
The photos and videos should have at least interpreted the song for a clearer understanding	16	32
The artist should not cover the background photos and he should wear ethnic attire	12	24
Other Suggestions:		
They should also make a video of cultural dances of the Cordilleran People	26	52
More local videos should be produced	12	24
Artists should have acting lessons	6	12
* Multiple responses		



SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

This study focused on the perception of Benguet farmers on the local music video of *'Bebsat san Kaigorotan'*. It was conducted specifically to determine the socio-demographic profile of the respondents, to determine the perceptions of the respondents on the local music video, and to determine their comments/suggestions towards the local music video.

Interview schedule was used to gather information from 50 respondents who were chosen based on the following criteria: watched the local music video *'Bebsat san Kaigorotan'*; and they were Benguet farmers. The study was conducted on December 2008. Data gathered were analyzed using statistics such as frequency, percentage and ranking.

Findings indicate that from the total number of respondents, 25 (50%) belonged to the age bracket of 16-25 years old. Most of them were female and single, majority of them were Roman Catholic and that the respondents were dominated by those who finished or at least stepped into secondary education. Majority of them were Kankanaey and from the municipality of Mankayan and Buguias.

Moreover, as to the respondents' viewerships profile, the respondents discovered the existence of the music video mostly through their neighbors. They have only watched the music video once and most of them did not buy a copy of the music video instead they just borrowed it from their friends and watched it from their neighbors.

Majority of the respondents perceived that the local music video was beneficial because it served as an inspiration for the Igorot to enrich their culture.



Majority of the respondents' perceived that the length of the music video was just enough.

Most of the respondents understood the language used while the others slightly understood it.

All of the respondents claimed that they understood the message of the music video and only one claimed that he did not understand the message because he did not understand the language used. Their perceived content of the music video are as follows: We should preserve and keep with us our culture wherever we may go because it is our identity;; we should not neglect our old traditions even if new technologies, which undeniably affect our lives, arise; We should be proud of our culture, we should be united to improve and enrich our distinct culture; and the Music video tells about the wonders of Cordillera and the unbreakable bonding of Igorots.

Majority of the respondents perceived that the photos and videos used in the local music video were appropriate.

Majority rated the music video as "good".

All of the respondents agreed with the message of the music video and all or 100% of the respondents are willing to support the music video of *'Bebsat san Kaigorotan'*. Their reasons were: to patronize our culture, it entertained the viewers, to support local producers and singers, to let others learn and appreciate our culture and these might be one of the keys to change some people's lifestyle.

For the comments and suggestions on the local music video, the respondents' comments were the video is good; it is nice to see such videos with efforts of our local producers and artists. The respondents suggested that the local music video should have an Ibaloi version. For the improvement of some local music videos the respondents also



suggested that they should also make a video of cultural dances of the cordilleran people, More local videos should be produced, and Artists should have acting lessons.

Conclusions

Based on the findings of the study, the following conclusions were made:

1. Viewers of the music video were of different tribes in Benguet and they have varied characteristics.
2. The respondents had positive perceptions on the music video.
3. The respondents had positive attitude towards the music video.
4. Local producers and artists should produce more Igorot music videos.

Recommendations

Based on the findings and conclusions the following recommendations were formulated:

1. We should promote Igorot culture by supporting the artists and producers of local music videos.
2. Producers should create more music videos that maybe used to inform/educate students or other interested groups on several aspects of culture.
3. The music video '*BebSAT san kaigorotan*' should also have Ibaloi version as recommended by respondents.
4. The producers should conduct a survey about the music video to have feedback from the viewers.



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APPENDIX A

Perceptions of Benguet Farmers on the Local Music Video
'Bebsat san Kaigorotan'

INTERVIEW SCHEDULE

I. RESPONDENTS PROFILE

A. Socio-Demographic Profile

Name (optional) _____ Age _____ Sex: ___F ___M

Civil Status: ___S ___M ___W _____others (please specify)

Educational Attainment: ___Elementary

___High School

___College

___others (please specify)

Religion: _____

Tribe/Ethnic Affiliation: _____

From what municipality are you from? _____

B. Viewership Profile

a. How did you know that there is a local MTV '*Bebsat san Kaigorotan*'?

_____from neighbors

_____through friends

_____self discovery

_____others (please specify)

b. How many times did you watch the Local MTV '*Bebsat san Kaigorotan*'?

___once ___twice

___thrice ___others (please specify)

c. Did you buy a copy of the local music video?

_____yes

_____no

_____others (please specify)

_____.

II. PERCEPTION

a. Is the Local MTV 'Bebsat san Kaigorotan' beneficial?

Yes? Why?

No, Why not?

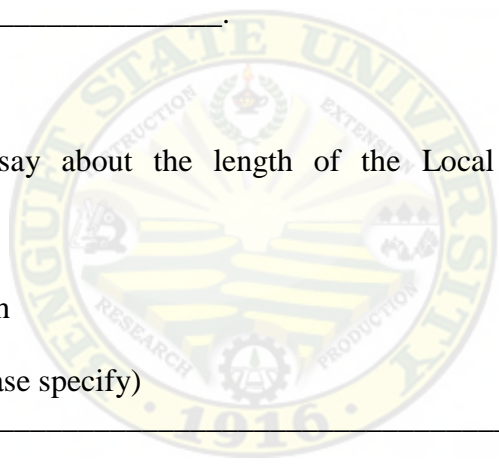
Others (please specify)

b. What can you say about the length of the Local Music Video 'Bebsat san Kaigorotan'?

- too long
- just enough
- too short
- others (please specify)

c. Did you understand the language used?

- Yes
- No
- Not so much
- Others (please specify)



d. Did you understand the Content of the Local MTV '*Besat san Kaigorotan*'?

_____ Yes? What is the content?

_____ No? Why not?

Others (please specify)

e. What do you think is the message of the Local MTV '*Besat san Kaigorotan*'?

f. What can you say on the videos and photos of the local MTV '*Besat san Kaigorotan*'?

_____ appropriate

_____ Not appropriate

_____ Others (please specify)

g. How do you rate the local MTV '*Besat san Kaigorotan*'?

_____ Excellent (9-10)

_____ Good (6-8)

_____ Satisfactory (3-5)

_____ Poor (1-2)

Reasons (if there are)

h. Do you agree with the content of the local MTV *'BebSat san Kaigorotan'*?

_____ Yes? Why?

_____ No? Why not?

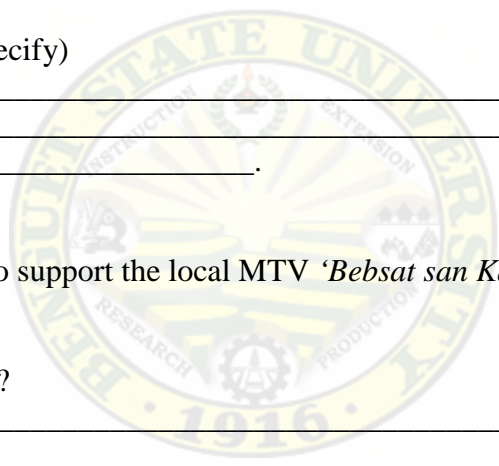
Others (please specify)

i. Are you willing to support the local MTV *'BebSat san Kaigorotan'*?

_____ Yes? Why?

_____ No? Why not?

Others (please specify)



IV. COMMENTS/SUGGESTIONS

What are your suggestions/comments towards the local MTV '*Besat san Kaigorotan*'?



APPENDIX B

Song Lyrics

BEBSAT SAN KAIGOROTAN

Fr. Sammy Maximo

ENGLISH TRANSLATION

BebSAT san kaigorotan
 Nilaylayad en kabunyan
 Manipud pay laeng sin kay esan
 Babaen din kaapuan
 Si kabunian inted na san ugali
 Pakailasinan di puli
 Ya sursuro ay nasudi
 Adi ibain wenno ipakni
 mmmmm...
 ay... ay...

Siblings of Cordillera
 Loved by God
 Since then and now
 Through our ancestors
 God gave us beliefs
 To become our identity
 And good teachings
 That we should be proud of

Dat sursuro ken adal Moderno man ken kadaanan
 Adi na koma dangranan
 Kultura ay kapintasan
 No bay-bay-am din kultura
 Mapukaw mo ladawam dadama
 Malinglingam to met no sino ka
 San rugin di istorya
 Ay... ay...

Teachings and lessons, modern or traditional
 These should not destroy
 Our beautiful culture
 When you neglect our culture
 You will lose our identity
 You will forget who you are
 In the start of the story

Dad ad-adu ay ugali
 Ayug sala, panang-sanga-ili
 Kooperasyon ken budbudong
 Alikam di biag ay nabanor
 San ugali entako pili-en
 Namnama'y entako aywanan
 Nangruna no maiparbeng
 San lay-os di panawen
 mmmmm...
 Ay... ay...

These many beliefs
 Song, dance, communal unity and cooperation
 Cooperation and 'budong'
 We can see life's importance
 We should choose our attitude
 Hope should be protected
 Especially that this is important
 In the years that may come

Edwani ay kakailian
 Entako menkaykaysa
 Mangilaban si kultura
 Esnan kaigorotan ay daga

Now fellow Igorots
 Let's be united
 To fight for our culture
 In the land of Cordillera

Dongdong-ay si dong-ilay
 Insinalidumma-ay 2X
 Ay... ay...