

BIBLIOGRAPHY

TAY-OG, KAREN B. APRIL 2013. Facilitating Story Telling As a Medium of Reviving Oral Tradition: The Case of the Benguet State University Development Communication Society Story Telling Caravan. Benguet State University, La Trinidad, Benguet.

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ABSTRACT

The study was conducted to document the processes observed in the planning, monitoring and evaluation of the story telling caravan of the BSU-Development Communication Society.

Specifically, the study determined the socio-demographic profile of the respondents; determine the socio-demographic profile of the respondents; enumerated the processes involved in the planning of the Story Telling Caravan; documented how the story telling is implemented to the intended communities; identified the perceived importance of the story telling by the respondents; discussed how the Story Telling Caravan is evaluated by the implementors; determined the values being communicated in the Story Telling Caravan as perceived by the respondents; determined how the project is being sustained by its members; and determined the problems encountered in the planning and implementation of the Story Telling Caravan.



There were 30 respondents that were randomly selected from the two communities where the Story Telling Caravan was implemented; 20 of them were youth, seven were adult, and three belonged to the elders. On the other hand, there were 20 STC Team members who were subjected into series of Focused Group Discussion (FGD).

The objectives of the project were basically met from planning to implementation. And the STC project has a unique framework that is convenient for the community because of its participatory scheme.

But like any other projects, there are problems and issues that may arise from internal and/or external forms but can be managed through continuous reflection and continuous dialogue between the implementers and the beneficiaries. The team should continue personally coordinating and networking with municipal mayors, barangay captains and other gatekeepers for the smooth planning and implementation.

Also, for effective and powerful storytelling, the STC Team may consider conducting a summer camp to train and equip the STC Team on the upcoming caravans.



INTRODUCTION

Rationale

Folk media or traditional media, which are mostly in the form of storytelling, skit, mini drama, or even a simple stage play, has long been appreciated in rural societies because of their simplicity in presenting information aside from their entertainment component.

According to Chapke and Bhagat (n.d.), folk media can reach the masses where other audio-visual media cannot (e.g. to areas that have no electricity, where equipment cannot be brought inexpensively and where most of the population is illiterate). One type of folk media is folk stories, which play a vital role in knowledge transfer and personality development, as noted by Priwan (2008). Songsin (1999), as cited by Priwan (2008), also added that folk stories has power to influence person's perception, attitude, behavior, and many other factors important to human's life as well as the society. These are stories that are being passed on from parents to children.

Retelling these stories is part of a rich oral tradition that binds the community together. As elaborated in a working paper of Victor (2007), „kwentuhan“ for the IP people are essential moments because it is these moments that maintain the collective mind and psyche of the tribe that synergizes their sense of oneness in this dimension.

In addition, Custodio (2008) said that “our stories and everyday talk hold meanings which reflect views and understanding of ourselves, environment, other people, what needs to be done and how; of what happened yesterday; what is happening today; and what may



happen tomorrow”. It only means that anything shared orally under the sun can be a story as long as it encompasses values or moral lessons.

The Cordillera is rich with folk stories which are being transferred from generations orally. Thus, the Development Communication Society (DCS) of Benguet State University (BSU) formulated a Story Telling Caravan, a continuation of the just concluded Stories of Alapu (SoA) Project of the same organization and the Department of Development Communication to address the threats on folk stories such as death of elders, and the disinterestedness of the youth to folk stories.

While the SoA-Benguet and Mountain Province Project was able to attain its goal to preserve the gathered stories by putting them into paper, the death of the storytelling tradition is prevalent; thus, the Story Telling Caravan project.

The Story Telling Caravan has four general objectives: 1) to bridge the gap between the elders and the youth through innovative communication strategies; 2) to come up with an efficient storytelling framework; 3) to revitalize the oral tradition of Benguet and Mountain Province; and 4) to serve as a channel to bring back to the communities the stories that has been gathered from them.

Hence, the project hopes to stir the community and make them understand and realize that their stories are brought back to them and for them to see that their stories are used to bring out the values attached to these stories.

Along this process is the importance of documentation; thus, this study. Process Documentation, as summarized by Torres (1996) as cited by Tirol (2002), is a tool for documenting the development and implementation process of a particular

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undertaking; and taking note of the process (people, time, activities that happened to bring about a particular decision or plan). Torres (1996) as cited by Tirol (2002) also list four major purposes of PD: a) to provide data on a chain of events that help explain the occurrence of phenomenon; b) to assess group dynamics and depict pattern of behavior that help explain why people behave the way they do; c) to identify key personalities or characteristics involved in decision-making in a group; and d) to serve as a pool of data for drawing out lessons learned (what worked, what did not, why) and for strategizing.

A full documentation of the process of its conceptualization, implementation and evaluation is therefore necessary. This is to help other members of the organization, researchers, project implementers and stakeholders in understanding the working of the project better. Insights from this documentation may serve as a point of reflection for possible improvement, if there are, or replication for other similar projects that the organization or other groups may have in the future.

Statement of the Problem

1. What is the socio-demographic profile of the respondents?
2. What are the processes involved in the planning of the Story Telling Caravan?
3. How is the Story Telling Caravan implemented to the intended communities?
4. What are the perceived importance of the Story Telling Caravan by the respondents?
5. How is the Story Telling Caravan being evaluated?
6. How is the project being sustained by its members?



7. What values are being communicated in the Story Telling Caravan as perceived by the respondents?
8. What are the challenges encountered in the planning and implementation of the Story Telling Caravan?

Objectives of the Study

Generally, the study documented the processes observed in the planning, monitoring and evaluation of the storytelling caravan.

Specifically, it aimed to:

1. determine the socio-demographic profile of the respondents;
2. enumerate the processes involved in the planning of the Story Telling Caravan;
3. document how the story telling is implemented to the intended communities;
4. Identify the perceived importance of the story telling by the respondents;
5. discuss how the Story Telling Caravan is evaluated by the implementors;
6. determine the values being communicated in the Story Telling Caravan as perceived by the respondents;
7. determine how the project is being sustained by its members; and,
8. determine the problems encountered in the planning and implementation of the Story Telling Caravan.

Importance of the Study

The study may serve as a documentation of the efforts made by the Development Communication Society and the Department of Development Communication. It may



serve as a guide to the organization and may provide insight for the continuation of the Story Telling Caravan project.

It may also serve as a reference to other organizations who will be having similar projects and also to other researchers who will be having the same scope of study. Furthermore, the study will also help other people understand the workings of the project better.

Scope and Limitation of the Study

The respondents of the study were the community folks from the Municipality of Gusaran, Kabayan and Bagong, Sablan where the Caravan visited this year. Thus, the study was conducted on December 2012 – February 2013.

The study is limited to documenting the processes in the conceptualization, implementation and evaluation of the Story Telling Caravan project and will not cover the immediate impact of the project to the community.



REVIEW OF LITERATURE

Stories of Alapu Project

Figure 1 shows the timeline of the stories of Alapu project.

The Stories of Alapu Project is an Information, Education, and Communication (IEC) campaign program of the Development Communication Society. It has the following objectives; a) identify and gather popular stories of Alapu (old folks) in the provinces of the Cordillera (Phase I and Phase II); b) produce three types of IEC materials for children from the identified stories: story books, radio drama, and animated cartoon video; c) conduct an Information Campaign to the different public and private elementary schools in the Cordillera; and d) distribute the developed IEC materials to the Department of Education-CAR, and identified non-government organization that are interested to take part in the campaign

In 2005, this project has made the DCS to be distinguished as Ten Accomplished Youth Organization by the National Youth Commission and the TAYO Awards Foundation, Inc. The stories of Alapu project involve three stages: the co-curricular inception process which included the field gathering of stories, the production process, and the campaign. The Production stage was initiated by the Core Team who has produced story books.

Stories of Alapu Project started as a co- curricular program of the B.S. Development Communication program. According to Betty C. Listino, a DevCom alumna and former adviser of the Development Communication Society, the story gatherings



started with the first batch of BSDC during the Summer Internship in 2002. They were assigned at SuLuMaBaDuKa, a Christian Children’s Fund funded non-government organization (NGO) based in Masla, Tadian and their first assignment is to collect creation stories.

The next batch of story gatherers was the 3rd batch of BSDC on the summer of 2004 who were assigned at Bontoc, Mountain Province and Buguias, Benguet during their summer communication internship. They were also required to gather folk stories from the two provinces; Benguet and Mountain Province and at the same time to compile the gathered stories. Loreta Dueñas, a Community Broadcasting Major who belonged to the 3rd batch submitted her work in a storybook form that gave their internship adviser at that time the idea that the gathered stories may be packaged like what she did.

The 4th batch of BSDC continued the legacy. Though the idea came from the 3rd batch, it was the 4th batch that started the production stage as part of an educational requirement in their major subject. They created coloring books of “The Chinese Man’s

Legacy” and “The Woman with the Knife”. Upon realizing that the requirement could become a project, the Development Communication Society (DCS), the student organization of the BSDC students of Benguet State University, made this as a project entry from 2004-2005. The project was initially called, “Stories of Alapu: An Information, Education, Communication (IEC) Campaign among school children in the

Cordillera” with the two storybooks produced.

Filmore Y. Awas, the DCS president at that time, sourced out PhP 20, 000 from the Supreme Student Government under the presidency of Mark Gay-as purposively for the



printing of copies of the two storybooks for distribution and evaluation. The ADIVAY 2005 was in time for the pilot testing of the storybooks, thus the DCS distributed copies of the storybook to the children who have attended the ADIVAY Festival.

In the same year, the DCS was awarded as one of the Ten Accomplished Youth Organization (TAYO) through the Stories of Alapu project. This started the expansion of the project.

In 2006, a core team which is composed of the DevJourn Majors and some EdCom majors continued the field gathering. By the year 2007, the core team was able to produce the Mountain Province edition in full colored storybook with Dr. Maria Luz D. Fang-asan as the project leader. In 2009, the Benguet Edition of storybooks was completed with Betty C. Listino as the project leader.

In 2011, the 9th batch prepared the animated version of some of the stories published under the Benguet Edition. It was in the same year that a digitalized story was created by the Department of Development Communication with Filmore Y. Awas, Christine Grace B. Sidchogan, and Anna Liza B. Wakat as study leaders.

In 2012, the Story Telling caravan, which is the campaign stage of the Stories of Alapu, was piloted in sitio Lusod and Domolpos, Tinongdan, Itogon, Benguet.



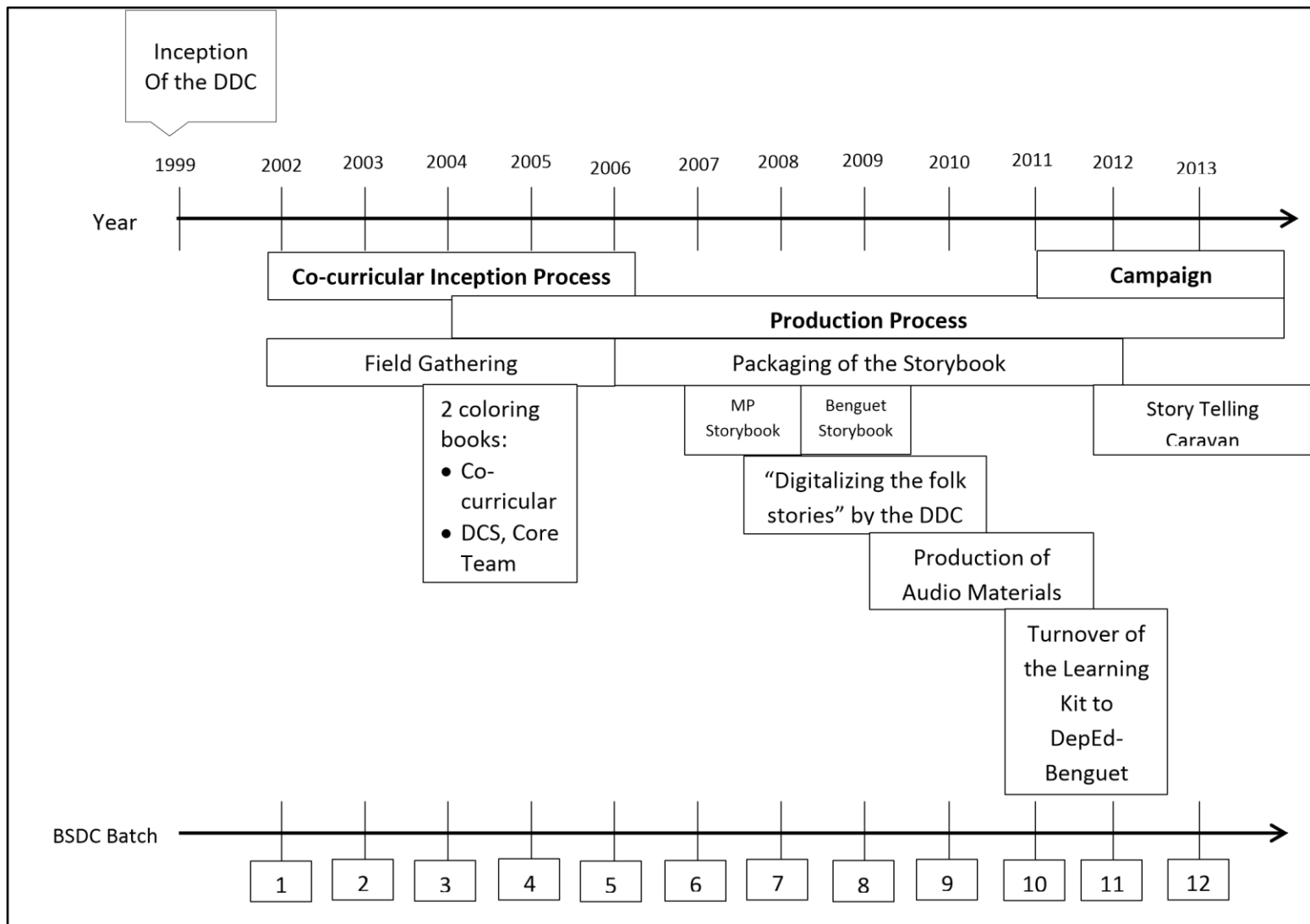


Figure 1. Shows the timeline of the SoA project



Traditional Folk Media

Traditional folk media is defined by Jinadasa (2011) as the way of transferring the knowledge and the wisdom to new generation from the past generation.

It has peculiar characteristics that it can reach the masses where other audio-visual media cannot, e.g. to areas that have no electricity, where equipment cannot be brought inexpensively and where most of the population is illiterate this was elaborated by Chapke and Bhagat (n.d.).

Examples of traditional folk media added by Jinadasa (2011) are chattering, gossips, riddles, proverbs, folk lyrics, songs, singing styles, folk dramas, skits, role plays, storytelling, folk tales, riddles, idioms, folk-music, mask dance, puppet dance, folk dances, ceremonial occasions, rites and rituals.

One type of folk media is folk stories, which play a vital role in knowledge transfer and personality development, as noted by Priwan (2008). Songsin (1999), as cited by Priwan (2008), added that folk stories also has power to influence person's perception, attitude, behavior, and many other factors important to human's life as well as the society. These are stories that are being passed on from parents to children.

Storytelling

Story is defined as a narrative account of an event may it be real or imaginary by the Merriam-Webster Dictionary. And Storytelling as defined by the National Storytelling Network is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination.



The National Storytelling Network also added five characteristics of storytelling which are as follows: 1) it is interactive, 2) it uses words, 3) it uses actions such as vocalization, physical movement and/or gesture, 4) it presents a story and 5) it encourages the active imagination of the listeners.

Story Telling as an Oral Tradition

Culture is linked with development or improvement by training or education which is transmitted orally from generation to generation said Dumanghi (1995). She also added that as people have self-retrospective with regard to their cultural practices, beliefs and rituals, they come to realize what are worth perpetuating. Oral tradition is one of the cultural practices common to Indigenous People Communities because it is the primary medium used to pass on history and culture among communities. This was elaborated by Vansina (1985) on his book Oral Tradition. According to Vansina (1985), these oral traditions may in the form of songs, chants, ballad, and folk stories.

The primary oral tradition or primary orality is not easy to conceive of accurately and meaningfully said Ong (2001) because of its nature of being transmitted orally from generations to generations. This form of communication is very effective on communities who are illiterate or doesn't know how to read and write.

On the other hand, storytelling is one of the vital folk media used in Indigenous Communities. Stories that originated from their own communities are told to the younger generations to impart moral lessons, history, or even traditions and culture of the community.



Indigenous People's Community

An Indigenous People's community is not just a political, economic, and social unit the way a barangay is; an IP community is first and foremost a cultural entity and this entity has its political, social, economic, and informational dynamics, and is, therefore, a living entity in itself. This living entity's general label is what the English language calls „tribe“ emphasized Victor (2007).

It only means that Indigenous people are those people who belong to a tribe and they have their own cultural entity. They have their way of living which is unique from others.

Folk Media's Role in Development

Folk media, according to Pawar and Patil (1994), may be through songs, simulation, skit, story, symbols, shadow play, street play, puppetry, ballad, mini drama or anything that serves the purpose of communication to inform, educate, motivate, organize and mobilize people. It is a medium that can overcome the difficulty of language, speech, words and other barriers of communication like, interest, understanding, interpretation, attitude and perception said Prasad, et al. (2010). With this, folk media should not be disregarded in terms of development issues.

Historically, the folk media have often a role in the communication and promotion of new ideas and the adjustment to a new social or political order, apart from its traditional role of preserving and teaching established values said Kamat (2010). These are just some



of the roles of folk media in development thus making it the most important vehicle of social change added Prasad, *et al.* (2010).

Process Documentation

Process documentation (PD) is not new in research. According to Tirol (2002) PD is a factual recording of events occurring in a project or program or in a company. Malicsi as cited by Tirol (2002) further explains “the philosophy behind PD lies in describing processes and events in order to come up with a systematic view of field experience”. Thus, PD is the unfolding of certain processes, it lets the people feel the things that happened and know why it happened elaborated Tirol (2002).

Also, there are four major purposes of PD listed by Torres (1996) as cited by Tirol (2002) which are the following: a) to provide data on a chain of events that help explain the occurrence of phenomenon; b) to assess group dynamics and depict pattern of behavior that help explain why people behave the way they do; c) to identify key personalities or characteristics involved in decision-making in a group; and d) to serve as a pool of data for drawing out lessons learned (what worked, what did not, why) and for strategizing.

Challenges that Face Cultural Beliefs, Rituals, and Practices

Culture is linked with development or improvement by training or education which is transmitted orally from generation to generation said Dumanghi (1995). She also added that as people have self-retrospective with regard to their cultural practices, beliefs and rituals, they come to realize what are worth perpetuating.

This was also supported in a seminal paper released by ECIP about indigenous peoples’ education that was cited by Listino on her article that was published in the Itogon



Times, it states that IP elders in the country assert that tribal and community life can only continue if their youth are rooted in their culture, IKSPs and the ancestral domain, grow up with a clear sense of identity, are committed to meeting the challenges and issues that face the tribe, can assert their self-determination, and are conscious of being inheritors of a heritage and their elders for the coming generations.

Operational Definition of Terms

BSU. Stands for the Benguet State University.

Community folk. The participants of the STC from the community.

Core team. The facilitators during the Pilot campaign at Itogon.

DCS. It stands for the Development Communication Society.

Kabayan caravan. The STC implementation at Gusaran, Kabayan.

Pilot campaign. The STC implementation at Domolpos and Lusod, Itogon.

Sablan caravan. The STC implementation at Bagong, Sablan.

STC team. The primary movers which includes the actors, script writers, props makers, and performance director of the STC who are from the DCS.

Story Telling Caravan (STC). Name of the primary project of the Development Communication Society (DCS) at Benguet State University.

Target area. Place of implementation.



METHODOLOGY

Locale and Time of the Study

The study was mainly conducted in La Trinidad, Benguet. Benguet is known as one of the provinces in the Cordillera Administrative Region which lies on the southern portion of the old Mountain Provinces. It is bounded on the north by Mountain Province, on the west by Ilocos Sur and La Union, on the east by Ifugao and Nueva Vizcaya and on the south by Pangasinan.

La Trinidad on the other hand, is a 1st class municipality in the province of Benguet. It is the capital municipality of Benguet and is famously known as the “Strawberry Fields of the Philippines”. The municipality is located 3 km north of Baguio City and is 256 km north of Manila. It is bounded on the north by the municipality of Tublay, on the south by Baguio, and on the west by Sablan and Tuba. It has a total land area of about 8273.80 hectares, representing 3.16% of the provincial land area. The terrain is generally mountainous with springs, rivers and creeks. Its floor elevation is at 1300 meters above sea level.

Other areas where the study was conducted include Kabayan and Sablan, Benguet. These two municipalities of Benguet are where the two campaigns were conducted. Kabayan is an Ibaloi community that shares boundaries with the municipality of Buguias on the north, Bokod on the south, Atok on the west and Tinoc, Ifugao and Kayapa, Nueva Vizcaya in the eastern. The second highest mountain in the Philippines, Mt. Pulag is found in this municipality. The lowest elevation is 1,000 meters above sea level while the highest



elevation is at 2,922 meters above sea level. The municipality's terrain is generally steep to very steep slopes with few rolling foothills and mountain plateaus.

According to the 2000 census, it has a population of 12,344 people in 2,063 households. Ibalois, Kalanguyas and Kakanaeys populate the town of Kabayan. Each of these tribes has its own beginning. The Ibalois are majority tribe who trace their origin to a settlement in Kabayan known as Embosi. Hence, Kabayan is known as the seat of the Ibaloi culture. Sablan, which is found to be surrounded by the municipality of Burgos, La Union and municipality of Kapangan, Benguet, on the east by the municipalities of La Trinidad and Tublay, on the south by the city of Baguio and the municipality of Tuba on the west. The name "Sablan" got its name from a tree called "SABDANG" that grew abundantly along and around the Sablan River which was found by early settlers who migrated to the place. The Sabdang tree blooms with its beautiful red bright colored flowers during the summer season. The tree grows up to fifty feet tall with many branches. During the Month of February, it bears fiery red flowers, buds open and the leaves start to fall. When the trees are in full bloom, it appears as though it has no leaves but all flowers which make it even more distinctively beautiful among all trees.

There are no original settlers in this municipality besides the immigrants from Bantay Dose (now called San Pascual in Tuba, Benguet) Kabayan, Bokod, La Trinidad, Atok, and other neighboring towns, mostly Ibalois. Only in the latter part of 1970's that Ilocanos and other lowlanders migrated to Sablan. Sablan is politically subdivided into 8 barangays that can be reached through the national road which connects it to the Province of La Union and Benguet and the City of Baguio making it accessible to all kinds of vehicle. Except for the two barangays of Bagong and Balluay, it is accessible



only by foot. Though, at present the farm-to-market road was already constructed with only one PUJ a day that goes back and forth at Baguio City then goes back at Bagong dropping first at Balluay.



Story Telling Caravan

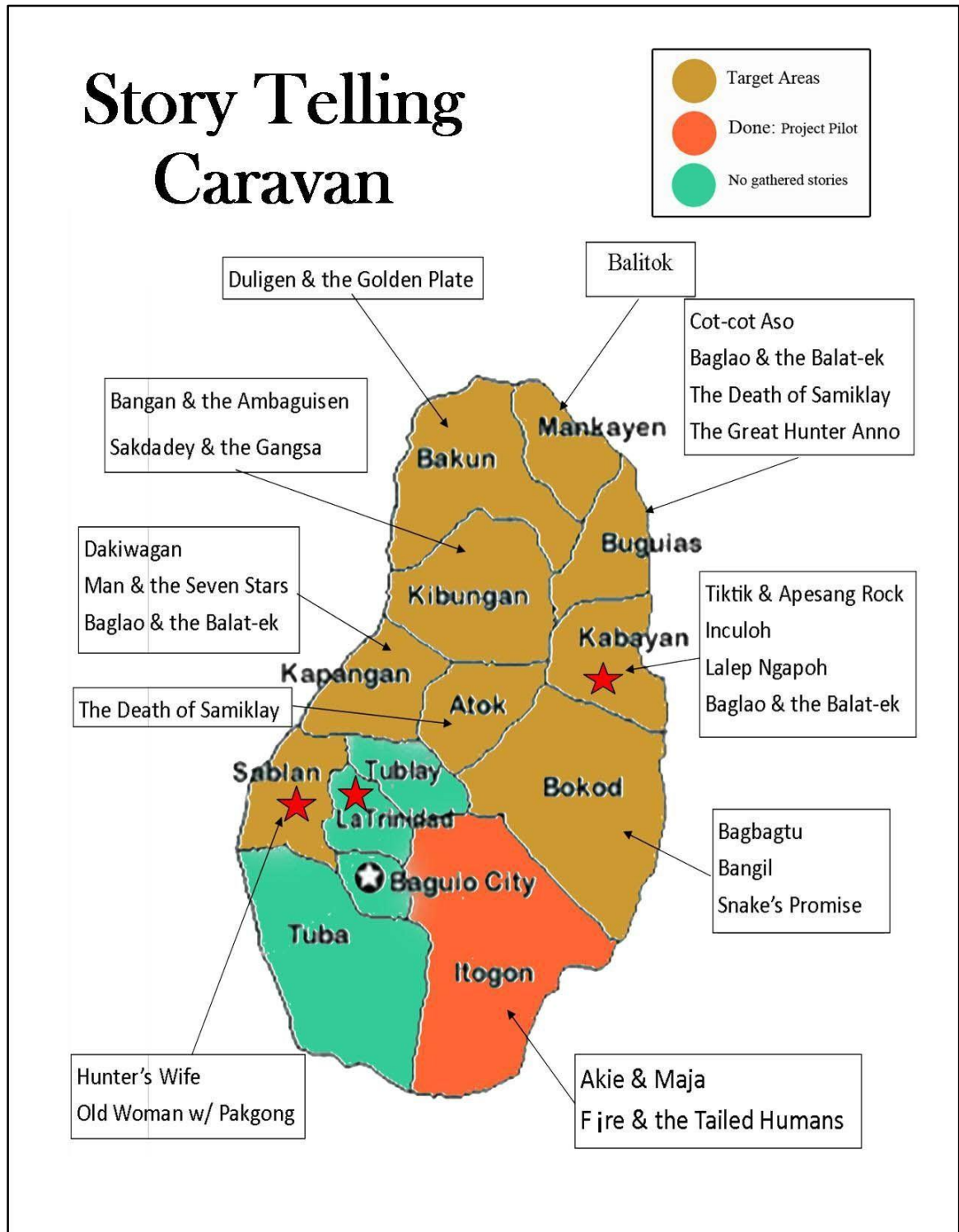


Figure 2. Map of Benguet showing list of stories found in each municipality and at the same time shows the locale of the study



Respondents of the Study

The respondents of the study were divided into three groups. They were the community people of Gusaran, Kabayan and Bagong, Sablan who attended the STC, the STC Team, and the key informants which include the Project partners and the DCS Adviser. There were a total of 50 respondents from the two communities where STC was implemented last February 2013. Twenty of them were youth, seven were adult, and three belonged to the elders. The 30 respondents from the two communities were randomly selected.

On the other hand, there were 20 STC Team members who were subjected into series of Focused Group Discussion (FGD).

Data Collection

Because the project involved the community and the project implementers, the researcher needed to be present in all the activities of the organization. Guide questions were also used as gathering instruments for the community regarding objectives number 1, 3, 4 and 7. Guide questions were also used by the researcher and were asked using the Ilocano and Ibaloi language, depending on their preference.

The STC Team was subjected to FGD to gather data for the remaining objectives. The researcher also directly observed the implementation and other processes. Photo and video taking was done as part of the documentation process. Secondary documents such as the society's Minutes of Meetings, and press releases were used as reference of the researcher regarding other information.



Furthermore, key informants such as the DCS adviser Christine Grace Sidchogan, the department Extension Coordinator Igrelyn Pinos-an, and project partners from the SDS multimedia and the ResearchMate, Inc.

Data Gathered

The data that were gathered include the socio-demographic profile of the respondents, the processes involved in the planning, implementation and evaluation of the story telling caravan, the perceived importance of the story telling by the respondents, how the project is being sustained, and the problems encountered in the planning and implementation of the STC.

Data Analysis

For the socio-demographic profile data, the researcher tabulated and interpreted the data descriptively. Data from the interviews and FGDs were recorded, analyzed and discussed narratively by the researcher.



RESULTS AND DISCUSSION

Socio-Demographic Profile of the Respondents

Table 1 shows the socio-demographic profile of the community people respondents. It can be noted in the figure the dominant number of female (20) as compared to the males with a frequency of 10. This is due to the participation of the female during the implementation as observed by the researcher. During the implementation, it was observed that the female participants including the elders were positioned in front while most of the males were found at the back. Also, during the data gathering for the Sablan Caravan, females were mostly the ones left at home; thus, they were the ones interviewed by the researcher.

Age of the respondents. In terms of age, 20 of the respondents were aged 5-20, five were from age bracket 21-35, and two of them were from 51-65 years old. There were three who belonged to age bracket 66-80.

The high percentage of youth respondents in the study can be observed. The data gathering for most of the respondents were made strategically to avoid some hesitations from the elders whenever they see papers and pen during interview. In these cases, interviews were voice recorded with their consent.

Occupation of the respondents. Twenty of the respondents were still high school and elementary students. One of the teaching staff of the school was also a respondent.

Ten of the respondents were farmers.



Ethnic affiliation of the respondents. All of the 30 respondents trace their identity to the Ibaloi tribe. Though, some of them were just married to residents of the place, they still came from Ibaloi communities nearby.

Language spoken. Language spoken here refers to the languages they are fluent to use in communicating with others. All of the 30 respondents were Ibaloi speakers; however, they can also fluently speak Ilocano. Also, 24 of them can understand and speak a bit of Filipino (Tagalog).

Table 1. Profile of the community folks respondents

SEX	FREQUENCY (n=30)
Male	10
Female	20
AGE	
5 to 20	20
21 to 35	5
36 to 50	1
51 to 65	2
66 to 80	3
OCCUPATION	
Farming	10
Teaching	1
Students	20
ETHNIC AFFILIATION	
Ibaloi	31
DIALECT SPOKEN	
Ibaloi	31
Ilocano	31
Filipino	24

*Dialect Spoken- Multiple response



Table 2 shows the socio-demographic profile of the STC team respondents.

Sex. As shown in the table, there were more females (15) than males (5). This can be due to the higher number of females enrolled in the BSDC program.

Age of the STC team respondents. The STC Team is composed of screened Bachelor of Science in Development Communication students of Benguet State University who were considered as the core team. Eighteen of the respondents were 16 – 20 years old.

Year levels of the STC team respondents. Majority of the STC team were from the 3rd year level since they were the first group who were involved in the project. This was followed by the 2nd years with frequency of six. There were also three 1st year students and a senior student.

Positions of the STC team respondents. The STC team was divided into two: the cast, and the crew. There were more cast which is composed of 14 facilitators, and four musical players. Meanwhile, the crew is composed of five props maker, five script writers, two performance crews, two performance directors and four project coordinators. *Ethnic affiliation of the STC team respondents.* As shown in Table 2, Kankana-ey was dominant in terms of number than the others. There were two Aplai with only one pure Ibaloi and the others were mixed. There were two mixed Ibaloi and Kankana-ey, two mixed Ilocano and Kankana-ey and four Bisaya and Pangasinense but lives and grew here at the Cordillera. School may be the midpoint of individuals with different ethnic origins. But BSU is located in Benguet, thus, most of the students originated from the same area or from nearby places.



Dialect spoken by the STC team respondents. The ethnic affiliation of the respondents is one of the factors that affect the dialect they spoke. All of the respondents understand and speak Ilocano especially the highland Ilocano. Nine of them were fluent or knew a bit of Kankana-ey. There were also four Ibaloi speakers, two Bisaya speakers and Pangasinense speakers. The later respondents were challenged to learn kankana-ey and Ibaloi languages because it is one of the prerequisites in the project.

Table 2. Socio-demographic profile of the STC team respondents

SEX	FREQUENCY
(N=20)	
Male	5
Female	15
AGE	
16 to 20	18
21 to 25	1
26 to 30	1
YEAR LEVEL	
4 th Year	1
3 rd Year	10
2 nd Year	6
1 st Year	3
POSITION IN THE TEAM	
Facilitator	14
Script Writer	5
Props Maker	5
Performance Director	1
Performance crew	10
ETHNIC AFFILIATION	
Aplai	2
Ibaloi	1
Ilocano-Kankana-ey	2
Kankana-ey	9
Kankana-ay-Ibaloi	2
Others	4



Table 2. Continued...

DIALECT SPOKEN	
Bisaya	2
Ibaloi	4
Ilocano	20
Kankana-ey	9
Pangasinense	1

Processes Involved in the Planning of the Story Telling Caravan

Figure 3 shows the processes involved in the planning of the Story Telling Caravan.

Conceptualization. The Story Telling Caravan originated from the recently concluded project of the DCS, the Stories of Alapu (SoA), which is an Information Education Communication (IEC) Campaign of the organization to school children. This was then adopted by the Department of Development Communication as one of its extension projects.

According to Christine Grace Sidchogan, the DCS adviser during the conduct of the study, the STC is an expansion of the SoA Project; thus, the formal turnover of SoA- Benguet Editioncopies to the DepEd - Benguet Division in March 2012. After the turnover, they came up into a realization that giving the SoA copies to the DepEd will just benefit the school children. This left the group with the question, “How about the community?”

Through a triangular conceptualization, DCS alumni in person of Betty C. Listino,

Christine Grace B. Sidchogan, and Filmore Y. Awas, who were the key persons in the development of the STC project came up with an exploratory idea such as the framework of the STC.

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The DCS alumni were able to grasp the idea through series of discussion with Lourie Victor, a technical representative of DepEd-Prime at that time and whose involvement in indigenous education is visible. That was also the time that the BSU Department of Development Communication was working closely with the Department of Education regarding the turnover of the SoA copies to them. It was also through Ms. Victor that the concept and importance of orality was emphasized to the group. With this, series of workshop was conducted with the core team for them fully understand the power of orality and how to use this for effective campaigns.

In February 2012, a turn-over ceremony of the SoA-Benguet Edition was conducted by the Department of Development Communication and DCS alumni in Itogon, Benguet. This activity was part of the extension program of the DDC. Since it was an extension program of the DDC, this was attended by Anna Liza B. Wakat (Department Chairman that time), Filmore Awas (DCS Adviser that time), Betty C. Listino (SoA-Benguet project leader), Christine Grace B. Sidchogan (DDC research coordinator), and Igrelyn Pinos-an (DDC extension coordinator). There were 10 books of the SoA-Benguet Edition given and received by the Municipality through its Mayor. Through this turn-over, the plan to have the storytelling was finalized with the local government unit of Itogon. Necessary arrangements with regard to date, venue, counterpart (assistance), food, and transportation were discussed.

Creation of storytelling team. A core group of storytellers (actors and actresses) was organized before the slated event which was February 23-24, 2012. The DCS alumni and the Itogon LGU became the recent partner of this endeavor.



Because there were only few DCS members who showed interest, some faculty members of the DDC asked their students who were willing to be involved to join the activity. To complete the team, the faculty members of the DDC required some of their 2nd year Edcom majors for the academic year 2011-2012 to be the active members of the team. They were first oriented about the SoA as they were required to be involved in the project.

The 2nd year Edcom majors were divided into four groups: two groups were assigned for the script writing and the other two groups were assigned for the props development of the two stories that were decided to be presented.

Since the 2nd year Edcom majors were taking up their script writing for communication media, they were assigned to prepare the scripts for the play. The script writers drafted the script in English then later on translated in Ibaloi by Rey Daoal, an Ibaloi from Kabayan, Benguet. Insertion of the pnemonics followed next.

The project also was an avenue for the students to apply what they have learned in their course DEVC 141 (Visual Design and Techniques). On the part of the props developers, they based the props that should be done on the scripts made by the two groups of script writers to be able to identify the materials to be used.

Rehearsals were done a week before the pilot campaign according to the core team. Their capability buildings were basically from their inputs from their Devcom courses, as attested by their instructors.

They were also guided and facilitated by Joeference Yangyang, a BSDC student, who had an experience in theatre or stage plays. According to the core team, they cried, crawled,



rolled and went up and down an imaginary high mountain at the CA lawn during their rehearsals.

It can be noted then that the creation of the storytelling team was a result of continuous collaboration of the people involved in the project.

SOA Implementation. The DDC and the DCS went to Domolpos and Lusod, Tinongdan, Itogon, Benguet on February 23-24, 2012 the turnover of books and at the same time to present the prepared play as part of exploring the orality through the use of folk media.

The “Tiktik and the Apesang Rock” and the “Aki and the Maja” were presented during the event. According to the STC respondents, the team was able to complete the continuation of the story of the „maja“ (chant) from Lakay Coditiw. It can be noted that there was a missing part in the chant published in SoA-Benguet Edition since it just mentioned a part of the chant which states “*Kimukuyari- e patay mo!*” (You’re not moving because you’re dead!). But the continuation of the chant was not included in the study because it was considered as sacred by the Iowak Tribe.

It was just later on that the team realized that what they did at Domolpos and Lusod, Tinongdan, Itogon could be another project as mentioned earlier in the discussion. Creation of the STC Team. After the success of the first storytelling activity (pilot campaign) in Itogon, a series of consultation with DDC and with the DCS alumni representatives was conducted. After such consultations, the DCS decided to create a team that would focus on the Storytelling Caravan.

In June 2012, right after the election of new sets of DCS officers, Mr. Joefrence Yangyang, the newly elected president, initiated the opening of members to finally create the STC



team. Application was opened to interested DCS. According to one member of the team, there were many of them who applied; however, they were screened according to their acting skills and dedication. They were trimmed down to 15 that completed the STC Team.

The screening was done by the core team. Their basis for selecting the 15 STC members include the fluency of the applicant in speaking the language needed in the stories (Ibaloi or Kankana-ey), willingness to commit their time, and their interest to sustain the project.

Capability building. During an interview with Igrelyn Pinos-an, the DDC extension coordinator, she said that the DDC provided capability buildings to the students who are also logically DCS members. Capability were integrated in their academic activities or were organized separately for the team. It can be said that the STC is implemented as an application of what the BSDC students learned from their Devcom subjects.

On the other hand, there was a weeklong capability building that was organized for the STC team. Three days was allotted for the workshops on Understanding Folktales and an Introduction of the Storytelling by Betty Listino. This supported the statement of Pinos-an that capability building activities were organized separately for the team.

Based on observation by the researcher, there were only few participants during the first workshop. There was also an inconsistency in the number of participants per day.

One of the factors, according to interview with the respondents, is the conflicting interest of the team members during the workshop since the capability building was conducted during the week of CA Sportsfest.

The last day was an acting workshop with Salaco Pampaniko, a known local theater actor.

The researcher observed that there was more number of the participants during the last day



of the capability building. According to Salaco, a day of acting workshop is not really enough to completely equip the team; thus, he recommended for a continuous acting training for the team.

Storytelling Caravan planning. Planning stage started after the creation of the STC team and capability building.

For the first STC, the team planned to visit Kabayan and Bokod for it to be called a caravan. This plan was based on the prioritization list that the team came up with during a consultation with the DCS alumni representatives and project partners. According to this project partner (whose name is requested to be withheld), the month of October is the best time to visit Kabayan because of the good weather. Also, the interest of the team to climb the Mt. Pulag adds to the decision of the team to implement in Kabayan particularly at Barangay Lusod where the keepers of Mount Pulag reside.

There were noted changes in the STC-Kabayan implementation, however. Since there were overlapping university and college activities and the Ten Accomplished Youth organization competition was on-going (which the DCS was nominated to join with the STC as the project entry), the implementation was moved to later schedule and to nearer location. Barangay Gusaran, the location of the Apesang Rock, was finally chosen. *Choosing the target area.* The choosing of target area, according to Betty Listino, was based on the places where these stories were gathered. Easier access and networking was also considered. In the case of Itogon, aside from having stories from the place, the Municipality, through its Mayor during that time, was very much willing to accommodate and assist the program; thus, the smooth coordination. But their primary reason for



implementing SoA at Itogon is the extinction of the Iowak tribe and at the same time to re-validate the story of the “Aki and the Maja” from Lakay Coditiw, who was an elder of the tribe.

Coordination for the Kabayan Caravan. In Kabayan, coordination was done by meeting the municipal mayor for his approval to implement STC at Kabayan. Though the mayor responded positively on the implementation, he mentioned that the transportation should be the group’s counterpart and the accommodation for the STC team will be provided by the barangay LGU. Coordination with the barangay captain of Gusaran was also conducted.

The team was able to coordinate with Kenneth Kelcho, municipal staff from Kabayan, as referred by a DDC faculty member. A meeting was set with Mr. Kelcho regarding the accommodation while the STC Team was having their continuous rehearsals. Kelcho, based on interview, was able to see and appreciate the portrayals and warmly welcomed the STC team in Kabayan. But because he was not exactly from barangay Gusaran, the DCS adviser decided to send a letter addressed to the barangay captain of Gusaran.

Choosing stories to be portrayed for the Kabayan Caravan. The number one criterion for the selection of stories to be presented is its origin. The stories from the target area should be the ones to be portrayed. Thus, in the case of Itogon, aside from the “Aki and the Maja”, another story was portrayed. According to the researcher’s interview with Christine Grace Sidchogan, they did not stick to the rule that the stories to be presented to the target communities should be from there because the group may also portray other stories from other municipalities as long as the language to be used is same language being



used by the target community. Another alumnus added that what the storytelling aim is to portray important values that may also be contributory to any community so any stories may be presented in any areas so long as done in proper context and language.

In addition, according to the Key informants, the stories portrayed in the target communities also depend on the occasion, the audience, and on what the storyteller wants to instill to the audience. These things were carefully being noted by the core team before the presentation. According to one member of the team, they have to mingle with some members of the community a day before the play including the identified storyteller in the community to determine the values that he/she wants to instill to the viewers. This is also one form of validating the story that they will be portraying to the community.

Because the team was bound with the principle that stories to be portrayed should be based on the origin of the stories, they chose between the stories of “Inculoh”, “Lalep Ngapoh”, “Tiktik and the Apesang Rock” and “Baglao and the Balat-ek” which were stories from Kabayan. They finally chose “Tiktik and the Apesang Rock”, a story from barangay Gusaran, and the story of the “Inculoh”. These stories were also selected based on the available facilitators who were willing to join the Caravan.

Tasking. Tasking was done through a meeting (refer to Appendix H). The STC team assigned each active members task. The script made by the assigned script writer for Ibaloi stories were reviewed and revised by another Ibaloi speaker who is a member of the STC team.



Designation of character was done based on how a member can properly portray such character in the story. Necessary documents (permits, sponsorship forms, and letters to the community) were also assigned to other members of the team.

Script writing for the Kabayan caravan. After the weeklong capability building, there were assigned script writers for the team specifically for Ibaloi and Kankana-ey stories. Improvement of the scripts for the convenience of the facilitators and contextualization purposes was done simultaneously with the rehearsals. Most of the facilitators were not Ibaloi speakers. The script writers needed to adjust and simplify the script and even translated the script to Ilocano at first then to Ibaloi for the facilitators to understand the things that the actors and actresses were delivering.

Props development for the Kabayan caravan. There were assigned people to concentrate on the props development. However, problems were encountered due to unavailability of other members to prepare such according to the respondents, this was due to conflicting class schedules and school activities. The scenario then was whoever was free should work on. Other DCS members who were not members of the STC were also asked to help and assist in preparing the props.

Rehearsals for the Kabayan caravan. The rehearsal started two weeks before the implementation and there were adjustments made on the script and the whole performance including the facilitators acting.

Since it was the first time for the newly organized STC Team to really perform in front of a community, their training was focused on internalizing on their characters and the way they deliver their words.



The core team acted as coach, facilitators and co-directors based on their experience during the pilot campaign. Kier Daring, one of the core team and facilitator, was also forced to join the cast because of his edge and skill in acting which he gained from the pilot campaign. Through him, the actors were able to learn basic acting strategies that they may apply in the portrayals, as one respondent noted.

The performance director also adjusted because she was new to the project and she did not know her roles as director. She also indicated on her journal that she was thankful to Joefrence Yangyang for assisting her and to other members who assisted her during the rehearsals.

Sablan Caravan Planning. The STC-Sablan was conducted side-by-side with the DCS Loving Out Loud (LOL) project where used clothes, footwear, and bags were collected for the intended beneficiaries in Yabyabuan, Bagong, Sablan, Benguet

Coordination for the Sablan Caravan. Coordination was made by Marie Fe Wance, a senior student of the organization who was conducting her study at barangay Bagong in Sablan. She was able to coordinate the project with the barangay captain and the accommodation of the STC Team to the head teacher of the school.

Also, the organization coordinated with the Municipality of Sablan with a sack of rice as the municipality's counterpart for the STC implementation.

Choosing the stories to be portrayed for the Sablan Caravan. "Woman with Pakgong" and the "Hunter's Wife" were the stories gathered from Sablan; thus, the chosen story to be portrayed. But because the target area for the LOL was in another sitio of the



same barangay, they thought of “Tiktik and the Apesang Rock” as an intermission for the LOL program. The usual planning stage stated in the previous discussions was observed.

Script writing for the Sablan caravan. The script was rushed for the facilitators to use during the rehearsals. And this time, the script was written in Ilocano first then was translated to Ibaoi by an Ibaloi member of the team.

Props development for the Sablan Caravan. There were not much props needed in the Sablan Caravan aside from the headdress for the dog, and the „pakgong“, a musical instrument made of bamboo. Thus, the STC team decided to buy additional musical instruments since they do not have much time to prepare for one. These instruments bought were also planned to be used in the future caravans.



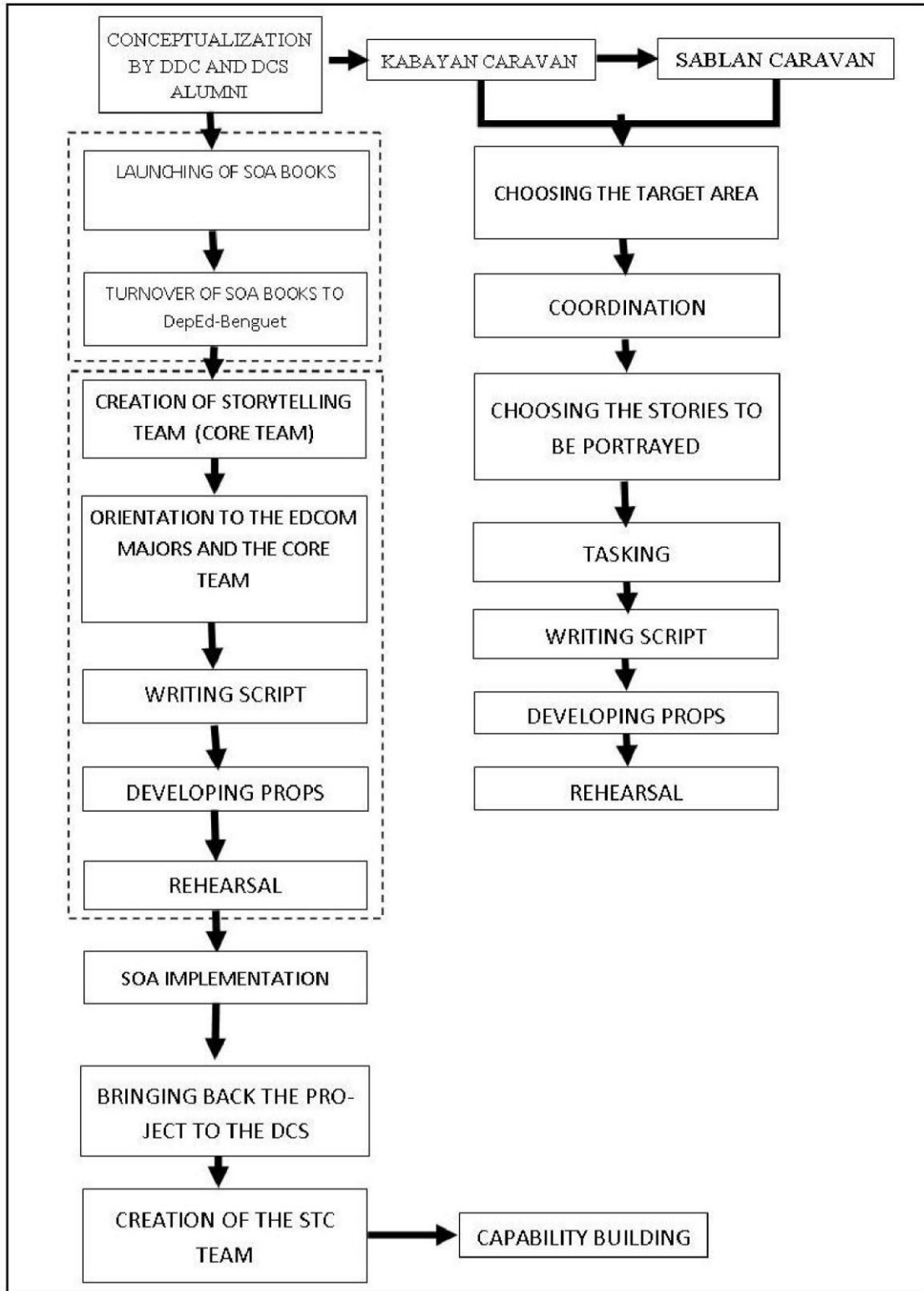


Figure 3. Shows the processes involved in the planning of the STC

Processes Involved in the Implementation of the STC

STC Implementation Framework. Figure 4 shows the framework created by the STC team for the implementation of the project.

The stories from the target community were portrayed by the STC Team. The portrayal is facilitative in nature that while the stories were portrayed, the audiences are being asked questions or asked to repeat important elements of the story, some will be asked to act. Thus, after the portrayal, the stage is given to the community for them to tell more stories.

STC-Kabayan. The Kabayan Caravan was implemented on February 16 – 17, 2013 at Gusaran, Kabayan, Benguet. After the courtesy call, the team first visited the legendary Apesang Rock to be able to internalize deeper what they were going to present to the community of Gusaran. On the other hand, the performance director together with the DCS president and adviser were in-charge of the stage planning and initial discussion with the local partners.

After the visit and initial planning, the acting team had their final rehearsal at the actual venue.

During the performance, the “Tiktik and the Apesang Rock” animated version was first viewed while waiting for the other community members who were invited to watch the play. Invitation was done through personal visit of the team to different nearby houses to advertise the show. Invitation of the local coordinator was also observed.

The program started formally with a prayer a community folk. The community folks welcomed the STC Team with a song led by the elders of the community. An overview of the project and the stories to be presented by the DCS president and DCS adviser,



respectively were done to let the audience understand and have a glimpse of what the event and what the project is all about.

The team first presented the “Tiktik and the Apesang Rock” where the audiences were astonished by the entrance of “Kabang”, the biggest of the three birds. Also, the researcher observed the DCS adviser as she coached the narrator to increase the volume of her voice. There was also adlibs done during the portrayal like in the case where “Kabang” attempted trice since “Seksek” almost forgot to laugh at her. It was just after the third attempt that “Seksek” remembered to laugh aloud.

The portrayal of the first story was followed ahead by the question and answer portion facilitated by an STC team who was an Ibaloi native using the Ibaloi language. Most of the audiences that answered the questions were high school students because most of the younger ones were observed to be shy to answer. One strategy that was observed by the researcher from the facilitator was its ability to adjust on the situation. In times where the audience or the kids for instance were shy, he went near the cluster of audience instead of staying in front. This strategy, according to the team, would also depend on the dynamics of the audience.

Another strategy used by the team to elicit participation from the crowd was through giving prizes. It was observed that the audience became more participatory when they found out about the prizes.

There were noted corrections from the audience based on the question and answer held after the show. One was the term used in the story which is the „Inculoh“ that was corrected by one elder as „inculos“. This was resolved within the discussion since it was based from



the Kalanguya tribe. Another term corrected was the „kejang“ which is supposed to be „kayang“. An STC member, who acted as „Maiketdo,“ also mispronounced the term „afag“ and said „avag“, instead and was corrected by the

listeners.

By the audience correction, it was proven that they really were paying attention to the presentation. This was also the basis of the researcher in determining whether or not the crowd is listening attentively to the presentation.

During the portrayal, the performance director was still coaching the facilitators if where should they go. Thus, the facilitators were able to contextualize their actions but the researcher observed that they missed to emphasize some words that they might be emphasizing because they were not really Ibaloi speakers. There were also some instances where they deliver in monotone and their actions did not correlate with what they said during the play.

After the presentation, the STC facilitator asked the crowd to retell the story to check whether or not they understood the play. Lola Turin, an elder in the community, was able to retell the story of the Inculos. She explained that „inculos“ actually mean „to drain“ and the monsters found at the lake were huge alligators. Another story is how Gusaran got its name, where three versions were created in the community according to her. She also retold the story of the “Tiktik and the Apesang Rock” because according to her, the portrayal was shortened. Thus, it was explained afterwards by Kenneth Kelcho that stories were really like that. “It varies on the perspective of the people because other people may know other version of the story you may know, the point there is the gist of the story is the same”.



It can be observed that there was an active participation of the audience and the interaction between the coordinator, implementors and community members as shown during the question and answer portion where exchange of inputs and ideas were made.

The storytelling by the community was cut first for the turnover of SoA copies to the LGU of Kabayan through Kenneth Kelcho and some youth who were involved in the dubbing of the 2D animation of the “Tiktik and the Apesang Rock”. Also, a token of appreciation was handed to the barangay LGU through the barangay captain and the kagawad present during the activity. That led to another community singing by the community as a form of thanksgiving to the STC Team. The STC Team in return sang

“We’re here because you’re here” as a response to their song.

Impressions from the community were also heard from Kenneth Kelcho and another from other members of the community. This was followed by community eating together with the STC Team while storytelling from the elders present was still going on. These were attentively listened by the members of the STC team together with other children present during the event.

STC-Sablan. The Sablan Caravan was a ride-on of the LOL project of the organization. Thus, after the LOL project at sitio Yabyabuan in Bagong, Sablan, the STC at the central part of the said barangay was conducted.

It was observed that the stage where the caravan will be conducted was set by the community people together with the STC Team. At the same time, the STC Team prepared for the portrayals while some of the community people started preparing the food.



From the observations, it can be inferred that the STC created an avenue where the students and the community folks can work together for one purpose.

The usual flow of the program was observed in Kabayan was also observed in Sablan, Benguet.

The first story portrayed was the “Woman with Pakgong”. On the last part of the portrayal, there were community kids who participated and tried to help the woman get out of the stone that had engulfed her. This accidental participation of the audience was a surprise to the team. This was fully appreciated by the STC team as they considered it as part of the participatory approach that they want to happen in the STC project.

The story was followed by a question and answer portion that was facilitated by another Ibaloi STC member. The kids were actively participating and answering the questions being asked to them. One thing also the researcher observed was the sense of sharing among the children. As they received their prizes, they share it to others who were not able to answer the questions.

The story of the “Hunter’s Wife” was portrayed next. The story answers where the Libtong Lake came from. And when the researcher was talking with the kids in front, they were able to tell the researcher that they also knew three other versions of the story of the Libtong Lake. They heard it from a certain elder from Libtong when they had their boy scout camping in the vicinity of the lake. This indicates their knowledge on their folk stories. This also implies that the children of Sablan are aware of their local stories.



When the play was done, the stage was given to the elders of the community for their inputs and retelling of the story among other stories that they want to share. There were two elders who willingly shared and retold the versions of the stories they knew.

One of them was Lolo Pablo Laruan, known elder in the community. He re-told the story of the “Hunter’s Wife” which was actually the origin of the Libtong Lake found at barangay Poblacion, Sablan. He also elaborated the story of the “Woman with Pakgong” and claimed that the story tells about the etymology of the word „Bagong“ from the Ibaloi words „bakul“ and „pakgong“.

Also, Brgy. Captain Miguel Lauro told the story of “Petvak Petpetol” which was similar to the story of the “Tiktik and the Apesang Rock”. The story started with two men who went to the river to catch fish. One of the men went up to a big rock while the other is below. Suddenly, the man on the rock disappeared and so the man below went up to look for him. But he could not find him so he went home and told it to the villagers. So the villagers decided to butcher and break the big rock but they were not able to do it.

One day a bird came, it was called „Petpetol“ and when it alighted on the big rock the rock was divided and it was later on called “Petvak Petpetol”.

The STC Team encouraged more community people to share stories but they were shy to do so; thus, the portrayal was continued while waiting for the food to be prepared.

The STC Team decided to portray the “Tiktik and the Apesang Rock” in response to the story told by the Brgy. Captain. The portrayal of the “Akie and the Maja” followed while waiting for the food to be set.



A community immersion initiated by the community was observed after the dinner with the team. Continuous storytelling was also observed by the elders in the community attentively listened to by both the STC team and te other community members left in the venue.

It can be observed that strategies of implementation differ from one place to another. The STC team was flexible in adjusting their style and strategy depending on the audience and scenario.



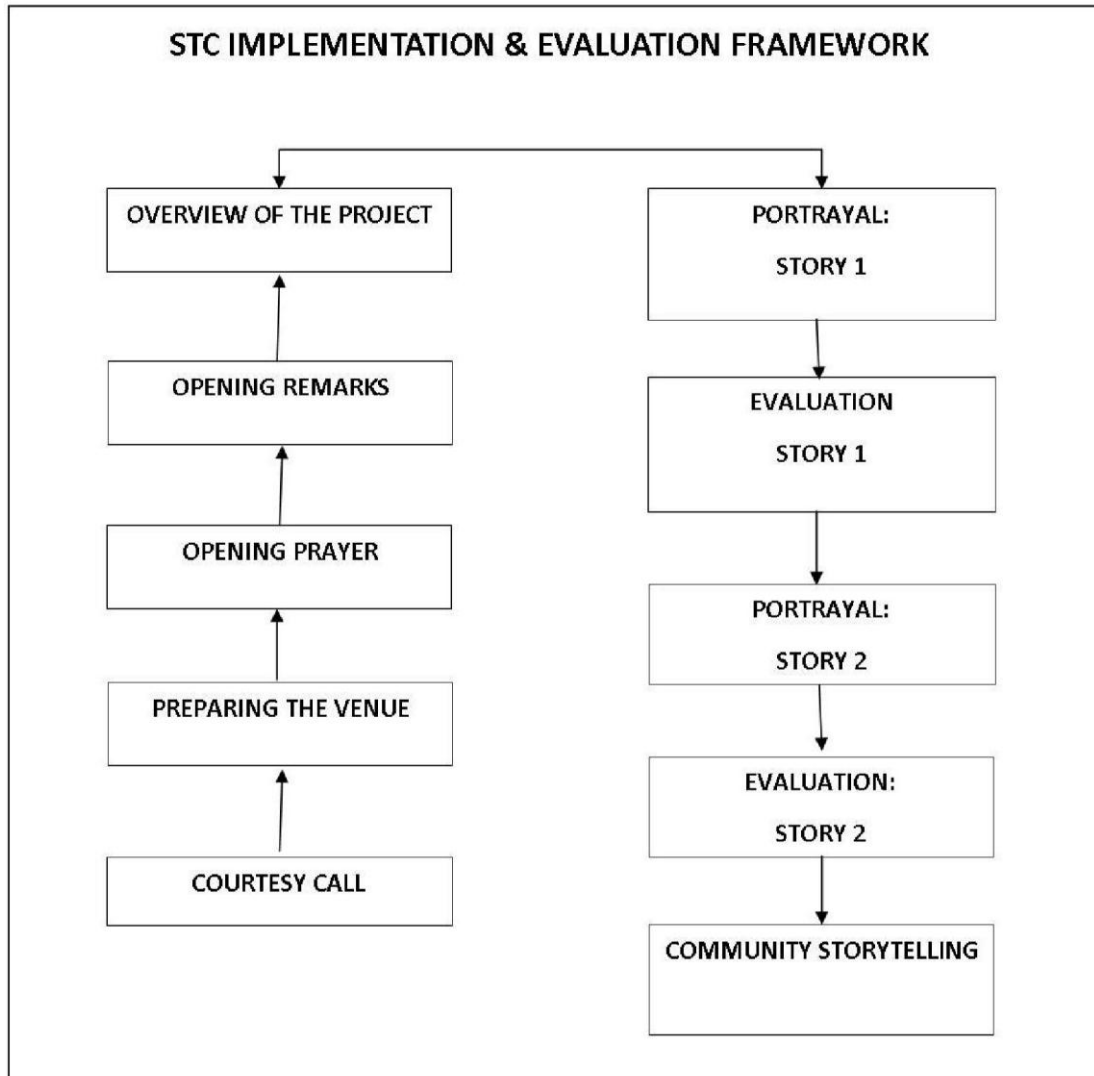


Figure 4. Shows the framework of the STC implementation





Figure 5. A sample photo of the portrayal of the Inculoh during the STC implementation at Gusaran, Kabayan



Figure 6. A sample photo of the portrayal of the Hunter's Wife during the STC implementation at Bagong, Sablan

Perceived Importance of the STC by the Respondents

Facilitating Story Telling As A Medium Of Reviving Oral Tradition: The Case Of The Benguet State University Development Communication Society Story Telling Caravan / TAY-OG, KAREN B. APRIL 2013



All of the respondents perceived that the storytelling caravan was good („mayat“) for the community. Specifically, some of the respondents also shared their perceived importance of this activity in their life and in their community.

As noted by Teacher Ruth Polino, a substitute teacher at the school, she said that she was able to realize that they should know the folk stories in their community so that they would be able to tell it to their children and students, too. With this children would understand more of their community instead of watching fairy tales such as Cinderella and the likes.

Knowing one’s root determines ones identity. This was clearly noted by one of the community folks who said in an interview that “one must have to know the stories of his/her community to know where he/ she is rooted.”

In a seminal paper released by ECIP about indigenous peoples’ education, it clearly outlined that IP elders in the country assert that tribal and community life can only continue if their youth are rooted in their culture, IKSPs and the ancestral domain, grow up with a clear sense of identity, are committed to meeting the challenges and issues that face the tribe, can assert their self-determination, and are conscious of being inheritors of a heritage and their elders for the coming generations. This was further elaborated in an article by Betty Listino published at Itogon Times.

Also, aside from the cultural integrity that one may learn from these folk stories, many of the respondents noted the important values that may be learned from these stories. One respondent said that these values would then become guiding principles to the youth in making their decisions and responding to the challenges faced by the community. This was supported by Kamat (2012) that says that the traditional role of stories are preserving and



teaching established values and making it the most important vehicle of social change added Prasad, *et al.* (2010).

Another respondent said that storytelling can become a good bonding experience between the elders and the youth since they observed a mixed audience during the portrayals. Some respondents also noted respect being gained by the elders through this kind of activity since elders is always sought for stories and for the values that may be learned from these stories that they are sharing. Another adult respondent noted that the simple gathering around a bonfire creates an environment where wisdom and knowledge is passed from the stories that are being told.

The existence of a bonfire, as one of the community folks at Bagong mentioned, was a symbol for the „annak ti ili“ (the children of the community). This was properly noted by the STC team and considered bonfire to be present in all their caravans, as much as possible. Also, the bonfire was in respect for the earth and the sustenance it provides as believed by Michael Kelly (2013). He also added that bonfire mark the link between death and life, sowing of seed and harvesting of crops, lighting and rekindling the flame, couples and families come to the fire for a blessing and they wish each other a bountiful and healthy year.

Mode of Evaluation by the STC Team

The scope of evaluation includes mainly the participation of the audience and their understanding to the portrayed stories.

The evaluation by the STC team was done through question and answers every after portrayal of stories. One of the STC Team was assigned to give questions about

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the portrayed story to the audience and the community will answer. Aside from the questions asked, the audiences especially the youth were asked to retell the highlights of the story. This was to assess if the audiences really listened and understood what have been presented.

Also, according to the team, on the part of the elders and other community people, the success of the project was assessed when there was continuous storytelling after the portrayal of the stories by the STC Team.

Kabayan Caravan evaluation. During the Kabayan Caravan the students were shy but they were still able to answer the questions because they were motivated with the prizes given. The participation of elders was also appreciated by the STC Team because stories were unending. The STC team noted that indeed, the community is rich with culture such as beliefs, practices and including folk stories as highlighted in the stories that they were sharing.

According to the researcher's interview with Mylene Primo, a high school student, she said that they were able to hear stories from the elders of the community when there were occasions in the community where they get to encounter their elders. She also added that they were required by their teachers in other subjects to gather folk stories; thus, they were able to have time to mingle with their lolos and lolas.

Sablan Caravan evaluation. The Sablan Caravan was mostly attended by elementary pupils found within the proximity of the school. It can be noted through observation that the students were so active and had grasped the stories easily.



According to the researcher's interview to some of the community people, they would prefer to say that they know little of the folk stories in their community for the kids to approach the elders in the community. Lakay Pablo or lolo Lolong and other elders in the community were the considered story holders in the community whom they were referring.

It can be noted here that the STC team used oral evaluation and observation instead of written ones.



Figure 7. A sample photo of the mode of mode of evaluation during the STC implementation

Values being Communicated in the STC

The STC uses folk media by staging folk stories to facilitate oral tradition or storytelling to be specific in the community. Hence, there are values learned in folk stories. As Kamat (2012) emphasized, the traditional role of folk media is to preserve and teach values.

Table 3 shows the values being communicated in the project as perceived by the respondents. The respondents were divided into two; the STC team and the community folks.

Values Perceived by the STC Respondents. Values perceived by the STC

respondents were as well divided into two: the personal level and the organizational level. On a personal level, the following values were perceived by the STC respondents from the stories.

The acknowledgment of the creator. The existence of a creator is no doubt believed by individuals but the acknowledgement that he is present and thus be respected was also observed in the stories through the miracles and natural powers used by the characters of the stories. The creator is usually portrayed in the plays as Kabunian.

Being charming. Charm, the ability to convince someone, is one of the assets of the society to allure sponsors for the project. This may involve also communication skills for the lobbying of the project to the prospect sponsors and the skills to communicate with the community folks.

Cooperation and teamwork. Cooperation was defined as the common effort of a group to achieve mutual benefit. This was shown on the props development and during the sourcing out of sponsors and IGA (Income Generating Activities). Whoever was free was obliged



to help the others. This was also strongly observed throughout the process of the storytelling caravan, from the planning to implementation.

Discipline. Some STC members also mentioned that through the caravan, they were able to discipline themselves in form of their time during rehearsals.

Friendship. Friendships were built among the STC team members despite their differences in age and year levels. Thus, it leads to the realization that the gap between the year levels was bridge through their involvement in the project.

Humility. Most of the STC mentioned this as they were always reminded of the story of „Tiktik and the Apesang Rock“. Others also mentioned that they were humbled by how the community folks treated them and how the beneficiaries appreciated their efforts.

Patience. This value was more learned or gained during the rehearsals where time and schedules would always come in conflict. One of the Core team said that she really had to add her patience for her to be able to understand the dynamics of her team mates.

Proper time management. According to one member, the ability to manage his or her time wisely would be an asset for the team if they would consider. With the fact that they were all students and the project should not be their focus they were able to identify this as a value because doing such helped them minimize cramming.

Respect to the other culture. Since most of the team was composed of different culture, the project was able to open the eyes of the non-Cordilleran blood. This was further attested by Rejie Ann Supsupin, who presented the project in the TAYO search despite her being



non-Cordilleran. She added that she come to understand and love the culture of the place through this activity; thus, committing herself for the continuance of the project while she still can.

There were also values perceived from the project which includes the following:

Being responsible. Being responsible is same as being accountable and trustworthy. The STC team who were partly responsible needed the value to sustain the STC. A good example of it was the core team being responsible to the new members. Another indication of being responsible was by doing what was assigned to them to accomplish with no complaints at all, as observed by the researcher.

Value of friendship. The „walang iwanan“ adage became common to the team during the entire process. Aside from being friends with the other members of the STC team the members were able to make friends with other people from the communities during the caravan visits. They were also able to meet friends from other places through the project’s networking and partners.

Value of listening. Understanding what you hear is listening. Thus this is important in the project according to one respondent because she had a hard time being assertive to the group because she does not know how to get angry. Also, some of the STC team members learned to value it because the storytelling caravan really requires listening to show respect to the elders.

Self-esteem. Regina, one of the core team, said during an interview that she was able to boost her self-esteem when had joined the project. She was supported by the other STC



Team because they said that through the project, they were able to act in front of many people with pride and courage.

Value of knowing to act. According to some of the respondents they were not good in acting before they joined the project. This became a challenge for them. But when they already presented the stories they realized that if they would practice well during rehearsals, they will be better performer and can even achieve more.

„*Bayanihan*“. This was observed on both of the community the caravan visited. This was observed when the barangay officials of Gusaran cooked for the community and the community folks of Sablan who meet the team to carry the loads.

Learning to put yourself on the shoes of the community folks. The experience of community immersion showed the team how to live, and hang with the community folks. Some of the STC team had never experienced dwelling with other community folks aside from their own community. But with this project, they said that they were able to experience mingling with other people that gave them the opportunity to better understand their way of living.

‘Tangkilikin ang sariling atin’. „Atin“ pertains to the folk stories they had in the community. “We should know and share it” as one of the respondents said.

One respondent said that this is a value that says one should patronize their own stories in the case of the project. The team also mentioned during the FGD that they should learn more stories from the community aside from the stories they just watched on the television.

Values Perceived by the Community Folks. The community folks were subdivided into three: the children, the adult, and the elder. The three groups perceived same values though.



Humility and kindness. These were the values noted by the community folks in the story of the „Tiktik and the Apesang Rock“ and the „Hunter“s Wife“. One of the children answered “haan nga agtangtangsit” (never be so mean or bad).

Value of not underestimating. Also, one of the adult from the community said that “haan nga tagtagabasiten ti babasit” (don“t underestimate the small ones). This was also observed during the portrayal of the Tiktik and the Apesang Rock as most of the respondents noted.

There were also perceived values from the stories according to the community folk respondents such as the realization of the importance of the stories in communities. Since stories portray values, the stories are important to the community. Thus, aside from values, this could also serve as norms for other children according to one of the adult.

Another lesson was the importance of conserving folk stories. The community is rich with folk stories that the elders were willing to share to the children to continue the passing on of these folk stories.

Another respondent said that stories should be passed on. Folk stories should be learned because of its importance said one of the elders during an interview. Because there will come a time that they (elders) would be gone.



Table 3. The values perceived in the STC as perceived by the respondents

	STC TEAM			COMMUNITY FOLKS		
	Personal Level	Organizational Level	Children	Adult	Elder	
1. Perceived values in the stories	Acknowledgment of the Creator Charming Cooperation/ Teamwork Discipline Friendship Humility Patience Proper time management Respect to other's culture	'bayanihan' Learning to 'put yourself in their shoes' (community folks) 'tangkilikin sariling atin'	'haan agtangtangsit' Humility/ Kindness	nga 'haan tagtagabasiten ti babasit'	nga Humility Humility	Humility



Table 3. Continued

2. Values learned in the project	Being Responsible Friendship Listening Self-esteem Value of knowing to Act	Realization of the importance of the stories of 'il-ili' Realization that the community is rich with folk stories thus should be learned for it to be conserved Stories should be passed on to the youth The community should know folk stories because there are values in it
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Sustainability of the Project According to the STC Team

Generally, the sustainability of the project depends on the actions of the STC Team.

According to Christine Grace Sidchogan, the team should ideally continue seeking sponsorships for the upcoming STC implementations. Thus, there should also be close coordination or networking with the LGU of the target venue in advance to give time for the LGU to prepare for the activity.

The STC was basically sustained by its members, thus, there was already established team that would sustain the project, according to the respondents. Strong support from the DCS and the DDC also made the project strong, some STC members noted.

Another respondent noted that in order to entice more members to join the STC, they shared interesting stories during the implementation through facebook by creating a group where they can share photos and insights. Also, the project briefers that was given to the sponsors including posters that was made for the project helped in the sustainability of the project, as said by many of the STC team, since their partners were sending their support to the team through financial assistance among others.

DDC faculty respondents also noted that since SoA is one of the extension programs of the Department with STC as its allied project, it would be easier to mobilize students for their participation as part of their practicum or field learning exposure.

Problems Encountered in the Planning and Implementation of the STC

In every project, there would always be problems that would arise that should serve as challenges to the efficiency of the project according to one of the respondents.

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Hence, like any other projects, the STC was brought into concept because of the rise of problems.

During the series of FGD's to the STC Team and interviews to the DCS Adviser, several problems during the planning and implementation were identified.

The problems were considered internal and external. The lists of problems were showed in Table 4.

Internal Problems. Internal problems were the problems encountered by the STC team.

Language as a barrier. There were only few of the STC team who were really fluent in speaking Ibaloi and the past implementations were conducted on Ibaloi communities. That was also the scenario of the script writers. Consistency of the script also bothered the team because the script was many times revised for the convenience of the cast considering that they are not Ibaloi speakers. According to the STC Team even when they were at Gusaran already, the script was still being revised.

Despite the fact that most of the team was not able to understand Ibaloi they were not forsaken by the Ibaloi members. The script was revised by the Ibaloi speakers who were part of the team. They even indicated on the script the Ilocano version of the script for the facilitators to understand what they were going to deliver. Also, the diction and some pronunciation were corrected by the members themselves during the rehearsal.

Limited time. There was really not enough time for the preparation since the Kabayan Caravan because of the overlapping activities of the society, according to the team. Also,



some of their time during their rehearsal was wasted from waiting for the others, thus, it resulted to overtime and re-scheduling of practices.

Late coordination. The coordination was also commented even by the barangay officials of Gusaran. The case was the team acquired the mayor's approval on a meeting at La Trinidad, thus, on the part of the barangay LGU they were not aware because according to one of them, the letter just arrived the day before the team arrived. Though the team already had coordinated with one community member, still matters were not properly discussed among the members of the LGU. Thus, it served as a lesson to the team that the coordination should be earlier and should be done face to face, according to them.

Inconsistency of the script. There was also observed inconsistency in the script due to the continuous changing nature of some of the scripts. This did not affect the implementation though, as noted by the team. Also, the facilitators were really good in memorizing the script that made the portrayals smooth, as they added.

There was sudden change on the characters. Due to conflicts of academic requirements others were not able to attend the rehearsals and the caravan, this led to abrupt changes in the characters of the stories. The team decided to replace those who may not join the rehearsals for the sake of the project. The facilitators who were newly assigned were coping easily, however.

Lack of attires, musical instruments and other props. Since the project just started, the team was not totally equipped with props, attires and even musical instruments for the background music. With this, the DCS decided to borrow the money from the TAYO Awards to buy g-string, musical instruments out of bamboo, and headdress for the dog.



Lack of documentation equipment. The team also was not really prepared when it comes to heavy documentation since they do not have enough gadgets or equipment. This made the team partner with the SDS multimedia, a multimedia group with enough documentation equipment.

Not enough knowledge on stage presentation. Most of the new members of the team were first timers on stage that made them at the beginning nervous or uneasy. But the core team and other members were able to assist and guide them well, according to the team.

Undesirable attitudes among the members. Undesirable attitude were normal as long as it can still be tolerated and controlled, this was according to one of the members. The only solution for it is discipline, she noted.

External Problems. External problems were the problems observed among the community. Some of these are the following:

Less participation from the children of Kabayan. Ibaloi were understandably shy but it was not always the case. The children in Kabayan were at first afraid of the facilitators that asked them questions but when they found out that there were prizes given they were participate actively in the discussion. There were also more high school students than the elementary pupils during the implementation at Kabayan.

Less participation from the elders of Sablan. There were only two from the community folks who were able to tell stories. Thus, the STC Team presented other stories to entice more story tellers.



Other problems include late coordination, late arrival of other community folks and late start of the program due to lack of time to prepare venues and among others.

Table 4. Shows the internal and external problems encountered in the STC planning and implementation.

INTERNAL	ADJUSTMENTS/ SOLUTIONS
1. Language Barrier	-Those non-Ibaloi speakers asks the Ibaloi speakers
2. Limited time for the preparations	-overtime
3. Late coordination	-triangulation (Sir Kenneth, Mayor, letter to the barangay)
4. Inconsistency of the script	-the facilitators did their best to memorize the updated scripts
5. There was a sudden change on the characters	-the new facilitator/s cope up through the practices
6. Lack of attires, musical instruments and some props	-the team bought (g-string, musical bamboo instruments, headdress, and others)
7.	
8. Lack of documentation equipment	-SDS multimedia was tapped
9. There is no standard program of the activity	-the emcee based the program on the past implementation with the guidance of the DCS adviser and president
10. Not enough knowledge in stage presentations	-the Core Team assisted the newly members
11. Undesirable attitudes among the members	-discipline
EXTERNAL	Adjustments/ Solutions
1. Less of participation from the children in Kabayan	-they were motivated when they knew about the prizes
2. Less of participation from the elders in Sablan	-only two of the elders told story
3. Others	
Late and not personal coordination	
Late audience (Kabayan)	
Late start of the program	



SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The study was conducted at Gusaran, Kabayan and Bagong, Sablan located at Benguet province. It aimed to document the Story Telling Caravan Project of the Development Communication Society-Benguet State University (DCS-BSU).

The study was conducted to specifically determine the socio-demographic profile of the respondents; enumerate the processes involve in the planning of the Story Telling Caravan; document how the story telling is implemented to the intended communities; identify the perceived importance of the story telling by the respondents; discuss how the Story Telling Caravan is evaluated; determine how the project is being sustained by its members; determine the values being communicated in the Story Telling Caravan as perceived by the respondents; and, determine the problems encountered in the planning and implementation of the Story Telling Caravan.

There were a total of 50 respondents; 30 from the two communities and 20 STC team members. The community folks were selected randomly and interviewed by the researcher. The STC team on the other hand was subjected to a focused group discussion.

The STC project includes 3 stages the planning, implementation and evaluation. The planning stage basically incudes the conceptualization, choosing of the target area, coordinating with the LGU of the target area, choosing of the stories to be portrayed, tasking, writing of scripts to be used in the portrayal of the stories, the development of the props and the rehearsals.



On the other hand, the implementation stage includes the courtesy call upon arrival at the target area, preparing the venue, the formal program (opening prayer, opening remarks, overview of the project), the portrayal of the stories and the evaluation every after story portrayal, and the community storytelling.

The last part of the framework is the evaluation stage where the audiences were asked questions regarding the stories portrayed. Aside from the questions and answers, some of the audiences are ask to retell the stories to assist if they are really paying attention to the portrayal. The evaluation stage also includes the response of the elders if were they enticed to tell stories.

The STC was perceived by the respondents as important because of the values learned within the stories and even in the project.

Conclusions

The following conclusions are drawn based on the findings:

1. Overall, the objectives of the project were basically met from planning to implementation;
2. The socio-demographic profile affects the performance of the team especially their ethnic affiliation and the dialect they spoke;
3. Usual procedure of identifying the target audience and their profile is needed for effective planning and implementation;
4. The STC project has a unique framework that is convenient for the community folks because of its participatory scheme;



5. Strong partnership and linkage is important for the success of any project or program;
6. There are values perceived in the STC not only in the stories being portrayed; and,
7. Problems and issues in projects like the STC may arise from internal and/ or external forms but can be managed through continuous reflection and continuous dialogue between the implementors and beneficiaries.

Recommendations

Based on the findings and conclusions the following are recommended:

1. The STC Team should continue personally coordinating with the municipal mayor, barangay captain and other gatekeepers for smooth planning and implementation;
2. As recommended by the DDC faculty, principles of community immersion should also be imparted to the STC team since they are directly dealing with the community through the project as part of their capability building;
3. Based on the problems noted, the scripts that were already developed even after the capability buildings should be improved and contextualized beforehand to minimize being troubled with its revisions;
4. Background and knowledge on cultural musical instruments should also be observed by the STC Team for a better presentation, as recommended by the team itself;



5. For effective and powerful storytelling, the STC Team may consider having another session on acting and stage presentations for effective delivery and portrayal as recommended by some community respondents and as observed by the researcher; and,
6. The DCS may consider conducting a summer camp to train and equip the STC Team on the upcoming caravans.



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