

REVITALISING INDIGENOUS KNOWLEDGE SYSTEMS AND PRACTICES IN SOUTHERN PHILIPPINES THROUGH RESEARCH AND CREATIVE WORKS

Francis N. Reginio^{*1}, Sajed S. Ingilan², Liza C. Asombrado³, Junil A. Altes⁴, Aurelio S.
Agcaoili⁵ & Rodney C. Jubilado⁶

^{*}First and Corresponding author

^{1,2,3,4}College of Arts and Sciences, University of Southeastern Philippines

⁵Department of Indo-Pacific Languages and Literature, University of Hawai'i at
Manoa, U.S.A

⁶Department of Languages, University of Hawai'i at Hilo, U.S.A

(francis.reginio@usep.edu.ph, ingilan.sajed@usep.edu.ph,

liza.asombrado@usep.edu.ph, junil.altes@usep.edu.ph,

aurelio@hawaii.edu, rodneycj@hawaii.edu)

DOI: <https://doi.org/10.22452/jati.vol30no1.7>

Abstract

Indigenous peoples (IPs) in Southern Philippines face significant challenges in preserving their Indigenous Knowledge Systems and Practices (IKSPs) from misappropriation and exploitation. This study explores the revitalisation and protection of IKSPs through a qualitative-descriptive approach grounded in oral history, ethnographic fieldwork, and narrative inquiry to centre indigenous voices, cultural backgrounds, and storytelling traditions. Ethnographic fieldwork conducted between the 3rd quarter of 2021 and the 1st quarter of 2023 adopted a reflective inquiry style, while open interviews were employed from the 1st quarter to the 3rd quarter of 2024, capturing oral histories, narratives, and memories of the Indigenous Cultural Communities (ICCs). Narrative inquiry was conducted on the narratives and stories of selected IP groups from the 4th quarter of 2023 to the 2nd quarter of 2024. Findings reveal that IKSPs permeate the daily lives of ICCs, encompassing environmental conservation, governance, spirituality, artistic expression, and community well-being. Art emerged as a vital conduit for preserving and transmitting this knowledge system through oral traditions, storytelling, and performance. This is exemplified in the adaptation of the *Legend of Durian* and Macariu Tiu's *Balyan* into a three-act theatrical play, as well as the composition of *Singgit*, illustrating how academic research can powerfully integrate with creative expression and community engagement. Three core themes surfaced: Theme 1 emphasises that IKSPs are dynamic, evolving knowledge systems grounded in place-based learning and cultural normativity. Theme 2, on supplementary materials, utilises Indigenous ecological knowledge for disaster

risk reduction, interpreting animal behaviours and wind patterns that uphold traditional practices in conflict resolution and cultural transmission to assert self-determination. Finally, Theme 3 from the *Pakighinabi* session at the TINGUG International Conference further demonstrates efforts to position IKSPs within global dialogues on Indigenous safe space, preservation and governance. The study advocates for recognising IKSPs as central to cultural heritage and environmental stewardship, ensuring that IPs continue to actively shape policies that reflect their unique traditions and collective aspirations, directly impacting the well-being of their communities and future generations.

Keywords: *cultural revitalisation, grounded normativity, ethnographic research, indigenous storytelling, indigenous safe space*

INTRODUCTION

Throughout history, indigenous peoples (IPs) have built and maintained extensive knowledge systems that embody the collective wisdom and practices developed and preserved by indigenous communities. Dube and Munsaka (2018) describe how these knowledge systems developed over time by integrating different indigenous knowledge frameworks. The statement released by the United Nations (2019) stresses that indigenous knowledge systems and practices (IKSP) are integral to cultural heritage, which extends beyond environmental management and nature conservation to include self-determination and decolonisation efforts. These systems provide essential knowledge for managing natural resources and conserving biodiversity while promoting sustainable living within their cultural communities. The National Park Service (2024) states that indigenous knowledge lacks a singular definition and includes diverse expressions like traditional ecological knowledge, local knowledge, rural knowledge, ethnobiology, ethnobotany, ethnosciences, folk science, and indigenous science.

IKSPs have gained formal recognition in Southeast Asia, particularly in the Philippines. The 1987 Philippine Constitution and the Indigenous Peoples' Rights Act (IPRA) of 1997 legally acknowledge IPs' rights to ancestral domains, self-determination, and cultural integrity. The International conventions, such as the United Nations Convention on Biological Diversity (UNCBD) and the International Labour Organization (International Labour Organization [ILO], 2024) reports, further affirm the relevance of IKSPs in global efforts toward sustainable development, climate resilience, and cultural preservation. Despite these legal protections, IPs in the Philippines continue to face threats to their IKSPs, ranging from biodiversity loss and ecological degradation to the

commodification and misrepresentation of their knowledge systems, as reported by the United Nations Department of Economic and Social Affairs (2021).

While substantial literature exists on IKSPs in environmental and resource management, there is a notable gap in Southeast Asian studies, particularly in the Philippines, when it comes to examining how creative methods such as oral performance, theatre, and music can serve as vehicles for the revitalisation and dissemination of these knowledge systems. Also, prior research has often focused on documenting IKSPs as static records rather than exploring how these practices evolve, are performed, and are transmitted across generations through research, creative, and community-led initiatives.

This study aimed to explore IKSP in Southern Philippines, addressing the urgent need to revitalise and protect their heritage and practices. Recognising the limitations of traditional academic dissemination methods, the project sought to extend its reach beyond conventional publications by engaging a wider audience through international conferences, theatrical performances, and the development of supplementary materials. Specifically, this study utilised ethnographic and oral history documentation and a narrative inquiry approach to document and analyse the diverse IKSPs across various indigenous communities in Southern Philippines. Ultimately, this study highlighted the transformative potential of combining research with creative expressions in revitalising the Indigenous Cultural Communities' (ICCs) IKSPs for sustainable development and cultural preservation.

LITERATURE REVIEW

Across Southeast Asia, IKSPs are vital conduits for preserving knowledge, social values, and collective memory among ICCs/IPs. Far beyond oral traditions, IKSPs include a wide array of knowledge domains such as land management, healing systems, spiritual practices, and customary governance. As defined by UNESCO, cited in Huggins (2016), IKSPs include spoken forms like legends, myths, and rituals but are also expressed through embodied practices and ecological stewardship. Niko's (2025a, 2025b) studies on the Dayak Benawan of West Kalimantan, Indonesia, reveal how IKSPs are embedded in spiritual ecology and relational accountability linking to cosmology, land use, and resource governance. Similar values are found in Sama Dilaut rituals (Hussin & Santamaria, 2008) and other indigenous ways of life where ecological balance, humility, and respect for spiritual intermediaries guide social and environmental conduct. Coulthard (2014) highlights that such systems challenge colonial paradigms and empower ICCs to assert cultural self-determination.

In the Philippines, particularly among IPs of Southern Mindanao, IKSPs remain foundational to cultural continuity and community education. These systems are embodied in traditional leadership, decision-making processes, farming practices, healing rituals, and storytelling. Narratives from IP leaders, culture bearers, and elders reflect how stories encapsulate indigenous governance, ecological ethics, and social values interconnected with nature. Ingilan (2017) discusses a gendered dimension by highlighting how short stories written by Filipino Muslim women articulate similar frameworks of cultural agency and social values, using literary forms to express resistance, perseverance, and moral responsibility. Battiste and Henderson (2000) state that indigenous songs, ceremonies, and symbols further enrich these knowledge systems, advancing unity and cultural resurgence while serving as tools for intra- and inter-generational learning. This stresses how IKSPs function as cultural heritage and living systems of meaning and social connection.

Among the nine selected IPs in the Davao Region, IKSPs are closely intertwined with their environments and cosmological beliefs. These knowledge systems are evident in how communities interpret natural signs, conduct rituals, manage resources, and engage in communal decision-making. As Battiste and Henderson (2000) emphasise, indigenous knowledge is not static but dynamically shaped by the reciprocal relationship between people and nature. This view is responded to by Masni Mat Dong et al. (2022) in their study of the Orang Asli communities in Malaysia, where IKSP underpin sustainable practices and cultural resilience. In the Davao Region, IKSPs are embedded in language, ceremony, customary law, and everyday practices, constituting a holistic worldview that informs identity and survival. Recognising and revitalising these systems is crucial for safeguarding cultural diversity and advancing pedagogies responsive to indigenous contexts and aspirations.

THEORETICAL AND CONCEPTUAL FRAMEWORK

This research is anchored in Glen Coulthard's (2014) concept of Grounded Normativity, which refers to the ethical frameworks and knowledge systems that emerge from IPs' relationships to their ancestral lands. As Coulthard (2014) points out, "place-based practices and associated ways of knowing" are not only central to indigenous identity but are also informed by deep reciprocal relationships with the land (p. 60). These practices are embedded within specific territories and grounded in the lived experiences, cultural traditions, and governance structures of ICCs. Grounded normativity challenges Western-centric knowledge models by asserting that indigenous ways of knowing transmitted through oral traditions,

storytelling, rituals, and performances are dynamic, valid, and rooted in ancestral relationships (Coulthard, 2014, pp. 60-61).

This theoretical lens significantly shaped the study’s design and implementation. Firstly, it prompted an immersive and reciprocal approach to fieldwork. Researchers were not merely observers but became respectful participants in community life, engaging in rituals, performances, and storytelling as a form of cultural reciprocity. In data collection, the framework legitimised prioritising oral traditions and community protocols. Culture bearers and elders were regarded not only as sources of information but as co-narrators, maintaining control over how their knowledge was shared and interpreted. This approach aligns with Battiste and Henderson’s (2000) assertion that indigenous languages and oral histories are key vehicles for transmitting identity, spirituality, and governance.

This theory also guided the interpretative process. Rather than imposing external or Western literary standards, the study embraced indigenous narrative structures and symbolism. Land-based themes, communal meanings, and cultural metaphors were interpreted through indigenous epistemologies. By doing so, the theory ensured that the research respected indigenous worldviews on their terms and contributed meaningfully to cultural sovereignty and knowledge revitalisation.

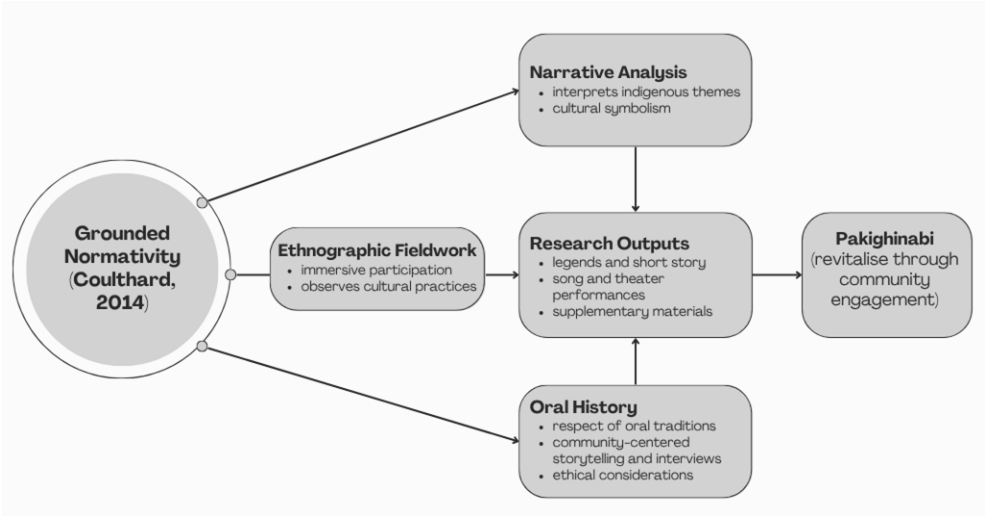


Figure 1: Grounded normativity, adapted from Coulthard (2014), illustrates three interacting components
(Source: The authors.)

This conceptual framework shows how the theory informed the study's methodological flow, research, and creative outcomes. Beginning with ethnographic fieldwork, the research emphasised immersive participation and cultural observation, allowing researchers to experience knowledge as lived practice. This foundation supported the collection of oral histories conducted in a community-centred and ethically guided manner.

In addition, rather than applying external frameworks, the narrative analysis was centred on indigenous interpretative lenses, ensuring cultural authenticity. These processes collectively led to developing research outputs such as short stories, legends, theatre, song performances, and supplementary educational materials.

A key outcome of the framework is the concept of *Pakighinabi*, understood as a revitalisation of IKSP through dialogic and community engagement. This reciprocal exchange ensures that the research is not extractive but contributes meaningfully to indigenous cultural continuity and sovereignty.

METHODOLOGY

This study employed a qualitative-descriptive design utilising oral history methods, ethnographic fieldwork, and a narrative inquiry approach to ensure that indigenous voices, cultural contexts, and traditional storytelling forms are authentically documented, preserved, and adapted into creative expressions according to Bradshaw et al., (2017) as cited in Doyle et al., (2020).

A purposive sampling strategy was employed to identify information-rich participants with direct, experiential knowledge of IKSPs. Conducted by a team of IKSP researchers from a state university in Davao City, Philippines, the study involved ICCs/IPs in the Davao Region: Ata of Paquibato (Davao City), Bagobo-Klata of Sirib, Calinan (Davao City), Bagobo-Tagabawa of Sibulan and Astorga (Santa Cruz, Davao del Sur), Kagan of Banaybanay (Davao Oriental), Manobo of Caburan Small and Caburan Big, Jose Abad Santos, (Davao Occidental), Mansaka of Tagum (Davao del Norte), Matigsalug and Obu-Manuvu of Marilog (Davao City), and Sama of the Island Garden City of Samal (Davao del Norte). In addition to purposive sampling, snowball sampling was employed to reach lesser-known but significant culture-bearers and leaders within traditional community structures. Twenty-one participants were engaged in key informant interviews (KIIs), as approved by the IP leaders, and 70 participants from each of the nine groups participated in focus group discussions (FGDs). These participants included indigenous leaders, elders, *bae/bia* (women leaders), and culture bearers (Creswell & Poth, 2018).

Ethnographic fieldwork was conducted from the third quarter of 2021 to the first quarter of 2023 using a reflective inquiry style to gather extensive data through participant and non-participant observation. This approach documented IPs' history, geographical location, governance, rituals, and clothing. Geertz (2003) emphasised that ethnographic fieldwork is a personal process to understand how people construct meaning. Emerson et al. (2011) further describe it as a method drawn upon the theoretical traditions of symbolic interactionism, designed to describe and understand social worlds.

Also, oral history was a viable technique for collecting stories, narratives, and recollections from culture-bearers with firsthand knowledge of their communities' traditions and experiences (Janesick, 2020). Open interviews were conducted from the first to the third quarter of 2024, allowing participants to express their stories in their own words and terms. To ensure accessibility, 46 translators were engaged, enabling the narratives to be rendered in commonly spoken languages. The documentation process was supported by digital tools such as cameras, video recorders, mobile cell phones, and graphic design software like Photoshop, which enhanced visual and theatrical adaptations of the narratives.

Moreover, the narrative inquiry was employed from the fourth quarter of 2023 to the second quarter of 2024 to analyse and interpret participants' lived experiences and storytelling traditions. This approach aligns with the theoretical assumptions of social constructivism and socio-cultural tradition, where learning is embedded in social interaction (Ntinda, 2019). Stories were shared in Bisaya and the participants' respective languages and served as primary data for the narrative analysis.

As an entry point, the IKSP researchers strictly followed all legal and ethical protocols. Prior to data collection, approval was obtained from the National Commission on Indigenous Peoples Region XI (NCIP XI), along with Free-Prior-Informed-Consent (FPIC) from the Indigenous Political Structure (IPS), IP leaders, and culture bearers during general assemblies. Participation was voluntary, and all participants were informed of their right to withdraw at any time without consequence. The research team maintained reflexivity throughout the process to avoid bias and preserve the authenticity of indigenous perspectives.

In adherence to ethical and scholarly dissemination protocols, the findings of the study were presented across multiple platforms to engage diverse academic, policy, and cultural stakeholders. The initial dissemination occurred via an online platform in 2021 during Stories for a Better Normal: Pandemic and Climate Change Pathways. Subsequently, the data were presented at two international academic venues: The *Southeastern Philippines Journal of Research and Development (SPJRD)* session on Cultural Studies in 2022 and the 1st TINGUG International

Conference in 2024. Regionally, the study was reported to the Regional Research, Development, and Innovation Committee (RRDIC) of the Davao Region and institutionally shared through the affiliated university's annual research and extension evaluation.

Methodologically, narrative thematic analysis was employed to analyse transcripts and documents for key themes related to the study. Following Flick (2022), the analysis included data coding, theme identification, theme refinement, and reporting of findings. Braun and Clarke (2006) and Liebenberg et al. (2020) assert that this method allows researchers to identify patterns across the dataset and interpret them for their deeper, culturally embedded meanings. Themes were inductively generated from the narratives to allow indigenous voices to lead the analytical process rather than imposing external frameworks. To ensure trustworthiness, peer debriefing and member-checking were conducted with selected culture-bearers to validate the authenticity of the emerging themes.

RESULTS AND DISCUSSION

Countries like the Philippines have implemented various strategies to safeguard indigenous knowledge within their legal frameworks, considering each ICC's untold history, culture, and legal context. This section highlights the literary pieces, publication of supplementary materials, and creation of the indigenous safe space through the execution of the 1st Tingug International Conference in Southern Mindanao, Philippines.

Preserving what the Land of Promise has in Southern Mindanao

The Philippines is an archipelagic state with an estimated population of about 114.9 million in 2023, comprising more than 7,100 islands, as reported by the Census of Population and Housing (Philippine Statistics Authority, 2024). It is in the western Pacific Ocean, bounded east by the Philippine Sea. On its south is the Celebes Sea, and on the west is the South China Sea.

The Philippine Statistics Authority (2024) reports that the Indigenous Peoples (IP) population in the Philippines stands at 9.46 million, which accounts for approximately 8.7% of the national total. This population includes 8.21 million Indigenous individuals and 5.87 million Muslims. Geographically, 47% of this population is concentrated in Mindanao, particularly in Region XI (Davao Region), Northern Mindanao, and the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM), which exhibit the highest concentrations (Perez-Brito & Belhaj, 2024). According to the NCIP Annual Report (National Commission on Indigenous Peoples, 2020), the country's traditional knowledge encompasses

every facet of a community's economic and social development, including literature, customary laws, arts, and crafts. Also, the commission highlights the commendable dedication of IPs who have tirelessly worked to protect and pass on their traditional knowledge to younger generations despite the challenges posed by colonisation. Their various preservation strategies for traditional wisdom truly deserve recognition.

In the Davao Region, IKSPs are as diverse as the recognised ethnolinguistic groups. This diversity is reflected in the region's rich resources, including ancestral domains. Acknowledging that ICCs/IPs in the region also have access to essential resources, such as their IKSPs, is crucial. These systems comprise a collection of longstanding traditional cultural beliefs and practices that pertain to areas like language, literature, art, medicine, and biodiversity since it is deeply rooted in the unique ability to use signs and symbols that are intrinsically linked to the concepts they represent (National Commission on Indigenous Peoples, 2019).

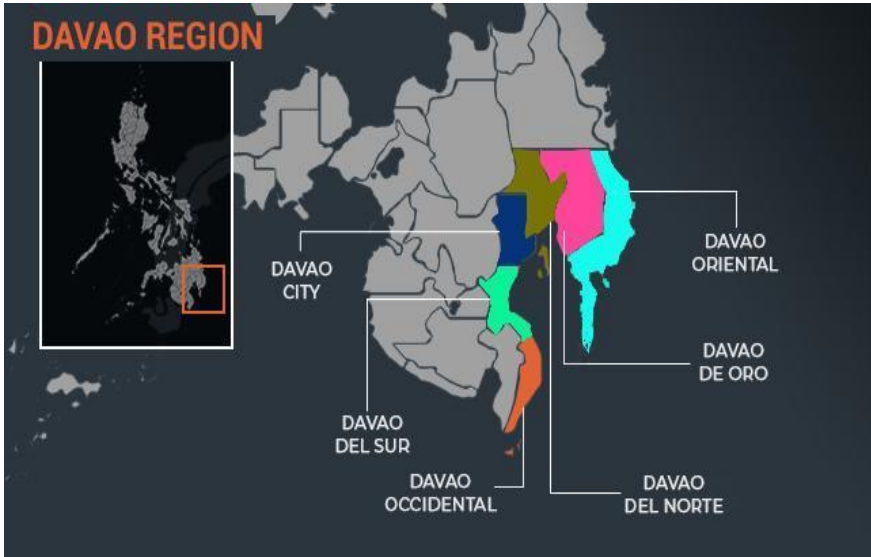


Figure 2: Map of the Provinces in the Davao Region (Image enhanced by F.N. Reginio)

Through conscious and unconscious learning and interactions, every member of an IP begins to internalise and integrate traditional knowledge, or IKSPs, via enculturation. The transmission of IKSP occurs primarily through observation and oral traditions, including natural signs that indicate impending disasters or calamities. They adapt their behaviours based on guidance from others and their observations, gradually developing an awareness of what their cultures deem right and wrong. For them, the origins of IKSPs trace back to their ancestors, who first acquired the ability to use signs and symbols to ascribe

meaning to various things and events, allowing them to understand and appreciate these meanings (Reginio, 2024b). As mentioned in the previous pages, the legislation recognises these rights to regulate, develop, and protect the ICC's cultural expressions through their IKSPs under IPRA.

Theme 1: Revitalising Indigenous Oral Traditions as Literary and Pedagogical Instruments

Oral tradition is one of the crucial parts of keeping the IP culture alive. It encompasses various spoken forms, including riddles, tales, nursery rhymes, legends, myths, epics, songs, poems, dramatic performances, and many more (Huggins, 2016). For the IPs in Southern Mindanao, Philippines, some types of expression are common and used by entire communities or ICCs. In contrast, others are limited to particular social groups, including the *datus* or *baes*, or only the culture bearers or elders.

This study collected stories from the selected IPs in the Davao Region, which are common to most ICCs in the region. These narratives highlight several vital literary pieces, including the legend of durian, the *balyan* short story of Macariu Tiu, and *singgit*, as a response to the challenges the IPs face in contemporary times.

The Legend of Durian and its Adaptation into a Three-Act Musical Play

Based on the storytelling of the culture bearers of the Bagobo-Tagabawa, Bagobo-Klata, and Obu-Manuvu, their ancestors commonly shared the legend of the durian, a narrative regarded as one of the most beautiful stories among the ICCs.

According to the Bagobo-Tagabawa culture bearer, "*ginatuuhan nga ang storya ni durian ug maong prutas naggikan sa Borneo na kung diin kani native sa Malaysia ug Indonesia. Sa uban parte sa Southeast Asia like Thailand ug Pilipinas* (It is believed to have first been grown in Borneo; the durian is native to Malaysia and Indonesia. Also, in the other parts of Southeast Asia, like Thailand and the Philippines)." The culture bearers share the synopsis below through storytelling:

There was once a powerful and renowned datu in Calinan who had enviable riches and influence. However, he was old and ugly. Despite his prominence and wealth, there was one thing he could never obtain, the love of the young and beautiful princess. As the datu loved her greatly, he was determined to make the princess love him. With the counsel of his wise and trusted adviser, the datu set off to seek the help of an old hermit who was believed to be half-mortal and possessed great powers. The old

hermit agreed to help the datu and tasked him to acquire three magical ingredients. After a long and challenging journey, with the help of a sea turtle and an air nymph, the datu succeeded in his quest. Using the three ingredients, the old hermit created a magical mixture. The datu planted the mixture that grew into a tree, which bore a magical fruit that enchanted the princess. However, the datu forgot to invite the old hermit to their celebration of success and happiness. Angered by the datu's ungratefulness, the old hermit cursed the magical fruit, covering it in thorns and giving it a foul smell.

According to the Obu-Manuvu culture bearer, "*waong to Datu durwon to storya od aput ikos pomdom din no kopiyanan dumanan to sabut to moppiyang od tambag, awoy idos ipanawan din of buyot tavang diyot Pon ipanow* (the act of the Datu in the story focuses on his initial desire together with his consultation with the wise advisor, and his journey to seek the old hermit's help)." In connection with their cultural context, the Datu's power and the respect given to elders and spiritual figures are part of their traditions. Also, in the story, which includes the acquisition of the magical ingredients, the culture bearer emphasises "*importante tong mgo monubong gamit dan, moko impos, awoy kopiyanan to ingod ta* (the importance of their indigenous materials, perseverance, and the power of nature)." Finally, the role of the culture bearers who interpreted the journey of the Datu, including the significance of their indigenous governance system, emphasises how these traditions are deeply tied to their worldview.

As Janesick (2020, pp. 464-465) asserts, oral history is a primary method of indigenous knowledge transmission, valuing the subjectivity of culture bearers, such as emotions, experiences, and viewpoints, as sources of strength. This approach affirms Ingilan's (2017) argument that subjective narration enhances cultural understanding and historical depth. Coulthard (2024, p. 5) reinforces this by positioning oral traditions as central to indigenous ways of knowing, essential for advancing social justice through critical awareness of marginalised communities. These oral narratives are vital to preserving the epistemic integrity of ICCs.

The legend of the datu reflects the moral and ecological framework embedded in indigenous storytelling. His journey from arrogance to downfall emphasises the values of humility, gratitude, and the consequences of unchecked ambition. This aligns with Heersmink's (2021) view that such stories sustain cultural identity and transmit ethical values across generations. Niko (2025a) describes this as spiritual ecology, where tales from communities like the Dayak Benawan in West Kalimantan, Indonesia, insert relational accountability between

humans, spirits, and nature. The datu's punishment for disrespecting a spiritual intermediary (the hermit) mirrors common Austronesian myths emphasising balance for collective well-being (Niko, 2025b).

The datu's desire materialises into a cursed durian, symbolising debt and moral failure. This shows a pedagogical element in Sama Dilaut *pagkanduli* rituals, where oral performances critique excess power and spiritual debt (Hussin & Santamaria, 2008). The durian's foul smell and thorns transform it from a cultural delicacy into a moral agent of indigenous justice. Supernatural features such as the hermit, sea turtles, and air nymphs further show the story's ecological and ethical teachings. As Kinch et al. (2022) note, these elements resonate with traditional ecological knowledge, reinforcing themes of interconnectedness and balance for contemporary audiences.

Adapting the legend into a three-act musical play ensures its transmission to indigenous and non-indigenous audiences. Incorporating traditional instruments, music, and choreography, the production is a culturally grounded and collaborative effort among researchers, culture bearers, students, and local artists. Kim et al.'s (2021) idea of co-creation and community engagement in cultural preservation highlighted this creative process.

The culture bearers caution that oral tradition faces the risk of extinction as many elders pass without transmitting their knowledge. Revitalising such narratives through artistic adaptation addresses this urgency while inspiring intergenerational engagement. Integrating the story into the Indigenous Peoples Education (IPed) Program supports the indigenisation of the curriculum. It reinforces grounded normativity (Coulthard, 2014), ensuring the indigenous worldview remains integrated into regional educational and cultural frameworks.

Performing Indigenous Wisdom: A Stage Adaptation of Macariu Tiu's 'Balyan'

In 1997, the Carlos Palanca Memorial Awards for Literature expanded its categories to include regional literature, recognising the increasing demand for integrating local literary traditions into the broader element of National Literature in the Philippines. Concurrently, universities such as UP Diliman, Ateneo, and De La Salle launched the Panitikan Series, designed to promote the publication and recognition of works in the country's local languages. During this period, selected pieces were translated into Filipino and English, enabling a broader audience to appreciate them, even those from countries with diverse linguistic backgrounds.

A respected figure emerging from this literary resurgence is Macariu D. Tiu, a scholar-writer from Mindanao, who won the 2005 Palanca First Prize for his short story written in Cebuano. He is known for blending fiction and ethnographic

research, a literary style that positions him as a writer and a cultural worker invested in preserving and narrating the IPs' way of life.

In one of his celebrated short stories, Tiu recounts the healing practices of a *balyan* (traditional healer) through the character of Datu Pikong, whose everyday rituals and language reflect Cebuano cosmology. As Araneta and Ingilan (2022) observe, Tiu's decision to write in Cebuano – despite the multilingual realities in Mindanao – signifies an effort to speak directly to and with the ICCs, particularly the Bagobo-Tagabawa and Matigsalug, whose ancestral narratives are often marginalised in the national discourse. For Araneta and Ingilan (2022), the linguistic choices and cultural details are not incidental but central to Tiu's decolonial literary strategy. Using localised expressions such as *haplas-haplas* (application of oil or herbal medicine) and non-commodified healing encounters reveals tradition and a system of care grounded in indigenous ethics.

Translation

Nag-uban ang managkompare pagsulod sa kapilya. Nakita ni Lando si Datu Pikong nga naglingkod sa usa ka taas nga bangko. Tambokon ni, nagsul-ob og pinutol nga maong ug lagoon nga polo siyert. Naa niy gitambalan nga tigulang nga lalaki. Iyang gihaplas-haplasan ang bukton niini, pagkahuman, gitutho-tuthoan ang ulo.

“O, sige, maayo ka na,” sulti ni Datu Pikong.

Nagpasalamat ang tigulang, mitindog ug mitunol og bayente pesos kang Datu Pikong. Mibalibad si Datu Pikong, apan gibutang sa tigulang ang kuwarta sa lamesa ug dayong lakaw.

The fictive kin went together inside the chapel. Lando saw Datu Pikong sitting in a long chair. He is fat, wearing short jeans and an old polo shirt. He is healing an old guy. He applied an oil/herbal medicine on the old man's arm, and after he recited a ritual, he spat on his head.

“Oh, okay, you will be healed,” said Datu Pikong.

The old man stood and thanked Datu Pikong by handing him twenty pesos. Datu Pikong refused, but the old man put the money on the table and walked away.

The potent narrative scene of handling money and being refused by the Datu reflects an indigenous form of reciprocity, resisting capitalist exchange models. As Coulthard (2014) argues in his concept of grounded normativity, such land-based and culture-based practices replicate relational accountability. These ethics tie well-being to collective life rather than individual gain. As the passage describes, refusing payment illustrates a communal responsibility where healing is a social function, not a capitalist exchange. The role of *balyan* is not transactional but spiritual, relational, and reflective of communal authority.

Moreover, the *kapilya* (chapel) setting subtly evokes the historical layering of belief systems. The comparison of indigenous ritual within a colonial religious structure explains the syncretic ways IPs have navigated spiritual life. Rather than signifying religious contradiction, the location exemplifies indigenous resilience

and adaptation as what grounded normativity would view as a strategic inhabiting of space without relinquishing ancestral sovereignty.

Another segment that reflects indigenous ways of knowing the spiritual ecology and decolonial resistance, the statements discussing Apo Sandawa's revelation as Mount Apo's guardian spirit, remain significant in embracing their identity, healing practices, and governance.

Translation

Sumala sa mga leyendang iyang nabati, si Apo Sandawa ang diwata nga nagpuyo sa Mount Apo. Siya ang tag-iyang sa maong bukid, busa gipangalan sa iya. Giobserbahan ni Lando ang ubang mga tawo nga nagpamati sa ilang panag-storyahanay ni Datu Pikong. Seryoso silang namati. Sa ilang dagway makita ang kasibot nga madugangan pa ang ilang kasayoran mahitungod kang Apo Sandawa. Ug wala sila pakyasa ni Datu Pikong.

"Si Apo Sandawa ang usa sa labing gamhanang diwata sa kalibotan. Siya ang tinuod nga mananambal, dili ako. Iya lang kong instrumento. Mosunod lang ko sa iyang mando."

According to the legends he has heard, Apo Sandawa is the fairy living in Mount Apo. She owns the mountain; that is why it was named after her. Lando observed other people listening to his conversation with Datu Pikong. They are seriously listening. You can see in their faces that they have gained more knowledge about Apo Sandawa. And Datu Pikong did not fail them.

Apo Sandawa is one of the most powerful fairies in the world. He is the real healer, not me. I am just her instrument. And I am only following her command.

This accentuates the spiritual ecology embedded in indigenous governance. For Coulthard (2014), authority should stem from spiritual and communal legitimacy, not colonial state structures. The *balyan*, in this context, becomes a medium for ancestral voices or a custodian rather than a sovereign figure. The communal reception of this discourse in the story further shows the pedagogical role of storytelling as a cultural memory practice of the IP groups. So, by the three-act stage adaptation of this short story, IPs reaffirm their history and cultural identity outside colonial narratives, learning more about *Apo Sandawa* and demonstrating a living decolonial process.

Translation

Iya na untang hasmagan ang balyan dihang nanghuy-ab ni. Miaksiyon nig katulog, ug gipatong niini ang iyang ulo sa iyang kamot. Ningmata dayon ang balyan, ug nanampiling. Miatubang ni kang Lando ug nanlimbawot ang mga balhibo ni Lando kay dili nawong sa balyan ang iyang nakita! Ang iyang nakita usa ka malumong nawong sa tigulang. Apan kalit lang sab ning nahanaw sa nawong sa balyan.

Nanlimbawot og samot ang balhibo ni Lando kay dili tingog sa balyan ang iyang nabati! Nahatiurok si Lando sa iyang gilingkoran.

He was about to attack the healer when he yawned. He was close to sleeping and put his head in his hands. The healer suddenly woke up and rested his face on his hand. He faced Lando and got goosebumps when it was not the face of the healer he saw! It was the gentle face of an old woman. However, it suddenly fades away on the face of the healer.

Pag-alsa sa balyan sa iyang mga abaga ug kamot, kalit lang mihaguros ang hangin ug mikayab ang sinina sa balyan. Mikapa-kapa ang balyan sa tumang kahanoy. Daw banog kining naglupad-lupad sa kahanginan. Usahay mosarap ni, ug usahay modailos. Usahay sab mangisog ang banog, ug mohana-hana ang ulo, mangaliskag ang balhibo sa tangkugo. Motugpa kunohay ang banog ug magkulukinto ang balyan, dayong bukhad sa iyang mga kamot ug mosutoy og lupad. Daw gisuyop si Lando nga nagtan-aw sa binanog sa balyan. Migawas siya sa balay ug miadto sa taliwala sa tugkaran. Pagsugod ni Lando og kapay, mihaguros ang hangin, ug sa iyang paminaw, daw banog siyang naglupad-lupad sa kahanginan.

The goose bumps that Lando feels worsen because it is not the healer's voice he heard. Lando freezes in his seat.

The air blew in his shirt when the healer lifted his shoulders and hands. The healer is flailing with the smooth flow of the air. Like he is a bird flying above, sometimes it flies up, sometimes it glides down. Sometimes the bird shows that it is strong, moving its head towards and raising its neck feathers. The bird will pretend to land, and the healer will tiptoe, open his hands, and fly quickly. Lando is swallowed by watching the healer act like a bird. He left the house and went to the middle of the yard. When Lando started to flail, the wind blew, and he felt like a bird flying.

This scene reveals a *binanog* (ritual eagle dance), a sacred act across various IP groups in Mindanao. According to Battiste and Henderson (2000, p. 42), indigenous knowledge is not solely cognitive but experiential and relational, integrated in spiritual and cultural practices. Here, knowledge is not transmitted through formal instruction but felt, internalised, and enacted. The sudden transformation of Datu Pikong and Lando's affective response reflects what Coulthard (2014, p. 175) calls a decolonial resurgence, where rituals become not performances but acts of cultural renewal. As a totemic figure, the *banog* (eagle) symbolised guidance, freedom, and ancestral connection.

In reflecting on these layers, the literary contribution of Macariu D. Tiu becomes crucial. As supported by Araneta and Ingilan (2022), their interpretation reveals how literature in regional languages offers more than cultural representation when anchored in decolonial theory. It becomes a form of epistemic resistance, sustaining indigenous worldviews in a national landscape, often favouring homogenisation.

By adapting Tiu's story into a three-act stage play, researchers and artists interpret a text and engage in cultural preservation, political education, and ethical storytelling. In bringing to life the *balyan*, *Apo Sandawa*, and the wind-dancing *binanog*, the adaptation ensures that the IKSPs, moral frameworks, and spiritual narratives remain alive in memory, performance, and political relevance.

Indigenous Resilience through the Song Composition 'Singgit'

Social values are shaped through the relationships to which an IP belongs as a fundamental unit of society. These values are primarily learned through communication, a transactional process of sharing meaning with others (Battiste & Henderson, 2000). The song serves as a musical representation of the IPs' resilience, unity, and aspirations during the data-gathering process. Liza C.

Asombrado drew inspiration in writing the song lyrics, which reflect the cultural essence of the selected IP groups in the Davao Region who participated as respondents in the study titled “Indigenous Knowledge Systems and Practices on Disaster Risk Reduction and Management of Selected IP Groups in the Davao Region.”

Through the ICCs’ stories of struggles, hopes, and recommendations, the song’s creative process reflects these communities’ lived experiences. This is a medium of cultural preservation and a means to revitalise their resilience within their immediate ICCs. Incorporating indigenous voices, traditional instruments, and cultural narratives into the composition includes a deeper appreciation of the IP’s collective identity while advocating for their continued empowerment and recognition. The following lyrics and emphasis are written below:

	Translation
I. Ania ta karun Nagkahiusa’g nagkatigum Unta inyong pagadunggon Ang tingug sa paglaum	I. Here we are now United and gathered I wish that you would hear The voice of our hope
II. Nagkadaiyang mga tingug Atuang ipalanog Duyog sa agong ug kulintang Magsadya kitang tanan	II. Distinct voices Let us amplify Together with Agong and Kulintang Let us all rejoice

As Coulthard (2014) discussed, the first two verses embody the key principle of grounded normativity, which centres on unity, collective voice, and cultural resurgence as core elements of indigenous ways of knowing. This oral tradition is important in transmitting knowledge on how ICCs in the region respond to contemporary issues. The first verse emphasises collective presence, aligning with relational accountability and resurgence (Coulthard, 2014, p. 154). The lyric *tingug sa paglaum* (voice of hope) represents resilience and a vision for a decolonised future. As Battiste and Henderson (2000) affirm, IKSPs are inherently hopeful, aiming to sustain communities and their environments.

The celebration of *nagkadaiyang tingug* (diverse voices) illustrates grounded normativity’s embrace of indigenous diversity rooted in ancestral land and culture (Coulthard, 2014, p. 13). Including traditional instruments such as the *agong* and *kulintang* in lyrics and music reinforces that cultural expression is a critical mode of knowledge transmission. As Battiste and Henderson (2000, p. 78) note, artistic practices are essential in preserving and conveying indigenous cultural heritage. The lyric *magsadya kitang tanan* (communal celebration) underlines the importance

of community gatherings in nurturing social cohesion and cultural continuity (Battiste & Henderson, 2000, p. 96).

Translation	
III.	III.
Hungihong sa gugma	Whisper of love
Atung itayaw	Let us show off
Huyuhoy sa kudyapi	Rhythm of Kudyapi
Miglugob ug kalinaw,	Spreading peace
Sa atung kinabuhi	In our lives
IV.	IV.
Kita magmalaumon	We remain hopeful
Sa pakigbisog, dili magpadaug	In fighting, do not be threatened
Pangandoy na magmalampuson	Hope that it will be successful
Pakighiusa kita magapadayon	Through unity, we shall continue
Sama sa 'tung nadunggan sa agong	Like the sound of the gong we have heard

Coulthard (2014) connects the phrase *hungihong* (whisper) *sa gugma*, *atung itaway* (show off) to grounded normativity, an ethical framework based on indigenous relationships, care, and respect. Including different indigenous languages like the *miglugob* (spreading) from the Sama, *pag-lawng* (saying) from the Kagan, and *itayaw* from the Sarangani Manobo stresses how safeguarding language is essential for preserving cultural identity. Also, the line *huyuhoy sa kudyapi* (breeze of the *kudyapi*) evokes the sound of a key indigenous instrument central to oral traditions. Battiste and Henderson (2000) stress that IKSPs are passed down through oral histories, songs, and performances, making the *kudyapi* a living symbol of cultural continuity.

Coulthard (2014, p. 151) argues that indigenous resurgence is not just about political activism but also how ICCs collaborate with researchers and scholars to revitalise cultural practices in sustaining harmony within their communities. This perspective clearly aligns with the sentiment expressed in the lyric *nagsabwag ug kalinaw* (spreading peace).

The fourth verse emphasises indigenous self-determination through *kita magmalaumon* (we remain hopeful), reflecting resilience amid struggle (Coulthard, 2014, p. 65). Correspondingly, the line *pakighiusa kita magapadayon* (through unity, we shall continue) embodies community solidarity and relational accountability (Coulthard, 2014, p. 40). The mention of the *agong* (gong), as in *sama sa tung nadunggan sa agong* (like the sound of the gong we have heard), effectively embodies IKSPs as collective processes that ensure intergenerational continuity (Battiste & Henderson, 2000, p. 98).

Translation

Bridge:

Managlahi man ang atung tribu,
Usa ra gihapon ang atung tingug
Ug nagkahiusa
Sa paglawong ug...

Chorus:

Isinggit ang kalipay,
Isinggit ang gibati
Padayon sa kadasig
Sa atong kinabuhì

Bridge:

Though our tribes are different
We still have one voice
And we are united
In voicing our cultural roots

Chorus:

Shout out our happiness
Shout out our emotions
Continue with enthusiasm
In our lives

The line *managlahi man ang atung tribu* (though our tribes are different) acknowledges diverse groups within ICCs, yet affirms that *usa ra gihapon ang atung tingug* (we still have one voice). The phrase *nagkahiusa sa paglawong* supports the dynamic nature of IKSPs, which evolve through communal learning (Battiste & Henderson, 2000, p. 90). Coulthard (2014, p. 66) emphasises that indigenous resurgence depends on solidarity across ICC distinctions to resist colonial fragmentation.

The repeated call *isinggit* (shout out) in the chorus asserts indigenous presence and agency, reclaiming space and voice against historical erasure (Coulthard, 2014, p.154). Also, the phrase *isinggit ang gibati* (shout out our emotions) signifies an openness to express indigenous struggles and aspirations, consistent with grounded normativity, where emotions and lived experience inform knowledge systems. Finally, Battiste and Henderson (2000, p. 102) affirm the dynamic resilience of ICCs, adapting to modern realities while preserving their core values as stated in the line *padayon sa kadasig* (continue with enthusiasm).

Through the lived experience and oral narratives, the lyrics and song were written and composed into a powerful expression of hope and self-determination. Also, by integrating traditional instruments, indigenous languages, and themes of solidarity, the composition affirms identity and resists cultural erasure. Each verse strengthens diverse voices while reinforcing shared values, turning singing into a meaningful assertion of presence, agency, and intergenerational knowledge. *Singgit* is then considered a dynamic strategy for revitalisation and resilience rooted in indigenous ways of knowing.

Theme 2: Publication of Supplementary Materials on IKSP

Research on IKSP can significantly assist organisations and government agencies in enhancing their data and understanding of ICCs, particularly in disaster preparedness and management. IKSP represents a valuable national resource, offering a synergistic approach that combines indigenous practices with scientific

methodologies to improve disaster prevention, preparedness, response, and mitigation strategies. This section presents the documented IKSPs related to disaster risk reduction and management among selected IP groups in the region, emphasising their historical accounts, rituals, and other practices as integral aspects of *Kapandayan* (wisdom). It also highlights the cultural translation and dissemination of the durian legend, which has been translated into 46 languages, as an example of how indigenous narratives are preserved and shared for broader educational and cultural relevance.

IKSP on Disaster Risk Reduction and Management of Selected IP Groups in the Davao Region

Since time immemorial, ICCs/IPs have learned from their natural deep relationship with nature, gaining insights into kinship, spirituality, and ecological stewardship. The communities they inhabit are not merely geographic spaces but are living ecosystems that form an essential part of their identity, practices, and ways of living. Among the eight selected ICCs/IPs in the Davao Region, IKSP on disaster risk reduction and management reflects symbiosis between cosmology and ecological experience. As documented in studies such as Niko (2025b) on the Dayak Benawan in West Kalimantan, Indonesia, and Masni Mat Dong et al. (2022) on the Orang Asli of Malaysia, indigenous cosmologies often involve interpreting signs from nature as integral to environmental awareness and spiritual communication. Similarly, in the Davao Region, IP groups such as the Ata, Bagobo-Tagabawa, Kagan, Manobo, and Sama continue to rely on these signs, mediated by figures like the Datu, Baylan, or Tumanuron, to prepare for natural hazards. These practices, often rooted in cloud formations, animal behaviour, observations of the rivers, animals, and plants, or even dreams, underscore the resilience and adaptive wisdom embedded in their IKSPs. Despite limited access to modern technology, these communities maintain effective traditional communication systems and ecological foresight, demonstrating that IKSP remains vital in navigating the challenges brought by climate change and disasters.

In the article of Reginio (2024b), it is noted that ICCs/IPs continue to uphold beliefs about the transmission of IKSP even in the face of calamities and disasters. They remain attuned to their surroundings, particularly to the signs nature presents. Consider the diverse disaster experiences of the selected IP groups in the region when asked what signs they could share during calamities. Risonar (2024, p. 18), the culture bearer of Ata in the Paquibato District, explained that the Baylan can observe the following:

“Sa sayo sa kabuntagon imong makita ang pula ug yellow-orange nga panganod nga magbadlis-badlis dapit sa sidlakan ug sa kasadpan, kana sumala sa katigulangan nga maghulaw labi kon wala kay makita nga dagkong panganod limpiyo ang kawananan ug sa mga kasapaan imong makita ang tag-as nga mga lumot nga motapot sa mga bata, mga kahoy nga naa sa daplin sa kasapaan kana us aka timailhan nga adunay taas nga paghulaw (The rising and the setting sun is surrounded by some red and yellow-orange clouds. Clouds moving swiftly in the east and west during the early morning. According to tradition, this indicates that a long drought is coming. Additionally, a clear sky throughout the day is also seen as a sign of an extended period of drought. Lastly, if tall mosses are found sticking to stones and logs are being washed up on the riverbanks, it is believed to be a clear indication of an impending drought).

Additionally, the culture bearer emphasised that *Manama* also gives flood and drought warnings. According to the culture bearer, *“Mahibalo ang tribo nga adunay bagyo pinaagi lamang sa among ginatahod nga Tumanuron nga manawagan sa iyang sakop nga anaa sa iyang palibot nga kinahanglan magbantay ang tanan kay adunay umaabot nga bagyo pinaagi lamang sa iyang mga damgo (The tribe will know that a typhoon is coming only through our respected Tumanuron who will dream about it. Then he will summon all members of the tribe to warn them about it).”* The *Baylan* reportedly received the warning through a dream from *Manama* (Risonar, 2024, pp. 20-21).

Take the case of the culture bearer of the Bagobo-Tagabawa of Sibulan, Sta. Cruz, Davao del Sur, as documented by Ingilan (2024, p. 38), *“Akgagi to nami mga katugal-lan maka-sôddor sikandan kato dungguan ka tempo tikud ka mga kalumuwuan ka kadasal pumuyu dutun ki Manama (According to our ancestors, they know what is coming because of the anitohan (spirits)).”* This belief in *anitoan spirits* that warn people of disasters is also similar to the Ata community in Paquibato. Also, there are signs in nature that the Bagobo-Tagabawa interprets as warnings. As mentioned by the culture bearer, *“Kun mangit-tang gani tuk pabungan kumagi ki kato mga kataladi to pasikad kod uli ka mahadan (When it is dark above, we will tell our family to go home because it is going to flood).”* As expounded by Ingilan (2024, pp. 39-40), another elder explained how the community predicts the coming of a typhoon. *“Sal-lag yu to sagulapan sigeg pano-pano duwan madat tempo tempo dumunggo (Look at the clouds that keep on whirling. There is a typhoon coming).”* Moreover, the IPs closely observe their surroundings and the behaviours of animals to predict disasters. For instance, the Bagobo-Tagabawa IP monitors signs

from animals like the *alimukon* (turtledove), *kuwaw* (crow), and *manok* (chicken) as indicators of impending danger or disaster.

Among the Kagan ICCs in Banaybanay, Davao Oriental, disaster predictions often involve spirit possession when *Asaw* (spirit) possesses the *balyan*. As shared by a culture bearer and documented by Reginio (2024a, pp. 49-50):

Atawa magkawon. Adun, syempre yaning mga otaw na iyan ansinyan, although yang punto singyan awn yamasakit yagapabong, di kalimod na yaning kanaton mga kalumunan na mga mangkatikadong maglawng nang kay umpo kumusta da yaning kanaton banwa? – awn kanilan ansinyan magalawng nang adun lungnan na mga buwan na pagbantay kamo kay awn madatong na paniyakit o sandiyata, awn madatong nabala. Pagpanulak-bala kamo. Silan mismo yang magreseta, total yang panulak-bala awn day kanami dadan yamakuwan na kadabuan ng safar magapanuwak kami inyan tabi inyan bot pasabot regular inyan. Pero yaning bukon ng regular, based sang reseta ningyang balyan ta. Magalawng yan ng ansini adun na pangandam kamo kay awn mapandatong na paniyakit. – pag-abot nan na magalawng na yangpaniyakit, yang kadabay san yang inangon ng kadabay kada ambong magadok dayan silan sang kanilan mga bay magadok da (There is this spirit that seemed to possess the balyan. Although the purpose is to heal someone, other elders will really try to ask the balyan about the situation of their community. The *balyan* gives them a warning to prepare for that specific month because there is an upcoming disaster or pandemic in town. The *balyan* will be the one to give advice to the community. The people in the community will be informed to prepare for the upcoming disaster, and in the afternoon, they will start burning dead leaves and trash in their backyard).

Like the Bagobo-Tagabawa ICCs, the Kagan IPs also observe animal behaviour, particularly that of *kabug* (bats). According to the culture bearer cited in Reginio (2024a, pp. 50-51),

Kaning mga butang nga mga kabug ug kanang mga kagi bitaw sa sulod sa langob, di mana sila manggawas ug dili gabii. Pero ug mahitabo gani nga mukalit nag-panggawas sila, mao nay nagapasabot nga duna gyuy linog nga umaabot. Pero di gyud na musipyat dili madugay pilaka semana lang na mahitabo na na. kay tungod nga kanang mga langgama daw didto mana sa sulod sa langob. Natural bisan gamay lang kasikas ilawm sa yuta mabatian na ba. Mao to manggawas sila kay mahadlok sila (These bats reside inside the cave and do not usually emerge at night. However, if they suddenly come out, it may indicate an

impending earthquake. If this occurs, it is likely to happen in just a few weeks, as the bats appear to sense something inside the cave. Naturally, even slight rustling beneath the ground can be heard, prompting them to come out due to fear).

The Sama ICCs of the Island Garden City of Samal, as guardians of their land, believed that their *balyan* is endowed with *hiyas* (sacred gift) from *Magbabaya*, granting them the ability to foresee natural catastrophes (Torremocha, 2024, p. 99). The culture bearer revealed,

Ritwal, mga pangmama. Makita niya ang katalagman. Sa iyang pagritwal, kampion man pud nang mga espiritu na ilang gitabang, paduolon, sturyahan kung unsay klase sa kalamidad ang muabot. Mao to kay siya ramay pakitaon sa ginasturya nila, musulti lang kato sa namo. Sa una na mga klase na katawhon, Sama, dahuyong niya ang bagyo, linog. Maong maayo na sturyahan (The balyan performs the ritual. She sees the calamity. During the ritual, the instruments she uses become connected to the spirits. She asks the spirits what calamities are coming. Since she is the only one who hears the spirits, she is responsible for conveying the message to the rest of the community. Storms. Earthquakes. She needs to perform the ritual with utmost care). (Torremocha, 2024, p. 99)

As responded by other culture bearers quoted in Torremocha (2024, p. 101),

Ang akoo pud sir nga mahinumduman katong alimukon nga mutingog sa gabie, tungag gabie pud, ang mga tao ana og mga pamilya munaog jud didto muhigda sa silong sa sulod ka tulo ka gabi-i para pagsumpa ug naay mamatay sa pamilya, inana ba, dinhaa na pamilya, didto jud sila sa sir para proteksyon daw nga muiwas sa ilaha ang mga kalamidad kay di biya sila musipyat. Pag mutingog ang alimukon sa gabi-i, tulo ka gabi-i sad kami didto sa silong. Musaka ra mi og kalampas nami anang tulo (When the dove coos in the middle of the night, families will go downstairs and will sleep on the ground for the remainder of the night and for the next two nights. They sleep on the ground floor for three nights to ward off death and protect themselves from potential calamities. If the dove coos at night, we sleep for three on the ground. We only go up once three nights have passed).

Lastly, in the narratives of the Manobo ICCs in Caburan Small, Davao Occidental, sure signs in nature as warnings or based on weather patterns are sometimes observed (Reginio, 2024b, p. 65). As narrated by one of the culture bearers, “*Aw kitaen nikaw te agkagaen se inipawan te labon pengkey dad kalamag, ag indan te doen dumatengay timpo te madaet tana. Aw magsen se kalamag aw agdanga se labon lanto te dagat, doen sumampak dadakel baled* (If the clouds are moving but there is no wind yet, a typhoon is about to occur. If the wind is very strong and the clouds are whirling, there will be a tidal wave).” Although not a direct disaster response system, Manobo rituals aim to maintain harmony with nature, which they believe helps mitigate disasters.



Figure 3: Cover of Indigenous Knowledge Systems and Practices on Disaster Risk Reduction and Management of Selected IP Groups in the Davao Region
(Source: Risonar et al., 2024)

Also, since they do not have equal access to modern technologies, traditional communication methods and dealing with disasters continue to be crucial. To address such concerns, they comprehend the unfamiliar sounds made by the birds like *Alimukon* (turtledove), *Kwahaw* (Asian Koel), and *Bakang* (owl), including the behavior of the *Tigasaw* (black ants) when an earthquake is imminent. According to the Manobo culture bearer cited in Reginio (2024b, p. 69),

Egkatoda se beet dan aw pasalo te miwal sa untu dakel otaw diya dalem te tana. Egteneng te kandan abat-abat sen menge Tigasaw, iling te peg-awop aw pagluwa diya te kadam ugpaanan. Se ag inangen dan beling, egkatipunok dan diya lurwa te awang te ugpaanan dan singed, timpo, aw pegkapenga te peg iwal te untu dakel utaw diya dalem te tana (They exhibit unique behaviour when an earthquake is imminent. The *tigasaw* (black ants) cease their usual activity of going in and out of their home or mounds, and instead, the *tigasaw* gather outside their mound before, during, and up to a day after the earthquake.

Coulthard's (2014) concept of grounded normativity emphasises that IKSPs rooted in IP's deep connection to their ancestral lands (pp. 13-14) are evident in the disaster prediction methods of the Ata, Bagobo-Tagabawa, Kagan, Sama, and Manobo ICCs. These communities draw from ecological awareness, oral traditions, and spiritual beliefs to interpret signs from nature, dreams, and spirits as warnings of impending disasters. For instance, Sama and Kagan's narratives describe the spiritual possession of the *balyan* as a culturally embedded mechanism to forewarn communities, reflecting how IKSP functions as a lived practice of community resilience and survival (p. 175).

Such practices assert indigenous self-determination and resistance to Western paradigms by prioritising culturally grounded knowledge systems (p. 60). Derived from ancestral abilities to interpret natural and metaphysical signs, these IKSPs carry meanings that transcend empirical observations. They reveal a profound integration of spiritual beliefs, ecological knowledge, and community governance that collectively shape disaster risk reduction and management among IP groups in the Davao Region. By relying on context-specific indicators such as cloud patterns, animal behaviour, and dreams, these communities maintain systems that complement and often anticipate scientific disaster warnings. The ongoing transmission of these practices by culture bearers further ensures their continued relevance, particularly in remote areas where modern technologies may not reach.

Indigenous Wisdom and Practices: Publishing the Kapandayan

As globalisation continues to shape the world, indigenous communities' distinct practices and identities risk being dominated by dominant cultural forces. The book *Kapandayan*, a Bagobo term meaning wisdom and knowledge, is closely related to the Malay word *Kepandaian*, from the root word *pandai*, which means smart, clever, or wise. The term embodies the vast reservoir of traditional knowledge passed down through generations, preserving not only the material aspects of the society but also its philosophy and cultural identity.

This book publication is a tribute to the cultural heritage and wisdom of the selected IP groups in the region, with their diverse and resilient traditions that have shaped their identity as part of their immediate cultural communities.

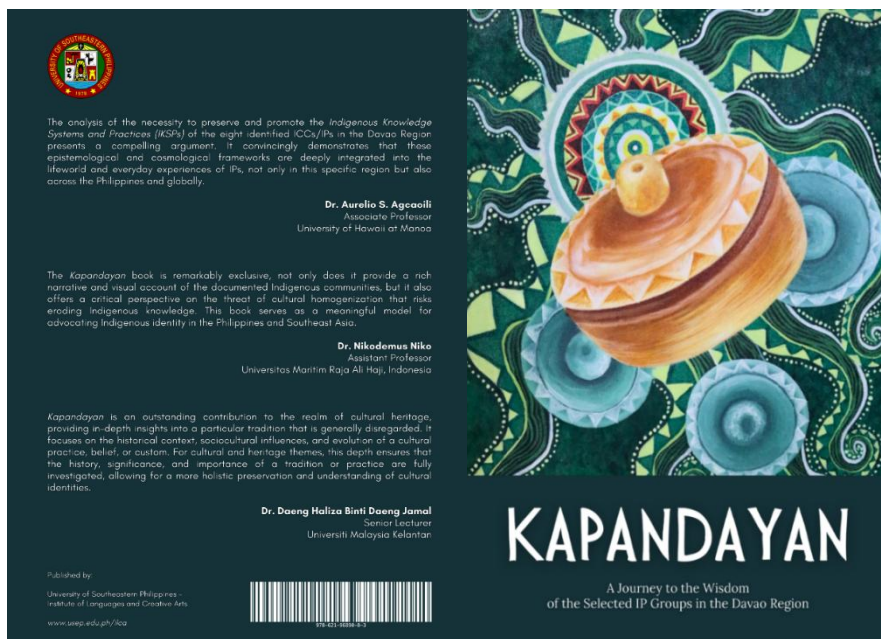


Figure 4: Cover of *Kapandayan: A Journey to the Wisdom of the Selected IP Groups in the Davao Region*
(Source: Alonzo et al., 2024)

According to Coulthard (2014), the emphasis on IKSP and its preservation is valuable in its own right. It serves as a means of including it in the narratives to address concerns on cultural homogenisation brought by globalisation. The book reaffirms the importance of place-based knowledge systems in sustaining the selected IP groups' identity by documenting the geographical locations, histories, and rituals. Preserving and transmitting *Kapandayan* – the accumulated wisdom of these ICCs – is an assertion of sovereignty (Coulthard, 2014, pp. 13-14), ensuring that IKSPs remain integral to contemporary society rather than being erased by dominant cultural forces.

Moreover, Coulthard (2014, p. 60) critiques how settler-colonial structures have historically marginalised indigenous ways of knowing through forced assimilation and state policies that devalue indigenous cultural traditions. The book calls for collective engagement in safeguarding indigenous heritage, supported by Coulthard's argument that preservation is not merely political but deeply cultural, rooted in ongoing relationships with land and knowledge systems

and practices. By positioning the book as a bridge between past and present, it resists the narrative that cultures are relics of history and presents their dynamic, evolving nature. Integrating IKSPs within global frameworks, such as the Sustainable Development Goals (SDGs), also reflects an effort to assert indigenous perspectives in international discourses, challenging the dominant paradigms that often exclude them. Through the lens of grounded normativity, the book *Kapandayan* accentuates that IKSP is a resource for cultural appreciation and a vital form of self-determination and survival in an increasingly homogenised world.

The Legend of Durian: Multilingual Translation and Cultural Transmission

The legend of the durian fruit in the Southern Philippines is rooted in indigenous Mindanawon storytelling, including values, social orders, and the connections between the IPs and nature. Using Coulthard's grounded normativity (2014, pp. 13-14) alongside Battiste and Henderson's (2000) concept of cognitive justice, this retelling of the durian story reflects an indigenous epistemology tied to place, relationships, and land-based knowledge systems. The folktale talks about the power struggle between emotional fulfilment and material wealth, shown through the forced marriage between King Baron Baisan and Malingkat Bayhu. The wealth of the king that compels the chieftain named Tahir Tanggah to offer his daughter as the king's wife represents how economic power is often prioritised over personal happiness in traditional and patriarchal societies; thus, it reflects the historical contexts where arranged marriages were strategic moves for political and economic gain.

The character of Malingkat Bayhu, according to Coulthard (2014), embodies women's struggle in patriarchal societies, initially resisting forced marriage by repeatedly fleeing from the king, and her journey shows a story of resistance against oppression. However, societal obligations and pressures ultimately compel her to comply with the challenges women face when external forces override their autonomy. In addition, Malingkat's transformation, brought about by the mythical durian fruit, represents an imposed change rather than genuine emotional development. This accentuates the idea that women's affections are often controlled instead by other significant figures in the community rather than naturally evolving in such narratives.

The elements convey profound ecological and cultural significance, including the Tabon bird's egg, cow's milk, and the nectar of the make-believe tree. According to the folktale, the Tabon bird's egg, concealed beneath the sand, symbolises the challenges of attaining true love and meaningful emotional connections. Meanwhile, cow's milk embodies nourishment and gentleness—qualities the king lacks but seeks to impart to his wife artificially. The nectar of the

mythical tree represents transformation and illusion, reflecting the king’s desire to alter his wife's perception of him rather than fostering genuine affection.

Furthermore, guiding the king towards a supernatural solution, the hermit *Azwiahlayah* embodies the gatekeeper of indigenous wisdom. However, the narrative highlights the misuse of such knowledge for selfish ends, as evidenced by excluding the hermit from the celebratory feast. This act dishonours the very source of the kingdom's newfound joy, resulting in the curse that transforms the durian fruit. These themes reflect a broader indigenous perspective, emphasising that knowledge and blessings carry responsibilities and must be honoured to maintain harmony.



Figure 5: Cover of *The legend of durian: A Mindanawon folktale into 46 languages* (Source: Tuban, 2024)

The story can be examined through Coulthard's (2014, p.13) concept of grounded normativity, highlighting the ethical dimensions of Indigenous relationships with the land and its resources. The king's failure to uphold the principle of reciprocity results in a permanent transformation of a fruit known as durian, symbolising how exploitation devoid of respect can lead to irreversible cultural and environmental consequences. This transformation into a delicacy, characterised by thorns and an overpowering scent, is an allegory for unfulfilled desires and unintended repercussions. As Battiste and Henderson (2000) explain, the curse placed upon the durian by the hermit reflects the principle of cognitive justice, which emphasises that Indigenous Knowledge Systems and Practices (IKSP) must be respected rather than exploited. The king's neglect to properly recognise the hermit's role in his happiness parallels the broader dismissal of Indigenous wisdom in favour of personal gain, a recurring challenge in post-colonial societies.

Beyond ecological and ethical concerns, the story also highlights gender dynamics and social pressures that indigenous women face. The story shows how women often face pressure to give up their choices for family or community. This reflects the struggles of IP women in a male-dominated society, where personal happiness is frequently sacrificed for wealth or power. Moreover, the folktale reveals the importance of respecting wisdom and help from others, warning that using sacred knowledge selfishly can lead to harmful consequences. Thus, the story reminds us that respect and gratitude are important in keeping a balance with nature and community.

Translating *The legend of durian: A Mindanawon folktale into 46 languages*—including both international and Philippines—represents a significant endeavour to preserve and share IKSP globally. By making this story accessible to diverse linguistic communities, the narrative's rich symbolism and ethical themes continue to resonate beyond its original context. This effort stresses the importance of language not only as a tool for communication but also as a vessel for cultural identity and historical continuity (Ingilan, 2018). As Coulthard (2014, p. 56) emphasised, the transmission of IKSPs must be contextualised within the lived experiences of the IP it represents. Through these translations, researchers are committed to ethical responsibility, ecological awareness, and cultural reciprocity, engaging a global audience in meaningful and respectful ways. This effort contributes to the decolonisation of knowledge and promotes a more inclusive appreciation of indigenous cultural heritage.

Theme 3: Empowering Indigenous Safe Space and Voices through TINGUG International Conference Pakighinabi

The TINGUG International Conference held in October 2024 brought together ICCs/IPs, leaders, cultural bearers, scholars, government agencies, and non-governmental organisations (NGOs) in meaningful discussions on IKSP. Central to this was the *Pakighinabi* session—meaning "to converse" in Bisaya—which served as a safe space to amplify the voices and experiences of ICCs/IPs and Bangsamoro communities, enabling responsive collaboration with government and NGOs.

Government agencies such as NCIP Region XI, the National Commission on Muslim Filipinos (NCMF), the City Government of Davao City, and the Ministry of Social Services and Development (MSSD) in the Bangsamoro Autonomous Region in Muslim Mindanao (BARMM) play essential roles in advocating for the rights and welfare of IPs and the Bangsamoro communities by designing programs that promote social justice and ensure the delivery of basic services to the most vulnerable. Furthermore, targeted social initiatives foster an inclusive environment that celebrates and preserves culture and heritage. A critical aspect of Coulthard's (2014, pp. 3-4) argument is the call for indigenous self-determination beyond the confines of state recognition. Statements made by IP leaders, such as *Tumanuron* and *Matanem*, emphasise the importance of cultural preservation and land protection as forms of self-determination, aligning with Coulthard's perspective.

Several IP leaders responded to the call for indigenous resurgence, collaboration, and cultural preservation. The *Tumanuron* of the Ata ICCs in the Paquibato District, Davao City, emphasised the importance of traditional knowledge:

"Kami nagpuyo sa Paquibato District, nagsalig sa among ancestral land alang sa among panginahanglan. Pero karon, daghan na ang mga problema nga atong giatubang, sama sa pagkawala sa atong mga kabukiran ug ang pagkamatay sa atong mga tradisyon. Ang among paglaum mao ang pagpadayon sa atong kultura ug ang pagpanalipod sa atong kabukiran (We, living in Paquibato District rely on our ancestral land for our needs. But now we are facing many problems like the destruction of the mountains and the death of our traditions. We are hoping for the continuation of our practice and protection of our mountains)."

Highlighting how their community has effectively navigated the impacts of natural and man-made disasters. Responded by the *Matanem* (Datu) of the Bagobo-Tagabawa of Sibulan, Santa Cruz, Davao del Sur added,

"Nagtuon kita gikan sa kinaiyahan ug sa atong mga katigulangon. Ang susi mao ang kolaborasyon pinaagi sa pagpaambit sa atong kahibalo sa kultura ug pagpalig-on sa atong panaghiusa. Bisan pa sa mga pagsulay, nagpadayon gihapon kami alang sa among mga katungod. Ang among paglaum mao ang pagtukod og mas maayo nga kaugmaon alang sa sunod nga mga henerasyon, usa ka kaugmaon diin ang among kultura ug tradisyon padayon nga mabuhi (We are learning from our environment and our ancestors. Collaboration is key to sharing our cultural knowledge and strengthening our solidarity. Despite the challenges, we are still fighting for our rights. We hope to build a brighter future for the next generations, where our culture and traditions thrive)."

Emphasising the need for academic engagements and inclusive strategies, the *Datu* of Matisalug ICCs in Marilog District, Davao City remarks, aligns with Coulthard's (2014, pp. 11-12) emphasis on indigenous resurgence – wherein IKSPs are mobilised as acts of resistance rather than merely seeking validation from external entities. As elaborated by him,

"Ang pagsabut sa atong mga tradisyonal nga mga pamaagi hinungdanun aron makahimo ug mga paagi sa pagtuki sa maong mga kalamidad. Kinahanglan nga magtinabangay kita kauban ang mga academic institutions aron maapil ang atong kahibalo ug mga estratehiya sa mas daku nga mga kasangkaran (Understanding our traditional practices is essential to create inclusive ways of analysing the calamities. We must collaborate with academic institutions to include and expand our knowledge and strategies in the broader scope)."

Furthermore, Coulthard (2014, p. 5) explains how IKSP serves as a form of resistance to colonialism, where traditional knowledge, such as early warning systems and sustainable resource management, stands as an alternative to Western-centric disaster management models. From other corners of Davao and Mindanao, leaders affirmed that IKSP is not only a cultural memory but a path forward. The Bae (an honour given to Mindanao women of stature) of the Manobo ICCs of Jose Abad Santos, Davao Occidental, reiterated:

"Importante gayud nga respetuhon ug kilalanon ang atong mga kahibalo sa kultura. Kita ang mag tigbantay niining mga tradisyon, ug kini nagtanyag og

tinuod nga mga solusyon sa modernong mga problema. Bisan sa kalisod sa kinabuhi, padayon natong gigamit ang atong mga kahibalo aron mabuhi (It is essential to respect and learn our cultural knowledge. We protect these traditions, which offer real solutions to our modern problems. Even with our struggles in life, we continue to use our cultural knowledge to survive)."

These statements are similarly expressed by The Pyagmatikadung (Datu) of the Kagan ICCs of Banaybanay, Davao Oriental, stating,

"Ang panagtigum nato karon nagpakita sa kahinungdanon ug panaghiusa sa pagsulbad sa mga epekto sa climate change. Ang atong kahibalo kinahanglan nga maimpluwensyahan ang umaabot nga mga estratehiya sa pagsagubang sa kalamidad (Our gathering today demonstrates the importance and unity of addressing the impacts of climate change. Our knowledge must influence future disaster response strategies)." He also added, "Isip usa ka Pyagmatikadong inubanan sa among mga Datukos, kami nagapadayon sa pagbantay sa among mga tradisyon ug kultura. Bisan sa paglabay sa panahon, nagpabilin ang among pagsalig sa among Islamic practices. Sa panahon karon, importante kaayo nga atong ipaambit ang atong kahibalo aron masiguro ang kalig-onan sa atong komunidad (As a Pyagmatikadong, together with the Datukos, we continuously protect and preserve our culture and traditions. Our trust and faith in our Islamic practices continue as time passes. Nowadays, it is essential to share our knowledge to secure the strength of our community)."

Both IP leaders illustrate the assertion of indigenous epistemologies as central to their resilience (Coulthard, 2014, pp. 5-6). Moreover, a key insight from Coulthard's (2014, pp. 11-12) analysis is the transition from pursuing recognition to fostering indigenous resurgence as a proactive reclamation of cultural and political autonomy. This focus on Indigenous Knowledge Systems and Practices (IKSP), community resilience, and cultural continuity aligns with the concept of resurgence, emphasising that Indigenous ways of knowing are valid and essential in tackling contemporary issues and challenges. Finally, reinforcing the link between culture and governance, the Pongnguo (Datu) of the Bagobo-Klata ICCs in Sirib, Calinan District, *"Kini nga kalihokan makatabang kanato sa pagpasidungog sa atong kultura samtang atong gisakmit ang mga hagit sa modernong panahon. Ang atong mga istorya ug estratehiya importante kaayo sa pag-atubang sa krisis sa klima (This initiative will help us to honour our culture while facing challenges in this modern*

world. Our stories and strategies are significant in facing climate change).“ As added by the Datu of Sama ICCs of the Island Garden City of Samal, Davao del Norte,

Kini nga panagtigum kay nagapasiugda sa atong panginahanglan sa pagkahiusa ug pagtahud. Pinaagi sa pagtinabangay, mahimo natong ipasidungog ang indigenous knowledge ug masiguro ang malungtarong kaugmaon alang sa tanang komunidad. Bisan sa kakulang sa mga oportunidad, padayon natong gipangita ang mga pamagi aron mapalambo ang atong komunidad (This gathering emphasizes our need for unity and respect. By working together, we can showcase our indigenous knowledge to ensure a sustainable future for our communities. Despite the lack of opportunities, we continue to find ways to develop our indigenous community).“

These leaders demonstrate an awareness of the risks associated with dependence on external validation. The Sama Datu, in particular, speaks about overcoming limited opportunities through indigenous initiatives, which aligns with Coulthard’s critique of the state’s role in selectively recognising indigenous struggles while maintaining control over resources and governance.

Finally, the TINGUG International Conference, where *Pakighinabi* sessions represent a meaningful effort in elevating safe space and voices, integrates IKSP into a broader discussion on disaster reduction, cultural preservation, and governance. The challenge moving forward is ensuring that IPs are not merely participants in state and academic dialogues but are actively shaping policies, strategies, and knowledge production on their IKSPs and terms.

CONCLUSION AND RECOMMENDATIONS

Globally, Indigenous peoples (IPs) have developed knowledge systems and practices that account for their knowledge, customs, and lived experiences, especially in relation to sustainable living and environmental stewardship. Anchored in Coulthard’s concept of grounded normativity, this research documented and revitalised IKSPs in Southern Philippines through oral histories, ethnographic fieldwork, and narrative inquiry. IKSPs emerged not as static knowledge from the past but as dynamic, evolving knowledge systems with strong ties to the land, spirituality, and lived experiences of ICCs. Creative expressions, including adapting oral traditions like the legend of durian and Macariu Tiu’s *Balyan* into theatre, and the composition of the *Singgit*, have been instrumental in preserving these narratives and bridging academic research with community engagement. These efforts emphasise the necessity of respecting indigenous epistemologies and methodologies, advocating a departure from

Western-centric frameworks, and allowing indigenous narratives to be authentically interpreted within their contexts.

The study affirms that IKSPs permeate daily life in ICCs, encompassing environmental conservation, governance, spirituality, conflict resolution, and community well-being. In particular, community-led initiatives during disasters demonstrated how traditional ecological knowledge, such as animal behaviours and cloud patterns, enhances early warning systems and risk reduction. These practices reaffirm IPs' role as cultural and environmental heritage stewards and underscore their resilience and self-determination. Additionally, the publication of other supplementary materials and integrating oral traditions in pedagogical and creative forms highlight how IKSPs adapt to contemporary challenges while remaining grounded in indigenous worldviews.

Empowering indigenous safe spaces and voices through the TINGUG International Conference, *Pakighinabi* is also considered a crucial platform for advancing the rights and welfare of IPs, including the Bangsamoro community. The *pakighinabi* session promotes social justice and equitable development that celebrates and preserves culture and heritage.

Based on the findings, it is recommended that IKSPs be formally integrated into national and regional policies in education, cultural preservation, and environmental management. Government institutions and academic sectors should collaborate closely with ICCs to co-develop programs that document, revitalise, and transmit IKSPs through oral histories, literature, and performance arts, grounded in indigenous epistemologies. Through culturally contextualised materials and community-led teaching initiatives, IKSPs should also be included in formal and informal education systems. Furthermore, traditional ecological knowledge must be recognised as vital to disaster risk reduction and climate resilience strategies. To ensure long-term impact, IPs must be meaningfully represented in policy-making bodies and provided with institutionalised safe spaces, like the *TINGUG Pakighinabi*, where their voices help shape policies and development agendas.

The implication of this study emphasises the importance of recognising and respecting IKSP as a dynamic and vital component of cultural heritage and environmental stewardship. Thus, advocating for community engagement and integrating indigenous narratives into broader discussions implies the need for IPs to actively outline initiatives and strategies that affect their lives and communities.

ACKNOWLEDGEMENTS

We would like to acknowledge the trust and generosity of the culture bearers from various IP groups in the Davao Region, Philippines, and the guidance of the regional and provincial offices of the NCIP in the conduct of this study. Due recognition is likewise given to USEP IKSP 2 and 3 Researchers for their dedication to empowering the Indigenous Peoples and Darlyn Lames and Jamaica Prado for rendering the English translation of the Cebuano excerpts. Lastly, heartfelt gratitude to Philippine Senator Loren Legarda for her unwavering commitment to giving voice to the IPs through funding our program.

REFERENCES

- Alonzo, K.G., Famoso, J.M.G, Sajonia, K., & Tupas, H.(2024). *Kapandayan: A Journey to the Wisdom of the Selected IP Groups in the Davao Region*. The University of Southeastern Philippines - Institute of Languages and Creative Arts.
- Araneta, J., & Ingilan, S. (2022). Pragmatic functions of formulaic expressions in Cebuano. *Southeastern Philippines Journal of Research and Development*, 27(2), 61-83. <https://doi.org/10.53899/spjrd.v27i2.202>
- Battiste, M., & Henderson, J. Y. (2000). *Protecting indigenous knowledge and heritage: A global challenge*. University of British Columbia Press. <https://doi.org/10.59962/9781895830439>
- Bradshaw, C., Atkinson, S., Doody, O. (2017). Employing a qualitative description approach in health care research. *Global Qualitative Nursing Research*, 4, 1–8. <https://doi.org/10.1177/23333936177422>
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77–101. <https://doi.org/10.1191/1478088706qp063oa>
- Coulthard, G. (2014). *Red skin, white masks: Rejecting the colonial politics of recognition*. University of Minnesota Press. <https://doi.org/10.5749/minnesota/9780816679645.001.0001>
- Doyle, L., McCabe, C., Keogh, B., Brady, A., & McCann, M. (2020). An overview of the qualitative descriptive design within nursing research. *Journal of Research in Nursing*, 25(5), 443–455. <https://doi.org/10.1177/1744987119880234>
- Dube, E., & Munsaka, E. (2018). The contribution of Indigenous knowledge to disaster risk reduction activities in Zimbabwe: A big call to practitioners.

- Jàmbá: Journal of Disaster Risk Studies*, 10(1), Article 493.
<https://doi.org/10.4102/jamba.v10i1.493>
- Emerson, R., Fretz, R., & Shaw, L. (2011). *Writing ethnographic fieldnotes*. University of Chicago Press. <https://rb.gy/epvgom>
- Flick, U. (Ed.). (2022). *The SAGE handbook of qualitative research design*. SAGE Publications. <https://sk.sagepub.com/hnbk/edvol/the-sage-handbook-of-qualitative-research-design/toc>
- Geertz, C. (2003). Thick description: towards an interpretative theory of culture. In G. Delantray & P. Strydom (Eds), *Philosophies of social science: The classic and contemporary readings* (pp. 310-323). Open University. <https://philpapers.org/archive/GEETTD.pdf>
- Heersmink, R. (2021). Materialised identities: Cultural identity, collective memory, and artifacts. *Review of Philosophy and Psychology*, 14, 249–265. <https://doi.org/10.1007/s13164-021-00570-5>
- Hussin, H., & Santamaria, M. C. M. (2008). Dancing with the ghosts of the sea: Experiencing the Pagkanduli ritual of the Sama Dilaut (Bajau Laut) in Sikulan, Tawi-Tawi, Southern Philippines. *JATI – Journal of Southeast Asian Studies*, 13, 159–172. <https://mojem.um.edu.my/index.php/jati/article/view/6206/3908>
- Ingilan, S. (2017). Unveiling the Muslimah: A feminist stylistic analysis of the image of the female Filipino Muslims in short stories. *JATI – Journal of Southeast Asian Studies*, 22(1), 139-157. <https://doi.org/10.22452/jati.vol22no1.10>
- Ingilan, S. (2018). Tausug's identity in Parang Sabil: A critical discourse analysis. *CMU Journal of Science*, 22(1), 37-43. <https://tinyurl.com/45pnkc7c>
- Ingilan, S. (2024). Bagobo-Tagabawa of Sibulan, Santa Cruz, Davao del Sur. In L. Rayon (Ed), *The indigenous knowledge systems and practices on disaster risk reduction and management of selected IP groups in the Davao Region* (pp. 36-44). University of Southeastern Philippines - Institute of Languages and Creative Arts. <https://doi.org/10.53899/iksp.b2.004>
- International Labour Organization (ILO). (2024, April 19). *Implementing the ILO Indigenous and Tribal Peoples Convention No. 169: Towards an inclusive, sustainable and just future*. <https://www.ilo.org/publications/implementing-ilo-indigenous-and-tribal-peoples-convention-no-169-towards>
- Janesick, V. J. (2020). Oral history interviewing with purpose and critical awareness. In P. Leavy (Ed.), *The Oxford handbook of qualitative research* (pp. 457-479). Oxford University Press. <https://doi.org/10.1093/oxfordhb/9780190847388.013.23>

- Kim, S., Whitford, M., & Arcodia, C. (2021). Development of intangible cultural heritage as a sustainable tourism resource: The intangible cultural heritage practitioners' perspectives. In D. Chhabra (Ed.), *Authenticity and authentication of heritage* (pp. 34-47). Routledge. <https://doi.org/10.4324/9781003130253-4>
- Kinch, R. A., Bobilya, A. J., Daniel, B., & Duncan, S. A. (2022). Indigenous storytelling, Cherokee traditional ecological knowledge, and place-based education. *Journal of Outdoor Recreation, Education, and Leadership*, 14(4), 55–70. <https://doi.org/10.18666/jorel-2022-11601>
- Liebenberg, L., Jamal, A., & Ikeda, J. (2020). Extending youth voices in a participatory thematic analysis approach. *International Journal of Qualitative Methods*, 19. <https://doi.org/10.1177/1609406920934614>
- Mat Dong, M., Midmore, P., & Plotnikova, M. (2022). Understanding the experiences of Indigenous minorities through the lens of spatial justice: The case of Orang Asli in Peninsular Malaysia. *Regional Studies, Regional Science*, 10(1), 38–56. <https://doi.org/10.1111/rsp3.12512>
- National Commission on Indigenous Peoples. (2019). Indigenous representation in local legislative councils. Open Government Partnership. <https://www.opengovpartnership.org/members/philippines/commitments/PH0065/>
- National Commission on Indigenous Peoples. (2020). *Annual Report 2020: Correcting historical injustices for Indigenous peoples rights and welfare*. <https://ncip.gov.ph/wp-content/uploads/2021/12/Annual-Report-2020.pdf>
- National Park Service. (2024). *Traditional ecological knowledge (TEK)*. U.S. Department of the Interior. <https://www.nps.gov/subjects/tek/description.htm>
- Niko, N. (2025a). Dayak Benawan indigenous futures: Tropical rainforest, healing rituals, and spiritual ecology. *eTropic: Electronic Journal of Studies in the Tropics*, 24(1), 225–240. <https://doi.org/10.25120/etropic.24.1.2025.4144>
- Niko, N. (2025b). Surviving the edges: Multidimensional poverty among indigenous women community in remote rural areas in Indonesia. *Southeastern Philippines Journal of Research and Development*, 30(1), 113–130. <https://doi.org/10.53899/spjrd.v30i1.867>
- Ntinda, K. (2019). Narrative research. In P. Liamputtong (Ed.), *Handbook of research methods in health social sciences* (pp. 411–423). Springer. <https://doi.org/10.1007/978-981-10-5251-4>
- Perez-Brito, C., & Belhaj, N. (2024). *No data, no story: Indigenous Peoples in the Philippines*. World Bank.

- <https://thedocs.worldbank.org/en/doc/baa43cc91ec55266a538e9023c528bd7-0070062024/no-data-no-story-indigenous-peoples-in-the-philippines>
- Philippine Statistics Authority. (2024). *2024 Census of Population and Community-Based Monitoring System Nationwide Implementation*. <https://rss001.psa.gov.ph/content/2024-census-population-and-community-based-monitoring-system-nationwide-implementation>
- Reginio, F. (2024a). Kagan of Banaybanay, Davao Oriental. In L. Rayon (Ed.), *The indigenous knowledge systems and practices on disaster risk reduction and management of selected IP groups in the Davao Region* (pp. 45-57). University of Southeastern Philippines - Institute of Languages and Creative Arts. <https://doi.org/10.53899/iksp.b2.005>
- Reginio, F. (2024b). Manobo of Barangay Caburan Small and Barangay Caburan Big of Jose Abad Santos, Davao Occidental. In L. Rayon (Ed.), *The indigenous knowledge systems and practices on disaster risk reduction and management of selected IP groups in the Davao Region* (pp. 58-76). University of Southeastern Philippines - Institute of Languages and Creative Arts. <https://doi.org/10.53899/iksp.b2.006>
- Risonar, J.R., Ortiz, G.F., Ingilan, S.S., Reginio, F.N, Cenojas, L.A., Agbas, M.G.Z., & Torremocha, V.S. (2024). *Indigenous Knowledge Systems and Practices on Disaster Risk Reduction and Management of Selected IP Groups in the Davao Region*. The University of Southeastern Philippines - Institute of Languages and Creative Arts. <https://doi.org/10.53899/iksp.b2.001>
- Risonar, J. (2024). Ata of Paquibato, Davao City. In L. Rayon (Ed.), *The indigenous knowledge systems and practices on disaster risk reduction and management of selected IP groups in the Davao Region* (pp. 12-24). University of Southeastern Philippines - Institute of Languages and Creative Arts. <https://doi.org/10.53899/iksp.b2.002>
- Torremocha, V. (2024). Sama of the Island Garden City of Samal, Davao del Norte. In L. Rayon (Ed.), *The indigenous knowledge systems and practices on disaster risk reduction and management of selected IP groups in the Davao Region* (pp. 94-103). University of Southeastern Philippines - Institute of Languages and Creative Arts. <https://doi.org/10.53899/iksp.b2.209>
- Tuban, J. (Ed.) (2024). *The legend of durian: A Mindanawon folktale into 46 languages*. University of Southeastern Philippines - Institute of Languages and Creative Arts
- United Nations. (2019, October 1). *Calls for self-determination heard in third committee, as delegates stress decolonization remains relevant to today's world*. UN Press. <https://press.un.org/en/2019/hr5431.doc.htm>

United Nations Department of Economic and Social Affairs. (2021). *Challenges and opportunities for indigenous peoples' sustainability*. https://www.un.org/development/desa/dspd/wp-content/uploads/sites/22/2021/04/PB_101.pdf

How to cite this article (APA):

Reginio, F. N., Ingilan, S. S., Asombrado, L. C., Altes, J. A., Agcaoili, A. S., & Jubilado, R. C. (2025). Revitalising indigenous knowledge systems and practices in Southern Philippines through research and creative works. *JATI-Journal of Southeast Asian Studies*, 30(1), 186-223.

Date received: 19 March 2025

Date of acceptance: 20 June 2025