Applied Theatre As Post-Disaster Response: Re-Futuring Climate Change, Performing Disasters, And Indigenous Ecological Knowledge

by

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We acknowledge with respect the Lekwugen peoples on whose traditional territory the university stands and the Songhees, Esquimalt and WSÁNEĆ peoples whose historical relationships with the land continue to this day.

Supervisory Committee

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Abstract

In this dissertation, I foreground local elders' epistemology and ontology embedded in sea rituals and traditional fishing methods in a typhoon-battered community in the Philippines. I do this through the practice of applied theatre to explore agency, relationality, and creativity in the aftermath of a disaster. By locating this dissertation within the intercultural, interdisciplinary, and intersectional applied theatre, I mobilize local disaster narratives by using auto-ethnography, Practice-as-Research, and Participatory Action Research towards the co-creation of local/transnational community-based-theatre performances. These applied theatre performances underscore the solidarity and collective creativity of community members, elders, local government officials, local artists in the Philippines and diasporic Filipinos in Canada. The dissertation engages in personal narrative inquiry, reflective memoir, oral stories, ritual performances, collective creations, archives, and in reclaimed objects to address the existing colonial mode of theorizing theatre and organized post-disaster recovery programs in a local island community decimated by Super Typhoon Yolanda (international name: Haiyan).

Cognizant of the complex networks of post-disaster reconstruction, recovery, and planning in local and international spheres of development work, I formulate an applied theatre performance method as a post-disaster mitigative approach stemming from the specter of Super Typhoon Yolanda and other disastrous events wrought by climate crises. This collective and emancipative method emerges from an affective, hybrid, and cross-cultural mode of inquiry to tackle climate change and bring Indigenous ways of knowing into the center of the climate change conversation. I use this method in co-creating performances on local climate crises that critically examines coloniality and cultural misappropriation in an intercultural milieu. I discuss

Indigenous ecological epistemology against the backdrop of climate change processes through autoethnographic inquiry and multi-narrative discourse on agentic, performative, and collective performance creations. I argue that Indigenizing the performance method mobilizes a decolonial theatre that broadens, equalizes, and diversifies the climate change dialogue. Informed by the vernacular concepts of affective and intersubjective criticality (*Abat*), relational collaboration (*Pakiki-pagpulso*, *Pakiki-pagkapwa, Pagmamalasakit*), and shared improvisation (*Pintigan*), this performance method deploys emancipative subjectivities and considers possible futures. By using applied theatre as a practice of post-disaster recovery, I channel its artistic practice and tools in engaging the local and transnational communities in collective acts of re-centering marginalized narratives and peripheralized bodies of knowledge. Stemming from the wounding memories of disasters, traumatic stories of a super typhoon, and political disjuncture, my collaborators and I mobilized communities, deployed diverse voices, and engaged with non-human subjectivities in sites with histories of environmental destruction and colonization both in local and diasporic communities. Driven by principles of decolonial theatre and emancipated dramaturgy, I aim to offer an ethical inquiry and practice of applied theatre that tackles climate crises in sites with a long history of disasters. These performance principles valorize the Indigenization of theatre's capacity for social, political, and cultural intervention to re-future climate crises.

Finally, this dissertation emphasizes the persistence of Indigenous knowledge, social relationality, and local creativity beyond the incursion of modernity and colonialism.

Keywords: applied theatre as post-disaster response, performance method, decolonial theatre, community-based-theatre performance, Philippines and Canada, relationality, future.

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List of Abbreviations

ANAK	Aksyon ng Ating Kabataan, Inc.
BCHS	Bayanihan Cultural & Housing Society
DepEd	Department of Education
HFDT	Harambee Folk Development Theatre
IPCC	Intergovernmental Panel on Climate Change
IRRI	International Rice Research Institute
LRT	Light Rail Transit
MRT	Metro Light Rail Transit
OHP	Overhead Projector
PAGASA	Philippine Atmospheric, Geophysical and Astronomical Services Administration
PAR	Participatory Action Research
PaR	Practice-based-Research
MERALCO	Manila Electric Railroad and Light Company
NDCC	National Disaster Coordinating Council
SEARCA	Southeast Asian Regional Center for Graduate Study and Research in Agriculture
SSS	Studio Salon Series
STE	Sirang Theatre Ensemble
ST Yolanda	Super Typhoon Yolanda
UBC	University of British Columbia
UNO	United Nations Organization
UPLB	University of the Philippine Los Baños
UVic	University of Victoria

YPARD	Young Professionals for Agricultural Development
VFCA	Victoria Filipino-Canadian Association
WHO	World Health Organization

Glossary

Abat	Affect
Ate	Elder sister
Ati-Atihan	Like an "Ati"
Badil	Dynamite fishing
Bakhaw	Mangrove
Banko	Wooden chair
Barangay	Village
Bayan	Municipality
Baybay	Seashore
Bisa	Potency; efficacy
Buka-buka	Slicing
Bugsay	Rowing
Digkosanon	Unseen beings
Eskwala	Triangulation
Estasyon	Station
Habal-habal	Motorbike
Hilot	Traditional massage
Inang	Mother
Iru-istoryahan	Storytelling
Kaagi	Station; scene; chapter; phenomena
Kapwa	Fellow
Karenderia	Eatery

Kuya	Elder brother
Lana	Oil used for traditional healing process
Limas	Swept away; left with nothing
Looban	An inner place in the informal settlement in urban city
Lubi	Coconut tree
Murupuro	Constellation
Pag-galang	Respecting
Pagpulod	Harvesting
Pagnawi	Soaking
Pakapa-kapa	Groping, searching, probing
Papapaluoy	Drenching
Pakikipag-pulso	Pulse-sharing together
Pakikipamahay	Staying in someone's home as guest
Pakikipag-kapwa	Inter-relationality or inter-subjectivity
Panggal	Fishing method using a trap
Paragbuhat	Prayer woman
Pasos	14th station of the cross; religious fixtures
Pintakasi	Voluntary collective work
Pintig/Pintigan	Pulse making
Prusisyon	Procession
Semana Santa	Holy Week
Siday	Waray traditional poetry form
Sari-sari Store	Convenience store

Tambakan	Garbage site
Tambalan	Traditional healer
Tatay	Father
Tigaman	Sign
Utod-utod	Cutting
Waray	Language of the people of Samar and Leyte Provinces

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I believe I rose up from the difficult challenges of doing, creating, and now, thinking about theatre, because of the many institutions and people that allowed me to thrive amidst unwanted circumstances. My first teachers of performance, writing, and literature at Flora A. Ylagan High School in Quezon City: Mrs. Bernadette Tadeo, Mrs. Fely Iman, and Ms. Gloria T. Biri. Special thanks to Dominc Alejo, one of my last connections to the memories of Pinyahan Elementary School Ati-Atihan performance. Growing up in the underside of society, it was a fight I had to face to a great degree but thanks to Philip C. Flores and the caring staff of Sibikong Kabataang Pinoy, Inc. (Ammi Lopez, Kim Sison, Jong Vital, Grace Buado, May Monforte, Arlene Honrade, Tess Vital, Efren Lubuguin, Che Gonzales, Jean Judith Javier, & RC Macalalad) I was trained to be at peace with suffering and gain wisdom from it. SIKAP brought the voices of marginalized youth to the center of social development conversation and it was through this organization that I came to realize that I could make a career in theatre as a director and educator. Through Teatrong SIKAP, I was able to attend the summer theatre improvisation workshop in 1999 with Philippine Educational Theatre Association (PETA) facilitated by Buddy Caramat, Phil Noble, and Vince De Jesus. These two organizations were foundational to my theatre education.

Today, I find myself doing intercultural, interdisciplinary, and intersectional theatre with a dear and esteemed friend, Thai-Hoa Le. And of course Maman Cô Hạnh who gave me the best tea that I have sipped, in the most difficult period of writing my dissertation during the onslaught of the pandemic, *cám ơn*. I send my love and gratitude to Southeast Asian Cultural Heritage Society (SEACHS), which took the ride with me in my intercultural theatre at a most unprecedented time in Canadian Theatre, where the winds of change are blowing towards a more just, equitable, diverse, and inclusive performance practice. What boundless joy to be part of this transformational moment in Canadian Theatre that calls for and demands that multiple stories and voices be centered in global theatre, with Thai-Hoa, Trịnh Nhật Anh**, and Anna Nguyen,** and SEACHS. May we all reap the fruits of a harmonious transformation.

Finally, my gratitude to the ocean, rivers, lakes, and mountains of Canada and the Philippines and all the creatures that bloom, swim, fly, and crawl who have given me the spirit of their kindness. You are the greatest teachers of this journey. *Salamat po*.

Dedication

This dissertation is dedicated to my father and mother who taught me to look beyond the exterior: to care, to give, and to love. Their sacrifices allowed me to attain this special milestone. The deepest and unspeakable gratitude I have belong to both of you who have given me such unconditional love.

I share this work and everything that comes out from it with my sister and brothers: Beatriz, Chito and wife Loida, and Alvin and wife Marilou.

And to my nieces and nephews: this work is also for you: Hannah (now wife to Prince), Caleb, Aron, Elyza, Timothy, Aman, Farah, Simon, Cyrus, David and to all young people of your generation. When the seasons change, may you find your life filled with creativity, care, and courage.

ᜐᜒᜆᜓᜈ᜔ ᜇᜓᜎᜒᜇ᜔ ᜆᜓᜑ ᜋᜅᜓᜋᜓᜇᜓᜑ᜔ ᜎᜌ᜔ ᜑᜇᜓᜇᜓᜇ᜔ ᜋ ᜌᜍᜒ ᜈᜒ ᜆᜓᜒᜈᜒ᜔ ᜑᜓᜌ᜔ ᜐᜒᜆᜒᜈᜒ᜵

"*Not all are asleep in the nighttime of our grandparents.*"

— Pilosopo Tasio (Noli Me Tangere by José Rizal [1861-1896])

ᜂᜇᜒᜈ᜔ ᜑᜒᜌ᜔ ᜆᜓᜆᜇᜓᜎᜒᜈ᜔ ᜋᜍᜂᜍᜒᜌ᜵ ᜂᜂᜇ᜔ ᜐᜅᜓᜂᜈᜒᜋᜒᜆ᜔ ᜆᜓᜑ ᜑᜇᜒᜈ᜔ ᜎᜌ ᜇᜑᜒᜈ᜔ ᜇᜒᜎᜓᜆᜎᜒᜆ᜔᜵ ᜎᜌ ᜑᜑᜓᜂᜈᜒᜈ᜔ ᜇᜒᜎᜓᜆᜆᜒᜆ᜔ ᜆᜓᜑ ᜆᜓᜈ᜔ ᜑᜒᜌᜒᜇᜒᜌᜒᜑᜑ᜵ ᜂᜂᜇ᜔ ᜐᜅᜓᜂᜈᜒᜋᜒᜆ᜔ ᜆᜓᜑ ᜆᜑᜑᜇ᜔ ᜂᜇᜒᜂᜈᜒᜋᜒᜆ᜔᜵ ᜂᜂᜇ᜔ ᜇ ᜆᜓᜑ ᜑᜑᜎᜒᜌᜒ᜵ ᜂᜂᜇ᜔ ᜎᜇᜑᜎᜒᜆ᜔ ᜆᜓᜑ ᜃᜂᜇᜒᜈᜒ᜔ ᜈᜒ ᜅᜎᜒᜈ᜔ ᜐ᜵

"*No uprising fails. Each one is a step in the right direction. In a long march to final victory, every step counts, every individual matters, every organization forms part of the whole.*"

— Salud Algabre (1894-1979)

Introduction

This doctoral project was conceived and completed in the traditional land and waters of the Lekwungen peoples, the Songhees, Esquimalt and W̱SÁNEĆ peoples in which the University of Victoria (UVic) is situated. It has undergone the ethics approval review of the UVic's Office of Research Services, Human Research Ethics Board with Ethics Protocol Number: 17-385.

The interviews and performance processes were conducted in Filipino, English, and Waray languages. Waray was an important language that was used in many conversations during the course of my field research. My host family, Mr. and Mrs. Robert Yodico helped in translating the Waray language into the Filipino, the lingua franca of the Philippines, during the theatre workshops and my daily conversations with the community members. The Waray texts in this dissertation were translated by Aivee C. Badulid, Amado "Arjhay" Babon, and James Yodico. The two performance texts in Waray were translated into English by Aivee C. Badulid. Some photographs were taken by me and some by my collaborators. Proper consent in using these images was acquired by the author from the photographers. The author asked the permission from his collaborators to mention their names as part of the caption of the figures. Other images used in this dissertation were taken from online sites with proper references which were included in the caption.

The use of "open and close quotation marks" in this work is ascribed to vernacular words and phrases. These words and phrases appear unquoted the second time they have been used. Proper nouns (except the names of Indigenous peoples and ethno-linguistic groups: e.g. Waray) and phrases in different vernacular languages are italicized with the initial letter capitalized. The Filipino and Waray interview texts have been translated into English and are quoted first in the dissertation, and then followed by the original text. The Waray and Filipino languages in the

performance text are maintained as they are followed by English translations for the non-Waray and Filipino readers.

The author used the capitalized “Island” in reference to Tubabao Island to differentiate it from the other “islands” mentioned in this dissertation; likewise the word “Tubabao” for literary style and linguistic clarity.

Parts of this dissertation have been published as essays in two forthcoming books and an article in a journal. The titles of these works are shown below:

Gupa, D. (Forthcoming). *Colonial Adventurism in Applied Theatre: An Ethical Self-Critique.* Applied Theatre: Ethics. Prendergast, M. and Sadeghi-Yekta, K. (Eds). Bloomsbury Metheun Drama.

Gupa, D. (Forthcoming). *Murupuro/Islands of Constellation: Performing Climate Crises as Rehearsal for the Future.* Bonifacio, G. (Ed.) Disasters in the Philippines: Scopes, Responses, Challenges. Bristol University Press/Policy Press.

Gupa, D. (Forthcoming) *Holding on to the eye of the Typhoons//Locating Self, (amidst) Memories and Histories of Disasters*. Asia-Pacific Journal of Human Development and Family Studies (APJHDFS), First Issue.

| ACT ONE |

Climate Change, Indigenous Ecological Knowledge, and Applied Theatre in Mitigating Climate Crises

Prelude: Typhoons of Balangkayan Samar

The Story of My Father

I begin this dissertation with the story of my father:

I was taking my high school degree in Samar there in Borongan. It's about 20 km walk from Borongan to the municipality. We would walk that distance since it was so rare to have public transportation during that time. My father earned from copra. There was nothing but copra. The earnings from this was used for my schooling, fare, and food in Borongan. I was a 3rd year student and I promised myself that I would become a soldier once I finished with high school. I would go to Manila. I would be a soldier. That was my dream! But there was a typhoon that struck Samar. We did not expect that typhoon. When I got back home from Borongan where I was staying during the typhoon my father told me, "You can no longer continue your schooling…" he said, "you will need to stop for the time being." "Why?" "Oh, our coconut farm has been destroyed, the coconut trees were torn down. No more fruits. You know that when we plant it will take us ten (10) years to have them bear fruit." Sometimes that was the most difficult work. I was not able to sustain that kind of work. When my uncle brought me to V-Luna to work in the tennis court—until now that court is still existing, that tennis court is still alive— there I became a caretaker. I realized while working there: there is no future here, this is hopeless. So, what I did, I sacrificed by working in the motor pool…to do some stuff with the people

there…I asked them if I could study driving in exchange of cleaning the jeep and those big trucks. Oh. So there you go. I learned how to drive. (*Nag aaral ako sa Samar ng high school sa Borangan. Yung Borongan at saka dun sa Bayan 20km ang layo nyan. Nilalakad namin kasi madalang pa ang sasakyan para makapasok ako ng pagaaral. Ang pinagkakakitaan ng tatay ko ay copras. Wala naman iba doon kundi copras. Ito yung pinang babayad sa school, pamasahe ko, pagkain ko doon sa Borongan. Nag aaral ako, 3rd year high school na ako, ang pangako ko, sabi ko pag naka graduate ako. Babalik ako ng Maynila. Mag susundalo ako. Yun ang pangarap ko! Eh biglang bumagyo doon sa Samar. Biglang bumagyo [na] 3rd year high school ako. Sabi ng tatay ko noon umuwi ako – kasi naabutan ako doon sa Borangan ng bagyo—sabi ng tatay ko "Hindi kana makapagaral…" sabi nya "…maghinto ka muna" Bakit? "Ay, wala na yung niyogan natin, puro tumba, bali-bali yung niyog. Wala nang bunga. Eh, 'pag nag tanim tayo, 10 years yan bago mamunga." Tapos sabi ko, nag desisyon ako "Ah ganun ba 'yun 'tay?", sabi ko, "pupunta na lang ako ng Maynila." 'Yun lang ang natapos ko, undergraduate ako, kasi kung nakatapos ako pwede ako mag sundalo. Eh ang kinukuha ng sundalo noong araw eh mga high school graduate. Pag dating ko dito sa Maynila, sumamana ako nun sa tiyuhin ko na sundalo, si Mr. Baris. Doon ako nakatira. Naranasan ko yan. 'Yun mga mag tinda ng balot, magtinda ako ng…mag-iikot ako sa gabi ng ballot. Sa araw nag sa-shine ako ng sapatos. Naglalakad din ako dun sa V-Luna na mag isa nag sa-shine [ng mga sundalo], balot. Nagtinda ako nyan. Tapos 'yun pinaka mahirap napasukin yung house boy. Kasi minsan aabutin ka ng hating gabi paglinis ng bahay. Pinakamahirap na trabaho kung minsan. Hindi ako tumagal dun. Nung pinasok nya ako dun sa tennis court na 'yun—na hanggang ngayon nandyan pa, buhay pa ang tennis court— naging care*

taker ako doon. Doon ako nag kwan…naisip ko: wala rin kako nito, wala akong kinabukasan din dito. Kaya ang ginawa ko, nag sakripisyo naman ako dun sa motorpool na mag kwan ako sa kanila…Naki-pagusap ako na baka pwede ako mag-aral mag maneho, mag lilinis-linis na lang yung mga jeep tsaka yung mga track namalalaki. Oh, yun na, natuto ako.) (B.B. Gupa, personal communication, January 5, 2018)

Episode One: Eastern Samar, Samar Province as Site (of Inquiry) of Climate Change

Returning to Eastern Samar, Stories of my Ancestors, and Super Typhoon Yolanda

My father was born and raised in the Province of Samar. Growing up, he experienced extreme weather conditions that were impossible for him to forget. These typhoons impacted his life such that it prompted him to migrate to Metropolitan Manila in the 1960s. When my father told me his life stories in 2017, it was when I was about to begin my field research. And his stories influenced my decision to focus my doctoral project on the Waray's worldview on human and non-human relationality. Several months after he shared his stories with me, we went to Balangkayan with my older sister. He had not been to his birthplace for over twenty years and this became a special trip for him. His excitement was palpable, at the prospect of visiting Minasangay Island and his sisters in Balangkayan. Balangkayan is a small municipality in the easterly waters of Samar Province. This visit was also a way for me to be re-introduced to my relatives some of whom I had met while I was growing up in Manila.[1] When we arrived in Balangkayan, I immediately felt connected to them. My interactions with my relatives opened new vistas of my own understanding about my father's childhood. Every day for a whole week, I

[1] Manila is the capital of the Philippines.

heard stories pertainingt to the lives of our ancestors who were fishers and farmers. Of all the stories that they told me, the most intriguing was that of my great-great grandfather, Cesnero Contado. Cesnero was a shaman and was known to be the first caretaker of Minasanggay Island. Their stories about Cesnero teemed with startling tales of mysticism and spirituality. According to my relatives, Cesnero took care of the island of Minasangay from the time he arrived in the island until he died, failing to transfer his Indigenous practice of healing to his daughter, my grandmother. The enduring oral stories about Cesnero gave me a clue to the deep rootedness of my relatives' lives in the island. They believed that Cesnero cultivated and protected the island and that they had a responsibility to do the same.

My aunt told me that several days before Super Typhoon Yolanda (international name, Haiyan)[2] happened, some community members of Balangkayan saw a light emanating from Minasangay Island. For her, it was a warning of the great deluge that would strike and that this was one of the ways Cesnero communicated with them about the impending typhoon. My relatives believed that unseen beings continue to exist in the island and that they have the ability to transmit messages through other-worldly phenomena, some odd behaviours shown by the animals, and in the environmental changes. The spirits that live in the island can be easily offended especially when the island is vandalized. Although, Balangkayan was decimated by ST Yolanda in November 8, 2013, according to my relatives, there were no casualties in their community. When I asked about the impact of ST Yolanda on the island, my relatives were very detailed in narrating to me their experience. The harrowing images that they described were supported with videos that my cousins had taken using their mobile phones. "But Guiuan

[2] From this point on, I will be using the abbreviation ST Yolanda.

suffered most. That was ground zero." (*Pero mas matindi ang nangyari sa Guiuan. Doon ang ground zero*), one of my cousins told me. Upon knowing that I was doing a research on climate change, they suggested that I consider going to Guiuan. In the course of my initial exploration of Samar to look for a field site, the people that I met in the province also told me to consider Guiuan as my field site.

The Municipality of Guiuan is about 83 kilometers south of Balangkayan. In 2015, the Philippine Statistics Authority recorded a population of 52,991 in the municipality (PSA, 2021). Guiuan received the first lash of devastation from ST Yolanda's raging winds that came from the Pacific Ocean. Eventually, one of its sixty *barangays* (villages) — Barangay San Pedro — became the site of my field research.[3] Barangay San Pedro is a small village located in Tubabao Island[4] where I met the local elders who eventually became my collaborators. These elders exposed me to their traditional knowledge of fishing and allowed me to participate in their religious rituals. The stories of ST Yolanda from these local elders and their families had similar accounts of devastation as those of my relatives in Balangkayan.

Typhoons are not peculiar to the Waray of Eastern Samar but ST Yolanda was of a scale that resulted in the loss of lives and resources. My conversations with my relatives and the local community members of Barangay San Pedro unroofed climate change as a crisis of injustice that threatened lives. During my field research in Guiuan, I became acquainted with the Indigenous environmental knowledge and processes of social cohesion reflected in the villages' religious

[3] In the Philippine governance, *barangay* is a political unit headed by a local leader known as "kapitan" (captain). The word *barangay* is derived from the term *balangay* which is a pre-colonial ship that transported settlers to different island communities. Each *balangay* consisted of a family or clan led by a chieftain known as "datu" (chieftain). This clan navigated the constellation of islands through this vessel prior to the colonization of the Philippines.

[4] I will be using the name Tubabao to distinguish it from other islands that mention in the entire dissertation. Sometimes, I will use "Island" that refers to Tubabao.

practice of sea rituals and fishing traditions. Against the backdrop of recent history of extreme weather events and histories of disasters, this local knowledge on environmental stewardship and embodiment of community cooperativeness in ritual performances became the area of study that took on special significance in this dissertation. The communities that I visited in Samar Province continue to suffer from the intensity of typhoons emanating from the Pacific Ocean. While these typhoons bring destruction in the aftermath of their landfall, and have a wounding effect on the people, the stories of elders and community members I worked with in this doctoral project underpin inter-relationality and creativity in ritual performances and the local practice of sustainability in their fishing traditions. In this dissertation, I will narrate how these super typhoons that visited Balangkayan and Guiuan became the subject for examining people's survival from climate crises and how the practice of applied theatre was used as a process of enabling local communities to enact their agency in the aftermath of disaster. This dissertation is about my journey of learning about my ancestral roots, the functions of theatre, and the processes of renewing people's creativity amidst the intensities of environmental destructions where lives are at risk.

My doctoral project "*Applied Theatre as Post-Disaster Response: Re-futuring Climate Change, Performing Disasters, and Indigenous Ecological Knowledge*" is informed by several overlapping stories: my father's migration to Manila after a super typhoon struck his community in the late 1960s, my personal stories of disasters growing up in Barangay Pinyahan, and the oral histories on ST Yolanda, the strongest typhoon ever recorded to hit the Philippines (in 2013) claiming more than 6,000 lives.[5] While this research engages the historiography of disasters and climate crises, it also centers on Indigenous ecological epistemology embedded in ritual

[5] See World Vision report on https://www.worldvision.org/disaster-relief-news-stories/2013-typhoon-haiyan-facts

performances and fishing traditions in an island community in Tubabao Island, Eastern Samar, Samar Province, Philippines. During my field research, I attended an annual folk-religious ritual and participated in traditional fishing expeditions in Barangay San Pedro, Tubabao Island. It was an immersive experience that introduced me to the relational worldview of the local community and their ways of mobilizing social harmonization in times when climate crises is deeply felt in their community. This dissertation is an academic reflexive memoir that examines climate change in island communities and asks how applied theatre can mobilize local disaster stories, Indigenous ecological knowledge, and other subjectivities that are erased and marginalized in the climate change conversation. I ask this question in order to reflect about climate crises in local sites. I employ applied theatre as a tool for post disaster response, mobilize local stories of disasters, and foreground the local elders' Indigenous ways of knowing on and about their natural environment. In mobilizing disaster stories, the practice of applied theatre, and local ecological knowledge, I was able to conceptualize a performance method that facilitated the co-creation of community-based-theatre performances that helped me implement conversations on local experiences of climate change in island communities in the Philippines. The performance method foregrounded local ecological epistemology embedded in fishing traditions and the ritualization of Sto. Niño — the image of child Christ — during the Lenten Season in Tubabao Island. I conceptualized this performance method to co-create community-based-theatre performances with local artists and community members to showcase disaster narratives and provoke climate justice dialogues. I was prompted to conceive a method of performance creation because I realized there was a need to bring about the subjectivity of the non-human and re-center the voices of community members in articulating agency from the margins. I explored how local performance traditions and ways of knowing could be combined with the practice of

applied theatre to magnify other logics hitherto erased and to bring about community solidarity in tackling climate change and underdevelopment. Specifically, I examined *Prusisyon* (processions) and *Panggal* (fishing trap and fishing activity) that informed this performance method that I used in co-creating community-based-theatre productions with the community members in the Island. *Prusisyon* takes place during *Cuaresma* (Lenten celebration) and *Panggal* could be a weekly fishing activity conducted by the elders with whom I had forged a collaboration. I argue in this dissertation that ritual performances of *Prusisyon* and the fishing expedition that uses *Panggal* are an embodiment of social cohesion and local creativity that enact communal belonging and responsibility in island community.

In this dissertation, I narrate the historical trajectories and life growth of my research method from its embryonic phase moving towards its actual creative implementation that enabled me to practice a theatre on climate change with community members. This dissertation has aimed to contribute to the practice of applied theatre that recenters stories from the margins through collective creativity informed by Indigenous knowledge and cultural ways of knowing in sites regularly battered by extreme weather events. For two summers, in the course of my field research, my collaborators and I co-created three community-based-theatre performances, organized an international theatre conference and festival, and toured an applied theatre performance in Canada. I framed this practice of applied theatre creation on the notion of community involvement articulated by Native American ethno-historian Anna J. Willow's (2015). She has noted:

> Experts now contended that local involvement, knowledge, and commitment were necessary components of successful initiatives, that giving locals a stake in natural

> resource management would encourage support and compliance, and that programs developed at local levels would be comparatively cost-effective. (p. 31)

I read Willow's words, "giving locals a stake" (p. 31) as an exposition of repositioning Indigenous peoples' worldviews in natural resource management as an example of an agentic exercise of self-determination. Her principle of empowering Indigenous peoples by engaging their local knowledge is a significant lubricant to unpack ecological sustainability and agentic self-determination. This principle served me as an inspiration in this doctoral project that aims to collectively mount performances with elders, local artists, youth, women, and government officials to address climate crises in the Island. My collaboration with the community members resulted in the co-production of three performance pieces that presented disaster stories aimed at re-imagining possible futures that the local community members rendered in their performance output. The creative process engaged a multi-actor collaboration that reflected Linda Tuhiwai Smith's (2012) proposal of "acts of decolonization" where research "must offer a language of possibility, a way out of colonization" (p. 204). As an artist and scholar from a country formerly colonized by Spain, USA, and Japan, I interpreted this "language of possibility" (Tuhiwai Smith, 2012, p. 204) by interweaving the narratives of local community members into my own disaster memories as a way of self-reflexivity, self-criticality, and positionality. My positionality was a significant part of my theorization of an empowering practice of performance making that could be slippery when conducted in sites with a history of violence. I returned to my memories of disasters and situated them with the stories of climate change by community members that I worked with, as a way of broadening my social and political examination of climate crises in a local milieu. Self-reflexivity was an important component in this dissertation, an embodied and empathic criticality that I consciously employed in my methodological inquiry on the processes

of collaboration and participation. It positioned not just my intention for understanding the complexities of the historiographies of climate crises in the Philippines, but it also fostered critical empathy and care within me in dealing with difficult intersectional issues around climate change. Self-reflexivity and critical empathy are methodological practices in the field of applied theatre that are gaining importance especially in enabling decolonization in research and pedagogy.

By combining three research methods (Autoethnography, Participatory Action Research, and Practice-based-Research) I was able to explore and create performances that wove local stories of ST Yolanda and histories of other disasters that thematized a solidarity in re-futuring climate change. These performances used methodological inquiry that animates, narrates, and examines climate crises to examine underdevelopment entangled in climate change locally experienced and negotiated by community members in island communities. I considered Dwight Conquergood's (2016) words in the creative conceptualization of a possible future by referencing performance as a mode of social transformation; he notes:

> Instead of construing performance as *transcendence*, a higher plane that one breaks into, I prefer to think of it as *transgression*, that force that crashes and breaks through sedimented meanings and normative traditions and plunges us back into the vortices of political struggle — in the language of bell hook as "movement beyond boundaries". (p. 59, as cited in Bhabha 1994, p. 207)

In this dissertation, I meditated on this "performance as transgression" (p. 58) within sites in island communities where social marginalization exists. I thought of it as a creative re-animation of cultural expressions to explore alternative forms of inquiry in interrogating climate crises as a lived experience in local island communities. While climate change is occurring globally, it is

small island communities in Eastern Samar that experience its devastating impactwhich is lived out and negotiated everyday. These small island communities have infinitesimal carbon emissions compared to highly industrialized countries. Chris William (2010) asserts,

> It is no exaggeration that without swift, dramatic and profound changes to societal priorities, including a fundamental reorientation away from fossil-fuel-based energy and profit-driven capitalist economic growth, the generation growing up today will be in all likehood, the last to know climate stability…Capitalist society threatens the breakdown of the basic biogeochemical cycles of the biosphere as we have come to know them. (p. 3)

Williams provides a fundamental analysis of the roots of climate crisis in the world but he also presents a possible solution. He suggests, "Solving the problem of global warming requires understanding the relationship between capitalism and the environment…" (p. 3). The global obligation to solve climate crises is not the task of this dissertation. But through a multinarrative discourse, I have sought to argue that mobilizing local disaster narratives through the practice of applied theatre can throw light upon re-futuring climate change. The three community-based-theatre-performances that I co-created with my collaborators in the Philippines and Canada, demonstrated the transgressive articulation of social justice through songs, chants, sketches, and poems performed in venues charged with memories of climate disasters. By integrating the three research methods, I co-created these three community-based-theatre performances that engaged the thematics of climate justice and possible futures. These performances were the creative output of several actors including the non-human entities such as the weather.

This dissertation is composed of five "Acts" so titled. I outlined this manuscript by borrowing the term from classical Western dramatic tradition to reveal the interiority of my

personal experiences and the collective history that my collaborators and I shared in building the community-based-theatre performances as an argumentative exposition of the thesis of this dissertation. The actions in the "Act" are rendered narratively through a sequencing of "episodes"; like "scenes", these "episodes" are units that narrate stories, which hold the "Act" together as a whole. Instead of referring to, "the chapter" or "in this chapter", I have used "the Act" or "in this Act" to denote a whole section of the dissertation. I capitalize the word "Act" as a reference to the section and to differentiate it from the word "act" to avoid confusion.

I think of two core reasons as to why I have used the concept of "Act" instead of "Chapter" as a format of this dissertation. Firstly, the theatre that I aim to present here reflects the shared creative *acts* of local artists in re-futuring the impact of climate change through community based performance creations. Secondly, this dissertation constitutes stories held in these "Acts". Act One tells the stories of climate change, applied theatre, and Indigenous knowledge by prominent scholars, artists, and those local people I met in the course of this doctoral project. Act Two tells about my stories as a child who grew up experiencing disasters and curious about how theatre and film enacted in me a vision of an emancipated world. Act Three comprises historical and personal narratives on the methods of inquiry that I used in this doctoral project. This Act examines my affect that I experienced in the field site that led me to engage in ethical consideration informed by the principles of theWaray affective and relational worldview. If Act Three tells the story of the research method, Act Four delves into the story of applied theatre as an artistic practice employed in sites with long history of disaster and goodwill. The last Act, Act Five is a story of the future within the enduring specter of colonialism and climate change in island nations.

Peopling of an Archipelagic Community and Climate Change in the Philippines

The impact of climate change in Asia and Pacific has been felt by more than 80 million people in the recent history of climate crises, which includes strong weather events (ESCAP, 2013, UN Intergovernmental Panel on Climate Change, 2015; Poladian, 2014; Marko, 2015). According to the World Meteorological Organization Secretary-General Petteri Taalas, "Climate change causes and impacts are increasing rather than slowing down." (World Meteorological Organization, 2019, para. 5). At the center of these extremes of different weather events are many island countries that also wrestle with social, political, and economic crises. One of these countries is the Philippines, an archipelago comprised of more than 7,000 islands surrounded by the waters of the South China Sea, the Indian and Pacific Oceans.

The Province of Samar where I did my field research is located in the western part of the Pacific Ocean, where typhoons enter during the months of June to December. This ocean is an enormous area of sea water that hosts deep-sea trenches like The Philippine Trench also known as the Philippine Deep which has a depth of 34,578 feet (Deschamps & Lallemand, 2003; see also Lallemand, 2016). The Philippine Sea connects thousands of islands bounded by this area. And the marine resources in this vast sea provide food that feeds its people and the world. The Food and Agricultural Organization of the United Nations (2014) reports that the country was one of the highest-ranking that produced marine resources:

> In 2012, the Philippines ranked among the major fish producing countries in the world with a total production of 3.1 million tonnes of fish, crustaceans, mollusks and other aquatic animals. Aquaculture contributed 790 900 tonnes, or 25.4 percent, to the total fish production. Much of its production is consumed locally with per caput fish consumption amounting to 32.7 kg in 2011. In addition, the Philippines is the world's third largest

> producer of farmed seaweeds with a production of 1.8 million tonnes in 2012. ("Fishery and Aquaculture Country Profiles", 2014, para. 2)

Theories on the peopling of these islands are varied. Most notable but highly contested is the "Waves of Migration" theorized by the American anthropologist, Henry Otley Beyer, who served as the faculty head of the University of the Philippines' Anthropology Department in the 1920s (Acabado and Martin, 2020, p. 174; Zamora, 1974, p. 361). His theory stated that human migration in the islands of the Philippines was a series of linear settlements from different races that came from various points of origin (see Beyer's Philippines' and East Asia Archaeology, and its Relation to the Origin of the Pacific Islands Population). This theory was uncontested for several decades until other migration models entered the circuits of conversation on human settlements in the Philippines.

Anthropologists who have taken years examining the processes of human settlement in the Philippines, subscribe to the theory that the ocean surrounding this archipelagic country was a major thoroughfare for human dispersal that goes as far back as the Neolithic age (Bellwood and Dizon, 2013, p. 1; Beyer in Francisco, 2006, p. 307; Dizon, 2019, p. 294; Loo et al., 2011, p. 2). Reflected in the waters around these islands are the stories of maritime mobility and the human migration that entered and settled in this archipelagic country. In the vast seascapes and in between these islands are histories of seafaring traditions of the early settlers, dispersive human migration, and the processes of settlement that hold storied survival and creativity within the prevailing tides of disasters on this collection of islands that we now call, Republic of the Philippines. Early records such as those compiled by Antonio de Morga in his *Sucesos dela Islas Filipinas* (Blair and Robertson, 1904 to de Morga, 1609), so known by the early Spanish colonizers, described the devastating weather events that regularly entered the country. These colonial records narrated the

cyclonic behaviour as destructive, one that demolished houses, churches, public schools, and human lives (Alcina, 2004, p. 407; Erección de Pueblos, 1848-1864, pp.16-17). The Philippines receives an average of twenty (20) typhoons yearly with more than three deadly typhoons that are likely to make landfall in the country's area of responsibility. Super typhoons that hit the Philippines have resulted in a loss of lives and economic destabilization.[6]

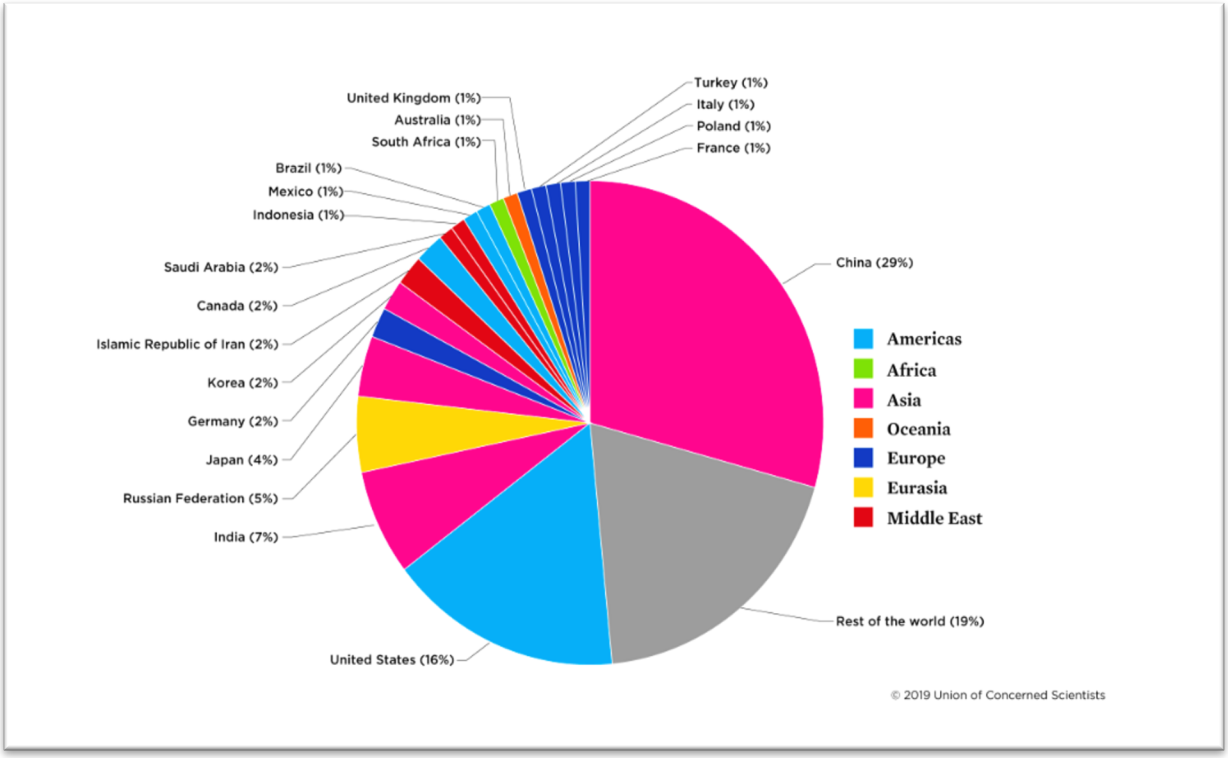

Figure 1. This pie chart shows the carbon dioxide contribution or C02 of countries in the world. CO_2 comes from the burning of fossil fuels that most of the high industrialized countries depend on for their economy. Accessed from https://www.ucsusa.org/resources/each-countrys-share-co2-emissions. Copyright 2020 by Union of Concerned Scientists

[6] For additional information you can check this link available online: PAGASA information/climate-change-in-the-philippines; The Climate Project /blog/how-climate-change-affecting-philippines; Framework Convention on Climate Change https://unfccc.int/).

A plethora of documents recounting the destructions caused by climate change is available and these indicate that in the Asian region alone, there was a loss of more than $60 billion in biodiversity and human property in the recent history of climate crises (ESCAP, 2013, p. 3; Gupta et al., 2009, pp. 117-118; Thomas et al., 2016, par. 1; Karl, 2003, p. 24). Meteorological scientists and climate scholars like Marcie McNutt (2013), Graciano Yumul (2012), Thomas Knutson (2009), Robert J. Nicholls (1995), and William Michener, et. al (1997) agree that extreme weather events like super typhoons and sea level rise are connected to climatic change and anthropogenic processes (McNutt, 2013, para 1; Yumul, 2012, p.40; Knutson et al., 2010, p. 157; Nicholls, 1995, 369; Michener et al., 1997, p. 771-772). Each country in the world has a contribution in the carbon emission or "heat trapping gases", a phrase coined by Union of Concerned Scientists ("Each country's share in CO_2" 2019, para. 1) that makes for global warming. In Figure 1, China and United States of America are indicated as the two top ranking countries that have emitted carbon dioxide immensely. As a result of the greenhouse gas emission, the West Pacific Ocean receives tropical cyclones during the rainy season. Tel Aviv University Atmospheric Science professor Colin Price (2013) has noted, "All typhoons feed off the warm ocean waters…We've seen in the past decades the oceans are warming up, likely due to climate change…So warmer oceans will give us more energy for these storms, likely resulting in more intense storms." (Price, 2013, as cited in Werrell and Femia, 2013, para. 3). This explains the science behind climate change. The Philippines' Department of Science and Technology (DOST), a national office that works on science related programs of the country reports that tropical depressions that develop within the country's area of responsibility have risen in the years 2004-2008 and it is expected that the number of typhoons will rise in the coming years (see Yumul, 2012, et al. 365). In the last six years, Filipinos have witnessed an

inundation of cities from torrential rainfall that occurred even during the dry season. And within the last ten (10) years, the country has experienced a series of extreme weather events. Typhoons Ondoy (2009), Basyang (2010), Mina (2011), Bhopa (2012), Yolanda (2013), Glenda (2014), Lando (2015), Lawin (2016), Tembin (2017), Mangkhut (2018), and Ursula (2019) struck the country resulting in a loss of lives and economic destabilization. Amidst the challenges brought about by climate change, the country is facing economic disparity, armed conflict and insurgency in rural communities, neo-liberalization of environment, and human rights violation.

This dissertation tells stories of climate change as locally experienced and negotiated within the everydayness of social, political, and economic lives of people in the island communities in the Philippines. Here, one may read my stories and the stories of community members that I co-worked with in the creation of community-based-theatre performances that dealt with climate change in sites where climate emergencies are negotiated and lived.

Episode Two: Background of the Study

Traditional Ecological Knowledge and the Waray's Embodiment of Nothingness

Against the grim media rendering of ST Yolanda, I turned to the local elders and community members in Tubabao Island, Guiuan, Eastern Samar to learn about their stories of typhoons that visit their village every year. I chose the local elders as my interlocutors because they practice a fishing tradition and ritual performance that alludes to a "cultivation of affective capacities of the more-than-human" and that manifests an "affective caring capacity" (Simpkins 2017, p. 274). The ritual performances and the traditional fishing methodology that exist in Tubabao suggest a relationship forged between the human wirh the ocean. Such relationship is expressed in the performance of rituals and its epistemology. This leads me to what Fikret

Berkes (2000) calls the Traditional Ecological Knowledge or TEK (p. 17). In the article, *Rediscovery of Traditional Ecological Knowledge as Adaptive Management* (2000) the authors, Firket Berkes, Johan Colding, and Carl Folke, state that the processes of Indigenous ecological management has historical roots and have grown out from a traditional practice "that often becomes encoded in rituals and in the cultural practices of everyday life" (p. 1251). I worked with three elders in the Island. These local elders were respected personalities in their respective communities and could be considered culture bearers or keepers of local traditions. They were skilled in conducting the religious rituals and organizing fishing expeditions on the island. One elder was a woman who led the local religious rituals of the community while two were fishers.

The two fisher elders had obtained their skill in the traditional practice of fishing from their parents while the woman elder had inherited the practice of praying and organizing the community for rituals by observing her mother. These elders were born and raised in the Island. One fisher and the woman ritualist had never left Guiuan, while one of the fishers had worked and lived in Manila. The oral stories, rituals, and practices of fishing and rituals in Tubabao reveal the nature of Indigenous ways of knowing as place-based and locally imbricated in the identity and imagination of its people amidst the continuing threats of climate change in their lives.

Guiuan was the first island that received the ferocity of ST Yolanda. The local elders in this Island had vivid memories of this typhoon. When ST Yolanda entered the Philippines, many Filipinos would remember Guiuan as the first municipality that received its devastating lash. While living in the Island for two summers, I learned about the ST Yolanda stories of the community members. The elders shared their ST Yolanda stories with me and some of these became part of our community-based-theatre performances. Many island communities in the

Philippines face social, economic, and political challenges that result in the rising inequality in the country that directly impacts the lives of Filipino people who belong in the lower socioeconomic rung. Economic activities related to neo-liberalism in the country impact the health of the environment in these island communities. Fragmented biodiversity conservation programs exist because policy makers are indifferent to Indigenous knowledge and practices of ecological management and environmental protection. Lamentably, a consolidated and community-based biodiversity management program that uses Indigenous knowledge is still missing in these island communities. Touristic interests in island communities demand neoliberal exchanges that tip the balance of negotiation, privileging those who have economic and political agency. Actors of modern industrial enterprises disturb the natural ecology of the ocean and landscape of the island, dividing local communities into those who support the multinational projects and those who directly oppose the destruction of the environment. Modern ideologies that have given birth to new ideas of development, have displaced Indigenous ways of knowing and local epistemology resulting in the marginalization of elders who are keepers of traditional knowledge.

Various scientific investigations and global policies on climate change are being pushed forward and implemented on a global scale to curb the impending human, non-human, and ecological losses due to climate related disasters (Bosello et al. 2014, p. 594; Hiwasaki et al. 2014, 1; Kreft et al. 2015, p. 2). Given the growing demand for global climate justice, I ask: In what ways can local elders who are situated in the forefront of climate crises contribute to the ongoing conversation on climate change adaptation and mitigation? This study, then, centers on ecological ways of knowing by elders, through the processes of applied theatre that examine ritual performances and the local fishing tradition in an island community that recently experienced strong weather events. In doing so, I engaged in the work of environmental studies

scholar, Charles Zerner (2003). While working with the local community members, I employed Zerner's idea of cultural performances being "translations as transformation" (p. 3). I used the Waray performance forms to blend with the applied theatre performances I co-created with the community members. Inspired by Zerner's "translations as transformation" (p. 3) I appropriated local rituals and a fishing tradition as performance method in collective creation. I did this to make the collective performance process familiar to my local collaborators. By engaging in the processes of applied theatre, I employed a highly collaborative process of co-production of performances in sites heavily disrupted by climate change.

In the early phase of these collective creation processes, I combined the framework of Zerner's "translations as transformation" (p. 3) that enacted processes of hybridity, with Jill Dolan's (2005) "Utopian Performative" (p. 455) where the "liveness" of performance "offers us, if not expressly political, then usefully emotional, expressions of what utopia might feel like." (p. 456). Eventually, the applied theatre that we co-created used a performance method informed by vernacular concepts of relationality and collaboration. Inspired by my collaborative ritual performance project with Chaya Ocampo-Go, *WALANG-WALA/Point.Zero: An Immersive Discourse on the Cusp Between Disaster and Thereafter* (2014), I intermixed various creative modes of inquiry like storytelling, poetic inquiry, dance, place-based-inquiry, and musical improvisation on climate change and its impact on island communities in the Philippines. Ocampo-Go examined the notion of *walang-wala* (nothingness or zilch) that follows a disaster. In her article she discussed the process of remembrance of ST Yolanda through ritual performance, which we co-curated in 2014 in the University of British Columbia. The performance ritualized lamentation in the form of an immersive, visual, and sound-sensorial curation that meditated on the theme of nothingness after the disaster. Through a multi-media

and immersive performance, her collaborators attempted to ritualize the aural sensations of *walang-wala* one experienced after a super typhoon struck a community to total devastation. I kept on returning to Ocampo-Go's conception of *walang-wala* as a theoretical iteration of creativity after my field research in 2018. I used the ideas of Zerner, Dolan, and Ocampo-Go to inform my creative processes as a philosophical tool that ushered me into my initial research work in the Island with the Waray elders and community members.

The "Waray" are people of Leyte, Biliran, and Samar Provinces who speak the language they also call, "Waray."[7] Sometimes, the natives call themselves "Waray-Waray" a doubling of "nothing" or "nothing-nothing" (*walang-wala*, in Tagalog language). In the process of examining the rituals in the Waray-speaking island community in Eastern Samar, I underscored this "nothingness" that alludes to *kinabuhi,* the meaning of life. My attention was drawn to the histories of climate destruction in the island where lives and resources were taken away or left as "waray" (nothing) after ST Yolanda. I saw this Waray "nothingness" as a symbolic signification of creative resistance to the ever-returning forces of climate crises; thus, "waray" is a necessary worldview that sustains life, renews resiliency, and performs kinship in the ritual performances of *Prusisyon* and fishing traditions of *Panggal*.

Episode Three: Review of Related Literature and Research Questions

Climate Change and Indigenous Ecological Ways of Knowing

A growing number of contemporary Filipino scientists is contributing to the expansion of a body of knowledge on climate science. Coming from various fields of expertise, some of these

[7] A huge number of people in the Province of Leyte speak Waray; there are also those who speak "Bisaya" or the language of the Cebuanos in certain parts of Leyte.

Filipino scientists have discussed the issues surrounding climate change in the Philippines in an interdisciplinary book project, *Changing Philippine Climate: Impacts on Agriculture and Natural Resources* (2014). Fifteen prominent authors collaboratively combined their quantitative research on agriculture, health, forest, and marine sciences within the climate change dialogue. Mainly focusing on the scientific investigations of climate change, the writers present an evaluation of climate change in the country. Yet, however extensive the discussion on the impact of climate change in the Philippines in this book, the authors have still called for more research initiatives that could lead to expansive, efficient, and effective local mitigating projects and adaptive solutions in facing climate crises. Recognizing the extent of climate change, the authors invite other scholars to open a dialogue on "viable adaptation strategies" (p. 7). And while the book is beneficial as resource material in analyzing the impact of climate crises in the Philippines, an inclusion of the Indigenous knowledge of elders from local communities would contribute in expanding the discussion on the impact of climate crises in local communities in the Philippines.

This gap in knowledge production and climate change discussion needs to be closed, and in order for this to occur, an inclusion of Philippine Indigenous ways of knowing in the dialogue must grow to inform a wholistic and integrative policy on climate crises. The Philippines' climate change scholarship has grown rapidly in recent years. However, it mainly focuses on the science of climate change. On the other hand, in the fields of anthropology and ecological science, Indigenous ways of knowing and practices have gained significant traction that complements the inquiry on climate adaptation, management, and protection of the environment. Although, highly contested, some anthropologists believe that science and Indigenous knowledge can co-exist. This complementarity of science and Indigenous epistemology has been promoted

by social, ecological, and cultural anthropologists in recent years. Scientists like Fluvio Mazzocchi (2006), Gadgil Madhav (1993), Firket Berkes (1993), and Carl Folke (1993*)* believe that Indigenous knowledge can complement science. Anthropologists who champion the complementarity of scientific objectivity and Indigenous epistemology, assert that this harmonious interweaving of science and Indigenous knowledge is beneficial for ecological protection and Indigenous self-determination. *Modern Crises and Traditional Strategies: Local Ecological Knowledge in Island Southeast Asia* (2007) is an anthology of case studies on how local agricultural communities in Southeast Asia negotiate and adapt to "multiple socio-economic and ecological crises" (Ellen, 2007, p.1) such as El Niño or drought and other climatic events. In this book, Johan Iskandar's article, *Responses to Environmental Stress in the Baduy Swidden System, South Baten, Java* (2007) illustrates how local Sundanese farmers in *Baduy* in the Province of Baten in West Java, Indonesia maintain their swidden farming ritual as economic survival when faced with lack of rice produce during intense drought brought on by El Niño in their village. Through a calendrical planting method, Indigenous farmers plant low-watered crops like potato instead of rice during the *palawija* period (May to October) that demands a greater water supply. (Iskandar, 2007, p. 122) These months are the dry season when there is a dearth of water irrigation. (Iskandar, 2007, p. 122) Their knowledge of the land and plant diversity saves them from climatic distress. This book is an anthology of scholarly articles edited by Roy Ellen (2011), an English ethnobotanist who gathered scholars from England, USA, and Indonesia to present ecological relationalities, traditional strategies in approaching the plight of ecological insecurities, land-based rights, and agricultural local knowledge vis-á-vis modernism in Southeast Asia particularly Indonesia and the Philippines. The book *Culture and the Question of Rights: Forests, Coasts, and Seas in Southeast Asia* (2003) discusses political

economy and ecological knowledge on and about the land, ocean, and the mountains of Southeast Asia. Edited by Charles Zerner, the book has compiled essays that examine Indigenous ways of knowing and practices with regards to land rights and customary laws of Indigenous communities in Southeast Asia, specifically the countries of Malaysia and Indonesia. Arising from these articles are discussions of the complexities of the contemporary discourse on Indigenous belonging and ownership where Indigenous peoples in these countries have long been wrestling with neoliberalism and the processes of globalization. The works of seven scholars in this book present the complexities on issues of land rights and how the current state policies conflict with the cultures of Indigenous communities. The book provides sites of inquiry on social justice and a deeper examination of ecological stewardship within Indigenous self-determination and claims for justice in communities that are marginalized by neoliberal processes.

These books render a picture of the state of many Indigenous communities in Southeast Asia that are left in the margins and generally have no agency in participating in the creation of policies pertinent to land and ocean management. The books combine interdisciplinary articles that re-center and broaden narratives of the Indigenous peoples of Southeast Asia. In the field of ecological and natural resources management, community participatory research that aims at engaging the local Indigenous ways of knowing is becoming a significant tool in opening dialogues on ecological sustainability. Oral stories play an important role in land-based stewardship. Contemporary anthropologists such as the Canadian University of British Columbia Professor Julie Cruikshank (2014) emphasizes the value of Indigenous epistemology and ontology as bases in maintaining, managing, and sustaining the local ecology. Cruikshank's scholarship is an example of relational collaboration, which she forged through long years of

working with the T'lingit elders in the Yukon Territory by recording local ecological knowledge of the T'lingit through storytelling (see *Life Lived like a Story* [1990] and *Do Glaciers Listen? Local Knowledge, Colonial Encounters, and Social Imagination*, [2005]). She emphasizes the significance of Indigenous epistemology and consistently argues for values of local knowledge "to be taken seriously and given opportunities to interrogate scientific perspectives, a process already occurring in a variety of settings" (Cruikshank, 2014, p. 390).

Perhaps the most beneficial of all the articles that have dealt at the intersection of science and Indigenous knowledge is *Indigenous Knowledge, Peoples and Sustainable Practice* by Douglas Nakashima and Marie Rou´e (2002). In this article Nakashima and Rou´e contextualize discussion of Indigenous epistemology by citing the European imperialization of countries in Asia and Africa, claimed to be home of Indigenous communities. It is important to historically contextualize a discussion on the ontology of Indigenous knowledge within its encounter with modern scientific rationality. But what then is Indigenous knowledge? The two authors define it as "systems" that "are the complex array of knowledge, know-how, practices, and representations that guide human societies in their innumerable interactions with the natural milieu:…" (2). These Indigenous bodies of knowledge are systematized practices in "agriculture and animal husbandry; hunting, fishing, and gathering; struggles against disease and injury; naming and explaining natural phenomena; and strategies for coping with changing environments." (2) In this definition we can concur that Indigenous knowledge is place-based and located in a specific community, thus, its other name: "local knowledge" (1). The authors have robustly discussed the differences in these two knowledge systems shedding a light on the ontology of knowing within the histories of possession and dispossession, imperialization and de-imperialization of human thought.

The references to Indigenous ways of knowing presented in this Episode and the complicated issues around the complementarity of local epistemology and science introduced me to contentious areas on how knowledge is validated and the agents that warrant its validation. The scholars I have mentioned here, introduced me to the opposing and polarizing argumentation between science and Indigenous epistemology. As I entered my research field site I was cognizant that there were certain orthodoxies of knowledge that dominate the practice of research, production of data, and the circulation of information that stems from modernity, which marginalizes the tacit, embodied, and local ways of knowing. Thus, I deployed criticality and self-reflexivity on my part, as my strategic gesture of decolonizing research. My doctoral project is situated within the imperative of decolonial inquiry and knowledge production by asking these questions: To what extent can applied theatre articulate the Indigenous ways of knowing of local elders? How do ritual performances and other embodied forms of knowing function as a method of performance inquiry that foregrounds local subjectivities on climate change? As I mobilized applied theatre to a climate change post-disaster mitigating approach, I positioned Indigenous ways of knowing as performative and embodied knowledge that continues to evolve within its long histories of global encounters, possessions, and erasures.

Indigenous Epistemology, Climate Change, and Applied Theatre

At this point, I turn to the voice of an Indigenous scholar on blending science and Indigenous epistemology. The Piikani First Nation scholar Betty Bastien (2004) states that, "[t]he use of traditional ways of knowing among tribal cultures constitutes the initial and essential step in breaking the cycles of dependency." (p. 2) The words of Bastien draw our attention to the need for Indigenous self-determination and assertion of agency. Among the issues that Indigenous communities face is the misappropriation of their cultures and extraction

of resources for a capitalistic agenda that mostly benefits multinational institutions. This kind of one-sided project dehumanizes Indigenous culture and worsens the already existing economic disparity of impoverished local communities where extraction of natural resources is implemented, leading to the displacement of Indigenous peoples in their ancestral lands. Bastien asserts the independence of Indigenous knowledge from the Eurocentric paradigm, or what she calls as "Eurocentered sciences," (p. 1) by describing the nature of the very worldview embedded in these ways of knowing:

> [C]onnect to the sacred, to their alliances, and to the knowledge that is generated for balance, free of dependency. This creates independence because it is self-sufficient and balanced, based on years of intimate observations of the web of place, community, and cycles of time passing. (pp. 1-2)

Bastien blurs the science and the non-science of Indigenous knowledge by contending that Indigenous knowledge is dynamic and renders itself a self-governing logic that has rootedness in cosmology, holistic, and ever-evolving knowledge. For Bastien, Indigenous knowledge is spiritual. I navigated the polarization of the various discourses on the ontology of systems of knowledge by foregrounding local performance cultures to break from the "cycles of dependency" (Bastien, 2004, p.2) on Eurocentric approaches of thinking and doing theatre. My academic engagement with climate change and Indigenous ways of knowing in this project led me to connect myself with the stories of my ancestors in Samar Province. At first, I had to reconcile my own prejudices towards a belief system that combined Catholicism and "superstitious" beliefs that my relatives adhered to. As an artist, I was always willing to acknowledge my own biases, and to re-construct my long held perspectives to better educate myself with empathy and compassion. But there were times when this was challenging because

to re-construct one's perspectives about long held beliefs is to re-encounter the self that was absorbed by the specter of the past that legitimized colonization.

Applied Theatre is a field of theatrical practice that has given birth to theatre-in-education, theatre for development, drama-in-education, prison theatre, etc. that engages with social justice directed towards human empowerment. Before going to my field site, I read applied theatre books to aid me in substantiating my understanding of community empowerment and collaboration. Additionally, I was certain that I would be using a Practice-based-Research (PaR) methodology through which I would co-create performances with the communities willing to work with me. Because I did not want to go into the space of dichotomy, I knew that by co-creating with the community, I would be effective in my process of re-imagining my own ideas of the world so that it would open new spaces of knowing, engagement, and empowerment.[8]

The possibilities of theorizing theatre that uses the lens of social justice was formally introduced to me in the second year of my PhD program. My academic introduction to social justice started when I read Noam Chomsky's (1999) *Profit over People: Neoliberalism and Global Order,* David Harvey's (1999) *A Brief History of Neoliberalis*m, and Naomi Klein's (2007) *The Shock Doctrine*. These books introduced me to the globalizing force of marginalizing the "othered." After reading these books, I started to re-imagine applied theatre as a collaborative art that engaged climate change and a practice of mobilizing transnational solidarities in tackling climate injustice. Through applied theatre, I pondered on how the principles of caring and solidarity could be an expression of resistance to the overwhelming projects of neoliberalism. I

[8] My attendance in applied theatre courses introduced me to the theories of social justice which allowed me to examine neoliberalism. When I was reviewing for my comprehensive exam, Dr. Warwick Dobson, one of my committee members gave me a list of additional books to read. This list helped me examine the issues around social justice within the practice of applied theatre as an art and process of social intervention.

entered the field site in an island community with three methods of research: autoethnography, Participatory Action Research (PAR), and practice-as-research (PaR) to ponder on an ethical and decolonizing procedure of knowledge production. I continued to immerse myself in reading references that benefited my quest for a decolonizing research inquiry (in research) and performance making. Here, the body of literature on applied theatre supported me in my process of collective creation with the elders and other community members in the Island.

The interdisciplinarity of applied theatre worked best in my interest of crossing the boundaries of theatre into climate justice work. Applied Theater has been employed in various disciplines like health, law, education, development and youth studies, war, and diplomacy to discuss, complicate, and examine social justice. I turned to several references on applied theatre as used for: community theatre (Powell, 2013), pedagogy, activism, and therapy (Landy and Montgomery, 2012), development perspectives (Prentki, 2013), as well as affect and aesthetics (Thompson, 2009) that prepared me for my field research work. The most extensive discussion of applied theatre that I consulted was drawn from *Applied Drama: International Case Studies and Challenges for Practice* (2009) authored by Monica Prendergast and Juliana Saxton's. This book informed my understanding of applied theatre's historiographies and the extent of its disciplinary scope.

I spent two years taking courses in an applied theatre program at the Theatre Department to strive in conceiving a set of research methods that I wanted to employ for my field site. This period provided a challenging but enlightening learning process for me in examining the social issues that engaged applied theatre as a tool of social justice.[9] In 2016, I received the Dwight

[9] The courses that I took during my two years at UVic significantly contributed to my initial conceptualizations of my creative trajectories in my PhD field research. Relevant in this education was the summer training course that I took with Tim Prentki in 2016. The course, THEA 590: Rehearsal for Revolution, allowed students to collaborate with community members in tackling a particular issue through performance. I was part of a group that co-created a performance with an institution that provided care

Conqueergood Award from Performance Studies International (PSi).[10] This award not only allowed me artistic commitment by interweaving theories and the practice of social justice work in performance and theatre studies, but also led me to the vigorous intellectual articulations of social justice in Dwight Conquergood's work. Conquergood's call for a "dialogic performance" in ethnography where the "self and the other" are tied together amidst circumstances and events that are "hold(ing) them apart" (p. 9), resonated with me. Coming from a country where multiple forms of violence are a lived experience and the struggle for survival is part of a daily negotiation, I thought of Conquergood's works as revelatory, intimate, and hopeful. The works of Jill Dolan (2011) and her idea on and about "performance utopia" (p. 456) informed the framework of my creative project. Inspired to begin my field research in 2018, while witnessing the apparent injustices in many island communities, I carried Dolan's vision of "…a common future, one that's more just and equitable…" (p. 455) with every step I took during my trip back home. Driven by her belief that theatre and performance engender "chances to live fully and contribute to the making of a culture" (p. 455) when co-created collaboratively, I turned to her ideas of "making of a culture" (p. 455) towards a "common future" (p. 455) fostered by the

for the elders. Performing the stories of the nurses and caregivers while attempting to inquire about the ethics of caregiving deeply moved me. Instead of feeling demobilized by the overwhelming pressures of injustices in the world, I felt emboldened by the potentialities of applied theatre as a tool in understanding complicated issues of our communities. Another course that deeply inspired me was IGOV 590: Directed Readings on Indigenous Governance. This course enabled me to use applied theatre in examining the history of colonization in the Philippines. My instructor Taiaiake Alfred encouraged me to write a play text for my final project in this course. The process of writing a performance text gave me permission to construct lateral speculations by imagining a world based on existing historical materials and other texts like news articles, letters and photos. This exercise made me think of the primacy of dramatic text that can function as an archive of history. Artists have the ability to re-construct history through the creative acts of interweaving narratives that have been silenced. In this course, I felt empowered as an artist to bravely engage themes of colonial oppressions, gender and militarization, and love as an ephemeral affect but elemental in formulating the future. My THEA 590: Directed Studies: Applied Theatre Research Methods with Kirsten Sadeghi-Yekta confronted me with the fact that I knew so much less about applied theatre. This course exposed me to the vast theoretical component of applied theatre and the example of projects that used different applied theatre theories to engage the nature of social justice.

[10] The award is given to a PhD student and/or independent artist during the annual Performance Studies conference. According to PSi: "This award is made in honour of the memory of Dwight Conquergood to an individual whose work around cultural performance in some way connects to and extends Conquergood's own practice. The DCA is given to an artist, activist or emerging academic conducting research or working on projects with disenfranchised communities." (see web.org/wp-content/uploads/2016/07/programme-final-PSI-melbourne.pdf. Accessed July 22, 2020). I received this award during the 2016 PSi Conference "Performing Climates" at the University of Melbourne.

practice of an applied theatre that centered on foregrounding an Indigenized performance method formulated from existing performance culture in an island community. From these scholars, I strove to conceptualize a performance method that is the result of this dissertation, that has approached climate crises through auto-ethnographic, participatory, and community-based theater, and guided by these research questions:

1. To what extent can applied theatre foreground and articulate Indigenous ways of knowing within the discussions on climate change?
2. In what ways can applied theatre that engages local elders and community members provide the public and local government ecological perspective pertinent to the ongoing debate in climate change adaptation and climate justice?
3. How can applied theatre contribute to the knowledge production of Indigenous ecological knowledge and climate change?
4. How does affective inquiry inform an ethical research processes in sites with recent history of disasters?
5. What research methods can foreground and document the embodied practice of ritual performances that are responsive, decolonizing, and ethical to Indigenous ways of knowing?
6. How can applied theatre mobilize climate change advocacies?
7. How do cultural knowledge and traditional performance conventions inform the practice of applied theatre used in the creation of community based theatre that deals on climate crises in communities with recent histories of extreme weather events?

8. How do we decolonize our practice of applied theatre in sites recently impacted by climate change?
9. What Filipino vernacular concepts of relationality can inform mobilization of applied theatre practice as post-disaster response?
10. How would an applied theatre practitioner co-create performance with community members that have had experience disaster due to climate change and what vernacular concepts can inform our performance method in the co-creation of applied theatre performances as post-disaster response?

Episode Four: Research Methodology

In the Intersections of TEK, Applied Theatre, and Climate Change

Going around Samar Province to find my field site, I was reminded of Ruth Behar's (2013) advice that an ethnographer must rely on the "the kindness of strangers" (p. 79). Behar's words highlight the values of humility and gratitude as important virtues that an ethnographer must possess in conducting a field research. Similarly, Dwight Conquergood (2016) points us to humility as an important principle in studying people's culture. He quotes Henry Glassie, "The reason to study people, to order experience into ethnography, is not to produce more entries for central file or more trinkets for milord's cabinet of curiosities. It is to stimulate thought to assure us that there are *things we do not know* (emphasis mine), things capable of unsettling the world we inhabit." (Conquergood, 1983 as cited in Glassie, 1982, p. 71). The well-known anthropologist recognized that there are "things we do not know," which emphasizes that the quest for knowledge is a pursuit of humility. As a response to his words, I employed autoethnography and Participatory Action Research (PAR) which I combined with Practice-as-Research (PaR) as my methods of advocating for the plurality of knowledge. This project

conceptualized a performance method of applied theatre as post-disaster response in local and transnational sites. It foregrounded Traditional Ecological Knowledge (TEK) (Berkes & Dudgeon, 2003, as cited in Berkes 1999, p. 76; Berkes, et al., 2000, p. 125; Cruikshank, 2014, p. 389; De Guia, 2005, pp. 28-40; Hunn et al., 2003, p. 80; Cotterell, 2005, p. 151; Losey, 2005, p. 19; Miettinen, 1992, p. 115; Tiongson, 1994, p. 18; Villaruz, 1994, pp. 18-19; Viveiros de Castro, 1998, p. 473) in ritual performances and fishing traditions in the Island and created spaces of intercultural, interdisciplinary, and intersectional dialogues between artists and community members through the processes of applied theatre.

My interest in broadening my knowledge on Indigenous ways of ecological sustainability began when I read the work of Canadian applied ecology scholar, Fikret Berkes (1993) in one of my graduate courses.[11] Berkes mentioned that TEK "has a rich history," which permeate[s] "agriculture, pharmacology, and botany (ethnobotany)" (p. 1) and has particularly enriched the field of ethnoecology where ecological knowledge has emerged as "an approach that focuses on the conceptions of ecological relationships held by a people or culture." (p. 1). Berkes has referenced his work with Donald Hardesty's (1977) ecological knowledge that preoccupies the field of ethnoscience also known as "folk science" (Berkes, 1993, p.1). For Hardesty, ecological knowledge is "a system developed by a given culture to classify the objects, activities, and events of its universe." (Berkes, 1993, p. 1 to Hardesty, 1977, p. 291). Berkes and Hardesty are not alone in emphasizing local knowledge as a significant system in ecological management and protection. In the article, *Integrating Traditional Ecological Knowledge and Management with Environment Impact Assessment* (1993) the author R.E. Johannes coined the term, "traditional

[11] I took a graduate course that deals on varied Indigenous issues (e.g. place-based knowledge, land rights, kinship, etc.) at the Anthropology Department with Dr. Brian Thom.

ecological knowledge and management systems" (p. 33) that combines ecological impact assessment and Indigenous ways of knowing and practices. On the other hand, the work of anthropologist Harold Conklin (1988) argues the relevance of Indigenous epistemology by Indigenous People with regards to the practice of plant cultivation and agricultural management among the Hanunóo of the Philippines. In his long career as an American anthropologist in the Philippines, he published a work that contended the validity of Hanunóo's Indigenous knowledge as exemplifying a local agricultural management system. During his field research in Mindoro, Conklin co-worked with "talented informants" who "possess remarkable amounts of information about their physical as well as social surroundings" (Conklin, 1998, p. xxvii) and who supported him in recording around 1,600 plant species and the process of taxonomizing plant species based on plant colorization. (Berkes, 1993, p. 2) Here we learn about the place-based-knowledge of Indigenous peoples who were born in their specific locality, have obtained an awareness of their environment, and have the ability to sustain their knowledge through its embodiment or practice. It is the same with the local fishers and religious leaders in the Island — site of my research — who have inherited local ways to ecological knowledge in their fishing practices.

By focusing on the environmental practice of elders in Tubabao, which is embedded in fishing and ritual performances, I turned to Fikret Berkes (1993), socio-ecological urban designer Johan Colding (1993), and ecological scientist Carl Folke (1993) who agree that traditional ecological knowledge "often becomes encoded in rituals and in the cultural practices of everyday life" (Berket et al. 2000, p. 1251). I first observed and participated in the performance of rituals and fishing traditions in Barangay San Pedro during the summers of 2018 and 2019. And through cross-cultural interactions, long hours of observation, participation in the rituals and fishing

expeditions, as well as through a series of consultative interactions with the local elders and the community members, the works of Bastien, Conklin, Berkes, Colding, and Folke finally made sense to me. I will demonstrate this in Act Four.

The works of Shawn Wilson (2008) who is an of Opaskwayak Cree scholar and Donna M. Mertens (2013) that underscore "relational ontologies, relational epistemologies, and relational accountabilities" (Mertens et al., 2013, p. 16; Wilson, 2008, p. 10), provided me a framework in engaging respectfully with the elders in Tubabao Island. My initial experience of cross-cultural encounter with the local elders in Samar was not perfect. In the first series of encounters with the *tambalan* (shamans and traditional healers) in the early phase of my field research, I experienced an intense existential self-critique that led me to think deeply about my positionality in this dissertation project. Through these encounters I learned that secrecy in Indigenous healing practices of the shamans is held with the highest importance. The technique of herbal usage and the ritual behind the concoction of *tambalans'* traditional medicines can only be shared with someone they trust, usually, a family member who will inherent the practice. Here, self-reflexivity and critical empathy were helpful concepts for creating a respectful space for Indigenous ontologies to remain locally situated away from the outsider's academic intervention and objectification. My sudden disassociation from examining the shamans' Indigenous healing knowledge was a salient episode of my research.

Applied Theatre scholars Peter O'Connor (2013) and Michael Anderson (2013) have identified ethical principles of collaboration that situate the local community members "as actors…with agency and control" (2013, p. 21). I looked to O'Connor's and Anderson's words as guide in upending the power of the researcher as an expert to instead be engaged as a learner in an inter-subjective or empathic collaboration with local community members; the latter are

given power in the construction, production, and circulation of knowledge. They have full control and creative affordance in executing their advocacy (Mertens et al., 2013, p. 9; Wilson, 2008, p. 15). Building on the works of Wilson, Mertens, O'Connor, and Anderson, I pivoted to scholars from the disciplines of anthropology and ecological studies to ponder on a decolonizing research that adhered to a genuine reciprocity, shared identity, respect, reverence, relationality, and holism (Archibald, 2008, p. 2; Bharucha, 1993, p. 2; Bobis, 2014, p. 255; Berkes et al., 2000, p. 1252; Ingold, 2017, pp. 29-30; Losey, 2010, p. 28; Glaskin, 2012, p. 298). These values and principles played an important role in my collaboration with the community members and artists from Philippines and Canada that gave way to the vernacular Waray and Tagalog relational concepts of *Abat* (affect), *Pakapakapa* (searching), *Pakikipag-pulso* (shared pulsation). I thought of these concepts as building blocks of what I believed to be a decolonizing and ethical research. As a privileged graduate student who sought collaboration with the community members, I found that these concepts reflected mutual trust and respect that were necessary values in conducting the interview, facilitating group workshops, observing, and participating in the ritual performances. *Pag-galang* (respect) is crucial in establishing a relationship of transparency and *Pag-titiwala* (trust). *Pag-galang* is the beginning of trust. In the early phase of my field research in the Island, some community members were intrigued by my presence among them. They asked the family that hosted me about the purpose of my research, how and why I chose their community as a site of my research. Since the very beginning of my field research, I had shared openly with my host family my dissertation goals. On many occasions, I witnessed how my host family became my spokesperson in explaining to the community members the purpose of my research. Their ability to communicate my goals to the community members underscored the vernacular concepts of mutual relationality with *Pag-galang* and *Pag-titiwala*. For me, these

were significant relational concepts in conducting field research that aimed to mobilize applied theatre as a post-disaster mitigating approach for local participation in transforming disaster stories into performances of possible futures.

On Philippine Indigeneity

When I use the term "Philippine Indigenous Peoples" (PIP) in this dissertation, I refer to a local people who live in a particular community. Thus, an Indigenous person is a local member of a particular territory where certain Indigenous knowledge and practices are performed and who inherited these from their ancestors. Based on this definition, I contend that Warays born in Samar and Leyte Provinces, who claim Waray blood runs in their veins, are Indigenes with their own native lands and affiliated to an ancestral lineage. This raises a question: What then is Indigeneity in the Philippines?

Like the term PIP, the concept of "Indigeniety" continues to find its place under the sun. I would argue that the concept has stemmed from a long history of racial classification informed by a deep colonial provenance. To discuss Philippine Indigeneity, one cannot escape the term, "tri-people". The word, "tri-people" is used in the Philippines to mean a categorization of diverse ethnic communities, especially in reference to ethnolinguistic groups in Mindanao, the largest island in the country. This term denotes a classification of three groups, namely, Lumad (native or Indigenous), Christian, and the Moro. While the Christians are natives of the land whose ancestors embraced the project of Christianization conducted by the Spanish colonizers 500 years ago, the Moros are original settlers[12] who received the Islam religion that "antedates by at least three centuries the coming of the Spanish conquerors" (Majul, 1966, p. 63). On the other

[12] During this time, the term "Philippines" did not exist. The name Philippines came from the Spanish colony given to honor King Philip II.

hand, the Lumads are considered people who have retained their pre-colonial belief systems. One must not forget that there are Lumads who claim to be Catholics but they are adherents of their ancestral worldview. The Lumads are generally polytheistic who believe that the spirit of their ancestors lives among and with other sentient beings. These animistic tendencies among the Catholic Lumads are still prominently manifested in their rituals and ceremonies. The word "Lumad" as a broad ethnic classification is problematic. The term is taken from the Cebuano language which means "native" to describe a person who is originally from a particular territory (A. Umali, personal communication, August 25, 2021; C. Nazaire, personal communication, August 26, 2021; T. Paradela, personal communication, August 26, 2021). Cebuano is one of the three major languages spoken in the Philippines. A particular Lumad group may or may not speak Cebuano. Therefore, the label, "Lumad", is also a term that has an imbedded linguistic and cultural imposition of power over racial groups whose language is not Cebuano. For example, an Indigenous group that speaks the language Tagabili identifies itself as "T'boli but is subsumed in the term, "Lumad" along with other 109 ethno-linguistic groups in Mindanao whose language may not be Cebuano. Classification of Indigenous People in the Philippines (PIP) can be traced to the early Spanish colonial period that began in 1565. The Spaniards had several names to refer to the natives of the archipelago and one of these was "infieles" or "heathen" (T. Salgados-Ferrer, personal communication, August 26, 2021). Hereto, the Spanish word implied non-Christian, primitive, and a person born in the land who needed Christian conversion. After the Spanish colonization of the Philippines, the Americans imperialization followed suit. The pervasive administration of imperial USA in the Philippines that existed for forty-six (46) years precipitated a similar racial conceptualization of the IP as "uncivilized", "savage" and "primitive", especially those groups that did not belong to the ethnolinguistic groups: Tagalog,

Waray, and Cebuano. These three groups were the first to be Christianized among the other ethnic groups in the Philippines. Among the staunch champions of US exceptionalism during the Philippine American colonial era was Dean Conant Worcester who served as its Secretary of the Interior under the US Insular Government of the Philippine Islands (Rice, 2011, p. 29). Worcester embarked on an odious project of filming and taking photographs of "primitive" Filipinos. He travelled to the hinterlands with his photographer-attendants to collect visual material that he used to defend the preservation of US colonial power in the Philippine Island and to keep it as a colony. The American scholar, Rice describes the rationale of Worcester's political missioning:

> Firmly committed to the American colonial agenda in the Philippines, Worcester believed that Filipinos were unfit for self-government, and he used his authority to exert as much influence as he could to ensure that the US would maintain control in the Philippines for as long as possible. (p.29).

Today, the Philippine government recognizes 110 Indigenous Peoples based on ethno-linguistic classification where the Waray, Bikolano, Cebuano, and Tagalog are not included (indigenouspeoples-sdg.org, 2021, para. 1). Largely, Indigeneity in the Philippines is understood as derived from such classification and labels. Different forms of Philippine governance from its colonial past to the present, have dichotomized and even fragmented the identities of its people.

One may aver that a particular state can also colonize its people by perpetuating these labels and classification. But contemporary and critical discourse on Philippine Indigeneity underscores the rising agency of Indigenous communities in reclaiming their ancestral lands, advocating environmentalism, and a struggle for human rights. Philippine marine anthropologist and professor at the University of the Philippines' Center for International Studies Chim Zayas

has proposed the classification "Indigenous People Local Community" that would accommodate all peoples of the country as IP, an alternative way of re-conceptualizing Indigeneity beyond a colonial racial taxonomy that divides people (C. Zayas, personal communication, August 26, 2021). I connect with this definition because Indigeneity is based on Indigenous knowledge of the local community, a window to re-defining the being and becoming of identities of various peoples.

By looking at the social and political marginalization and systemic violence in the taking over of their lands from the IP by multinational corporations, I argue that claims of Indigeneity must go beyond the labels that identify who belongs to the category of IP and who does not. In 2015, a huge mobilization of "Lakbayan" (peoples joining in a sojourn) took place in the streets of Manila. IP communities and the "non-Filipino Indigenous groups" from different parts of the country "staged" their issues, including the continued violent killings of Lumads in Mindanao. This was a manifestation of collective commitment for social justice. According to Philippine historian Tata Salgados Ferrer, "if we are looking through a pre-colonial kinship lens, we are all "kamag anak" or relatives (T. Salgados-Ferrer, personal communication, August 29, 2021). In a "kamag-anak" culture, the principle of "bayanihan" (helping collectively) is an antidote to social injustice. The task is to carry the burden of those who are marginalized by those who are well off in society and to make sure that the resources are distributed evenly.

I write this dissertation with the understanding that Philippine Indigeneity is not static. Labels will fade when commitment to a vision for making communities livable and peaceful, is put into practice. As an Indigenous Filipino artist and scholar of Waray, Bicolano, and Ati blood, now located in diaspora in the unceded and traditional territories of the First Nations Peoples of

Canada, I write this dissertation with the understanding that Philippine Indigeneity runs in the blood of my imagination that informs my scholarship, arts, and pedagogy.

Autoethnography

The first method that I used in this dissertation was autoethnography. In this method, the researcher locates the "auto" or the "self" in the political, social, and cultural contexts of the field site where his collaborators are located. This method blends ethnography with an inquiry of the "self." I thought of the American Anthropological Association (2021) when I reflected upon the importance of "ethnography" that centers the researcher in the "study of human behaviour in the natural settings in which people live" (AAA, 2021, para. 4). For AAA this method "refers to the description of cultural systems or an aspect of culture based on fieldwork in which the investigator is immersed in the ongoing everyday activities of the designated community for the purpose of describing the social context, relationship, and processes relevant to the topic under consideration" (AAA, 2021, para. 4). While "ethnography embeds the "self" in the processes of inquiry" (D. Docot, personal communication, March 30, 2017), the researcher operates from outside of the "topic under consideration" (AAA, 2021, para. 4) in order to maintain the objectivity of the knowledge that is intended to be produced. In this case, I employed autoethonography, a type of ethnography where the self is integrated in the process of inquiry (Cohen and Crabtree, 2006). As required in this method, I interwove my personal narratives with the life stories of my collaborators as my way of developing self-criticality and positionality.

Carolyn S. Ellis (2006) and Arthur P. Bocher (2006) provide us the functions of autoethnography as a method that goes beyond "navel gazing." For these two autoethnographers, this method extends to acts of ethical and social responsibility. They state:

> Autoethnography shows struggle, passion, embodied life, and the collaborative creation of sense-making in situations in which people have to cope with dire circumstances and loss of meaning. *Autoethnography wants the reader to care, to feel, to empathize, and to do something, to act.* (Emphasis mine). It needs the researcher to be vulnerable and intimate. Intimacy is a way of being, a mode of caring, and it shouldn't be used as a vehicle to produce distanced theorizing. What are we giving to the people with whom we are intimate, if our higher purpose is to use our joint experiences to produce theoretical abstractions published on the pages of scholarly journals? (p. 433)

Ellis and Bocher assert that autoethnography demands vulnerability from the researcher. For me, living in Tubabao meant integrating with the lives of its people, which allowed me to witness how community members came to terms daily with challenging socio-economic issues including sickness, death, and the loss of resources. Learning about the lives of people in the "natural setting" (AAA, 2021, para. 4), as described by AAA, made me think of the "higher purpose" (Ellis and Bocher, 2006, p. 433) that Ellis and Bocher emphasize. I chose to live in a community that continually experienced climate crises and I used autoethnography as a method of research to examine how my work would reflect Ellis' and Bocher's proposal to…"*care, to feel, to empathize, and to do something, to act.*" (p.44).

In employing autoethnography in research, the "self" is inscribed into the analysis of social phenomena (Magnat, 2011, p. 214) and is the "most logical, viable, and useful route for conducting social research" (Mienczakowski 2000, p. 135). To think about the social, political, and economic issues around climate crises in the local community was to return to my own disaster experiences and trace their connection. I believed that an ethical proximity between me

and my collaborators required care where the power differential due to social, economic, and political disparities is present. Self-reflexivity is a necessary element in forging a relational connection and agentic collaboration for community members to hold and forge power in performing their disaster stories.

To further discuss this dynamic interaction of the "self" and the "other", I brought, here, Kathy Absolon's (2005) and Cam Willet's (2005) ideas of a research inquiry that interweaves the researcher's stories and life history. I organized my thoughts around autoethnography in this episode to argue that this method as social inquiry, allowed the researcher to talk "about ourselves" (Absolon and Willet, 2005, p. 98) critically and empathically to people and similarly relate with the non-human. Being an outsider in my field site, my time in the Island was spent in long hours of reflection. I would wake up when the fishers were about to return from the ocean and would write my field notes about what transpired the previous day. This was my way of "talking about myself, reflecting on various situations, and sensing the day" (Absolon and Willet, 2005, p. 98). Included in my field notes were my observations and my participation in rituals and fishing trips. These field notes were a record of my interactions and daily experiences in the community, which described, narrated, and reported my intercultural and intersectional conversations with the community members. I have included some parts of these field notes in this Act because it is important to present meticulous descriptions that reflect what the anthropologist Clifford Geertz (1973) has called, "thick description" (p. 6).[13] In this dissertation, I illustrate how autoethnographic writing can become an act of decolonizing research that deals with the everyday lived experiences of people and the non-humans, where self-reflexivity, affect,

[13] Clifford Geertz mentions in his book, *The Interpretation of Cultures: Selected Essays* that he barrows the term "thick description" (see also *The Thinking of Thoughts - What is 'Le Penseur' Doing?,* Collected Papers. Vol. 2: Collected Essays, 1929-1968)

and empathy reflect the ethic of social justice. My practice of writing my thoughts distilled my research goals and solidified my responsibility as an academic, artist, and outsider in my field site. Self-reflexivity in autoethnographic writing was my daily act of decolonizing research.

Before going to Samar in 2019 for my second field research, I went back to my birthplace in Mariveles, Bataan to recuperate the memories of my childhood embedded in sites where I first interacted with the *kalikasan* (environment). On this trip, I noticed the tremendous changes in my birthplace due to the incursion of globalization. Public beaches were now fenced, our old house had been transformed into a store, part of the sea was being reclaimed, and mountains were blasted for quarrying purposes. In this visitation, I was re-introduced to the histories of war and other current disasters taking place on Bataan's land and sea. Writing about these memories was my way of examining the histories of disasters that I had heard about, witnessed, and experienced earlier but was unable to participate in transforming these due to the limited agency afforded me and my community. By returning to my birthplace after three decades, I examined these histories through authoethnographic writing as a method of affective inquiry and wove it with the decolonial concept of "self-location" (Regan, 2010, p. 27). "Self-location" is a term used by Paullete Regan in her book, *Unsettling the settler within: Indian residential schools, truth telling, and reconciliation in Canada* (2010). In this book, Regan argues that self-location is a first step in decolonization and it takes place when one engages in the interweaving of personal stories with the stories of one's subject: "Therefore, I make settlers (myself and others) the subject of this study, linking it to my own practice as a former claims resolution manager through critical self-reflective storytelling." (p. 27) Regan, a white Canadian settler, subjected herself to stories in examining her relations with colonial histories of Canada to inquire about Truth and Reconciliation. She reflected on the impossibility of redressing the colonial violence

that existed in Canada's Indian Residential Schools. By theorizing decolonial research through "self-location" she wrote about her own stories as an empathic and critical gesture of decolonization in knowledge creation. While Regan's subjectivities of "self-location" (Regan, 2010, p. 27) may be different from mine, I drew inspiration from her work on decolonizing the research process through "self-locating" in the inquiry.

Although, the worldview may overlap, to compare the situations and issues of Indigenous peoples in the Philippines to the First Nations Peoples of Canada can be a difficult or even a problematic task considering that each country has its historical particularities and cultural imaginaries. Nevertheless, Regan's notion of "self-location" engenders self-criticality to intersubjective and mutual relationality. Here, I turn again to another Filipino concept *Pagsasabudhi* (self-awareness) to echo Reagan's "self-location." (p. 27) The root word, *budhi* comes from the Sanskrit word "buddhi" that has several meanings that include: "to wake, wake up, to recover consciousness, to observe, heed, attend, to perceive, to notice, learn, understand, to be awakened, restore to life, to revive the scent (of a perfume)" (Monier-Williams, 1920, p. 733).

The Ateneo de Manila University's journal, *Budhi: A Journal of Ideas and Culture*, defines "budhi" "as a global notion that symbolizes rather than represents, at one and the same time, life, intuition, understanding, discernment, conscience, and will." (Budhi: A Journal of Ideas and Culture, 2020, p. 1). My interest in the concept of "budhi" afforded me the tool to validate that self-criticality and affective inquiry exists in our culture. Like Regan's book, I have narrated my personal stories of disasters in this dissertation, which tie in with the social, economic, and political challenges confronted by the community members I worked with in Tubabao. In the Encyclopedia of Case Study Research, Garance Maréchal (2010) defines autoethnography as:

> a form or method of research that involves self-observation and reflexive investigation in the context of ethnographic field work and writing. The term has a double sense, referring either to the reflexive consideration of a group to which one belongs as a native, member, or participant (ethnography of one's own group) or to the reflexive accounting of the narrator's subjective experience and subjectivity (autobiographical writing that has ethnographic interest). (p. 43)

Maréchal puts forward a definition relevant to me as an autoethnographer born and raised in the Philippines but very much an outsider in the Waray local community. Her definition was beneficial to me in foregrounding my own social, cultural, and political positionality.

Another relevant scholar who helped me understand the function, ethics, and politics of autoethnography in the context of immigrant experiences was the Filipina social science scholar, Leonora Angeles. Based in Canada and mentor to many Canadian and Filipino-Canadian students, Angeles experimented with autoethnography, exerted in her poetic inquiry and her proclivity to remember her childhood life saturated with the rurality of the Philippines as homage to a bucolic life in a countryside. Her work instigated my own examination of the global crises that impact local communities in the Philippines; while I analyze the impact of climate crises in my original country, I write about it in Canada through a global perspective. I have found common ground in the work of Angeles who, like me, struggled with navigating the ethics of representing the self in academic undertakings. In her article, *Ethnographic Poetry and Social Research: Problematizing the Poetics/Poethics of Empathy in Transnational Cross-Cultural Collaborations* (2017), Angeles confesses to the challenges of inscribing the self when interrogating issues that her body confronted as a scholar who emigrated to Canada. She writes:

> As a transnational émigré of Philippine ancestry located in Canada and interested in cross-cultural research on, by, and with Indigenous and non-Indigenous settler communities, I grappled with ethical, epistemological, methodological, and communicative challenges many social researchers face, particularly poetic ethnographers in fields such as anthropology and sociology (e.g., Daniel and Peck 1996; (Tarn 2007), urban studies (e.g., Marechal and Linstead 2010), education (e.g., Cahnmann-Taylor and Siegesmund 2008; Titchen and McCormach 2010; Barrett 2011), social work (e.g., Furman 2006; Furman, Lietz, and Langer 2006; Foster 2012), health (e.g., Fuchel 1985; Lapum et al. 2014), and geography (e.g., de Leeuw 2012; Eshun and Madge 2012; Aiken 2014; Cresswell 2014; Magrane 2015). (p. 2)

Angeles' predisposition to confessing the difficulty of knowledge production that engages with autoethnography in a cross-cultural context, is manifested in drawing references to various scholars in different disciplines. She cuts across disciplines as a strategic reification of her interest in foregrounding the self as a site of critical interrogation, at the same time presenting her honest confession to the complicated existential predicament in "looking at one's navel" (L.Angeles, personal communication, October 15, 2018) as method of criticality. Usually, the transnational body of a Filipina émigré in Canada is as a caregiver or a nurse, but Angeles inscribes her own body in the migration discourse by subjecting it to the locus of a transnational practice of knowledge production. Her body becomes the critical site of knowing, examining, and interrogating, histories of colonization. She turns to critical empathy as a theoretical tool in unpacking migration, Indigeniety, and the ethics of knowledge production. She explicates:

> I am interested in such affective-analytical issues attending the exploration of body and embodiment in connection to place and emplacement when empathetic transplanted cross-

> cultural researchers do field work in transnational locations, in this case, between two ex-colonies (Philippines and Canada). Despite their unique, if not opposite, development trajectories in terms of political economy, they share significant colonial markers, geospatial economic inequalities, and social class divides, including the poor treatment of their respective Indigenous populations. (p. 2)

For her it is fundamental to problematize her presence as a person of color in North America, particularly Canada, a country where the Indigenous peoples have suffered from colonialism. By doing this, she connects her body as a site of knowing with bodies that have encountered a similar process of dislocation and displacement. Her body, which is Indigenous to the Philippines, carries the trauma of colonial and imperial duress that she empathically binds with bodies displaced and emplaced in sites of precarity. Angeles' embodied self-reflexivity is a necessary trajectory for me as an *arrivant* settler in this unceded territory. I appreciate her efforts at grappling with the complexity of transnational knowledge production that draws from one's own narrative, history, and memories gutted by colonization and injustices. I faced similar ethical adversity where my body that originated in the islands of the Philippines — and now emerging from the ocean of the Turtle Island — continues to grapple, survive, connect, and overlap with the stories and bodies of local elders in Tubabao who face the intensity of strong weather events beyond stories written on a blank page.

Participatory Action Research

I utilized Participatory Action Research (PAR) in translating our disaster stories into performance pieces during our workshops and performance creation. Through PAR, I employed applied theater techniques like creative writing, improvisational theater, and collective visual-

arts-making to transform these stories into performance forms. Hinged on the decolonizing ideas of Tsalagi scholar Jeff Corntassel (2016), I considered PAR as a tool of inquiry that coalesced in the "everyday practices of renewal and responsibility in indigenous communities" (Corntassel, 2012, pp. 86-87) that was apt in sites that had suffered from a long history of social and environmental injustice. I recognize that there are other research methods that give agency to research subjects, but PAR specifically made me think of relational accountabilities in co-working with my collaborators because it equalizes collaboration among participants especially in a collectivist culture like the Philippines. Moreover, it helped organize multi-stakeholder participation in addressing local issues on climate change through our performances. To challenge the colonizing processes inherent in knowledge production when conducting research, I embedded PAR in the co-creation of our performances as an antidote to prevailing asymmetrical power relations in conducting research. With a highly political leftist provenance, PAR was first known as "militant research" (Lomeli & Rappaport, 2018, p. 597).

Leonora Angeles (2011), a Filipina feminist scholar has defined PAR through "common elements" that tie various PAR practices. She writes in her article, *Feminist Demands, Dilemmas, and Dreams in Introducing Participatory Action Research in a Canada-Vietnam Capacity-Building Project*:

> PAR is understood within LPRV[14] to have some common elements: (1) participation in the research and ensuing action by community members as co-investigators; (2) research exercise as an opportunity for consciousness raising and education of participants and facilitators; (3) inclusion of popular, local, or indigenous knowledge, particularly that of the poor in general, poor women, ethnic minorities, and other disadvantaged groups; and

[14] Localized Poverty Reduction in Vietnam

(4) inclusion of political action, participatory planning, and decision making ("empowerment") based on a process of mutual learning and analysis, as well as continuous action and reflection (Angeles, 2011, p.41 Chambers, 1997; Fals-Borda and Rahman, 1991; McTaggart, 1997; Rahman, 1993).

Again, while I recognize that there are other research methods that give agency to research participants, I think of no other methodology than PAR, which coalesces perfectly with Practice-based-Research (PaR), because both methodologies are concerned with empowering people in the margins in order to foreground their narratives that are often taken for granted. Moreover, it helps organize multi-stakeholders' participation in addressing local issues that directly impact the lives of communities. To challenge the colonizing processes that are inherent in knowledge production, I employed PAR to buttress PaR in the co-creation of our performances as an antidote to the asymmetries of power prevalent in conducting research.

By combining PaR with PAR, I executed a practice of creative and critical participatory engagement of community members and an artistic ensemble to formulate questions, performances, and public dialogue in this research. Through a combined methodological inquiry, I was able to outline the task and the various roles of the people involved in the creation, conceptualization, and dissemination of this research:

I, as the author of this dissertation was the first to conceptualize the research questions that allowed me to push forward my project, which aimed to mobilize the participation of different actors in creating performances on climate crises. The elders, community members, and local artists were involved in the formulation of questions pertaining to the creation and planning of the mounting of these performances, and the evaluation of the whole project. They were also consulted on the ways in which the findings of the research and its dissemination. Aside from

being my co-creators/co-researchers they also functioned as my respondents or informants. I understand "informant" as Kimberly Field-Springer's (2017) definition, "…a person who has specialized knowledge and/or expertise about a particular culture or members of a group." (p. 2) while I consider collaborators as participants in the co-creation of performances. For example, Tatay Doning was both an informant and a participant in the creation of the performances. He was an informant on the Indigenous knowledge about fishing but he also functioned as a co-creator (or co-researcher) of the performance since he was our consultant in the conceptualization of a performance method that I formulated. As lead researcher of this dissertation, I gathered my informants and collaborators to craft our collective performances.[15] Marie Angelica "Angge" Dayao, my collaborator for music design described my role in the creation of our performances as, "agent of cultural mapping" (A. Dayao, personal communication, April 21, 2018) or someone who initiated the vision and research. The informants and collaborators of this research were involved in the germination of the performances as well as their mounting in the Philippines and Canada. PAR was employed in this doctoral project with the collaborators' participation in the whole process of the creation and dissemination of these performances from the start to the closing of the research in the field site. PAR was carried out specifically through the following creative processes:

1. *Identification and Origination of Themes, Topics, and Cultural Forms:* During our applied theatre workshops, my collaborators from Manila and the members of Sirang Theatre Ensemble were directly involved in the designing of the workshop syllabus, the identification of creative activities, and in Indigenous performance forms. In determining

[15] See the work of Amparo "Jina" Umali's *Putri Anak: Isang Bagong Komedia* that defines the work of collaborator, co-director, and lead research investigator within the exploration of practice-based-research. Her long years of scholarly and pedagogy in intercultural theatre in the Philippines has contributed in the clarification and delineation of the overlapping funtions of informants, collaborators, and co-directors.

the themes and topics of our performance genre, the collaborators were involved in the formulating of questions that informed the genre and the topic of our performances. Angge once asked me during our post-performance session, "*So, there's a military significance in the stories of the refugees (in Tubabao Island)*? *How do the community members in Tubabao Island perceive foreign presence in the Island? Are they warm (receptive to) or are they silent about assimilating what the foreigners give them*? *How do they show resistance or acceptance of foreign encounters*? (A. Dayao, personal communication, April 21, 2018). Questions like these that critically examined cross-cultural encounters and inter-sectional issues of power embedded in these encounters, inspired the artistic group to include scenarios of colonial encounters in our devised performance piece. On the other hand, local artists from Sirang Theatre Ensemble made sure that Waray performance forms were included in our applied theatre workshop. "We need to include *Siday* and local folk songs in our course syllabus", Amado "Arjhay" Babon opined during our pre-workshop meeting in Tacloban City. For local artists this project freely gave them the opportunity, as facilitators of our applied theatre workshop, to identify local performance forms to be incorporated in workshop course for the community members in the Island. We ended up integrating *Siday* and studies on local folk songs facilitated by Arjay and Rhodora "Dorai" Abalajen, a scholar of Waray literature.

2. *Mobilizing Capacity Building and Conscientization:* The Colombian intellectual Orlando Fals Borda has advocated full-partnership in research creation with community members as co-researchers (Palmer, 2019, p. 194 to Fals Borda, 1995).[16] In his scholarly work, he

has integrated sociology and activism in exposing the social inequities of grassroots communities in Colombia. For Fals Borda, PAR brings in a new political mechanism for activating social justice relevant to countries located in the Global South. In this research, I employed creative explorations that gave birth to songs, poems, prayers, tableaux, set designs, and costumes originally conceived by the community members. This creative output dealt with intersectional issues around climate crises and social marginalization. Through PAR intermixed with PaR, the participants transformed their disaster stories into theatrical pieces that enabled them agency to critically examine their traumatic experiences of ST Yolanda. These PAR strategies engaged their agency in re-imagining their stories through new forms of creative expression. During our applied theatre workshop's *Pintigan*, Teodoro "Tatay Didik" Bantilan Sr. performed his *Siday* that had not been presented in public:

> This is the state
> Of my motherland
> Because she was exploited
> Sucked dry by the wealthy ones.
> How sorrowful is this land
> Its eyes always tearful.
> It hasn't seized its independence yet
> From the colonizers.

[16] My introduction to the works of Fals Borda was through a PhD colleague from the Theatre Department. In one of my applied theatre courses with Kirsten in 2016, she invited Kate Bessey whose research focused on intercultural models of applied theatre in Córdoba, Argentina.

I remember the words that he addressed to our group during our post-rehearsal session. "*This is the right time to share this poem. Thank you, Sir Dennis and Arjhay and his team for the opportunity to present it to our village. It is the first time that I will read this to my people.*" (Amo ini an sakto nga takna nga maipasamwak ko ini nga Siday. Salamat, Sir Dennis ngan kan Arjhay nga ha iya mga kaupod parahini ngan higayon nga makapagpasundayag dinhi ha amon lugar. Asya ini an siyahan nga pagbasa ko hini ha akon mga igkasi molopyo). The enthusiasm in him to exhume his poem that had been buried in a forgotten vault, had found a site of freedom in our performance. He emancipated himself by publicly performing his works before an audience. Tatay Didik is a fisherman and a farmer. He told me that he had no formal education in writing poetry but that our *Pintigan* re-ignited his vision for a better society. Tatay Didik provoked an interpretation of Waray colonial history that is often alluded to in its discussion. It was in Homonhon Island, Guiuan when Ferdinand Magellan and his team first arrived in 1521 that inspired the Christianization and colonization of the Philippines. Magellan's arrival in Samar is widely celebrated in the discourse of Waray history. But it is also critically examined through a post-colonial lens by a small number of Waray. Tatay Didik was one of those few people who could unpack the impact of Philippine colonial history through his *Siday*. He was involved in our *Pintigan* and also constructed our stage design with a collaborator, Leo Calipayan, a member of Sirang Theatre Company. The theme and imagery in his poem were represented in the stage design: a mother's bosom, a giant mangrove ubiquitous to his village, and a mountain that protected people from tsunami, but also one that was a source of minerals excavated by multinational corporations — all representing the "motherland" in his poem. He and his stage design collaborator,

conceptualized this montage during our workshop. His creative participation reflected Paolo Freire's (1970) well known concept of *conscientização* or conscientization in which there is "a deepening of attitude of awareness characteristic of all emergence" (p. 109). From poetry to stage design to his final performance in public, all magnified his understanding of the social ills that envelope the "motherland" in his poem. He re-imagined those social ills through his artistic output. By performing the narratives of disaster that his "motherland" was experiencing and by rendering them through a stage set, he participated in acts of decolonization. He rendered his "motherland" as a mythical being: a giant mangrove that appeared like a sturdy mountain in his stage design. This re-imagination of the motherland was a way to "achieve a deepening of awareness both of the socio-cultural reality that shapes their lives as well as of their capacity to transform that reality." (p. 51) Another participant of *Pintigan*, Nora Quizon, shared this with the group:

> Inside the classroom, I have these students who can learn from me. But only if those students do the same thing that I did just now. For example, by looking at the Sea, I ask myself "Can this ocean speak?" Because I know in the depths of this ocean there are many creatures who speak to each other.

For Quizon, the result of our creative inquiry within applied theatre's site of artistic explorations, was that it revealed the intersectional issues of her community. For her, the creative exploration that she experienced in our workshop could be replicated in her own classroom, now that she was exposed to it. In this doctoral project, I have illustrated how performing disasters reflect Freire's (1972) "*conscientization* — as a way to acquire the

necessary critical thinking tools so that students, instead of internalizing their oppression, understand how institutions of power work to deny them equality of treatment, access, and justice . . .” (p. 17). This is demonstrated largely in Act Four. If climate crises are the result of oppressive structures of social injustice in island communities, Tatay Didik and Quizon restore their agency amidst social marginalization by tapping into their creative re-imagination, thus transforming their disaster experiences and narratives into modes of empowerment through performing them and re-creating them as pedagogy for teaching.

3. *Consultation within Collaboration.* In Act Four of this dissertation, I have presented the collaborative processes of mounting community-based-theatre performances that involved local communities in the Philippines and Canada. In that Act, I narrate how I involved my co-creators in designing the workshop course syllabus, performance texts, the staging of these performances, and the actual organizing of the climate change dialogue. Consultation with the local elders and their families was brought into the process to ensure that their input was executed according to how they envisioned the creation, curating, and dissemination of these performances. For example, I made sure that everything had the imprimatur of my informant-collaborator Tatay Doning and that of his family. Our workshop was assiduous in following in this consultative process. One of the results of using PAR in this dissertation was an international theatre conference and festival in which my collaborators and I were able to gather scholars, local elders, public school teachers, government officials, Indigenous scholars, and local artists in the Philippines and diasporic communities in Canada. An essential collaborator in this project was Joey Lianza, the professor and artistic director of Leyte Normal University’s Sirang Theatre Ensemble. In one of our conversations, we came up with festival themes

and topics.[17] He mobilized his Waray networks, funding, and local participation from local government, while I tapped my networks in Manila and Canada to come to Tacloban City to present papers and to perform. Employing a non-hierarchical collaboration and bottom-up leadership in organizing this conference and festival reflected a collective effort from the ground up. This event reinforced capacity building in which the collaborators became the co-researchers exercising their own agency and political self-determination in dealing with climate crises in local communities. In the following Acts, the stories of collaboration illustrate this collective effort. I usually consulted with Sir Robert Yodico and Ma'am Erlin Yodico who were my host, informants, and collaborators in creating the performances.

4. *Participatory Planning and Evaluation.* Planning the workshop syllabus, performances, and mobilization of climate change dialogues in local and transnational sites was highly participatory. The process of planning for an event begins with local consultation. I would first ask Sir Robert and Ma'am Erlin about the cultural protocol in organizing an event; or the local artists on how they envisioned our performances. For my collaboration with the Filipino-Canadian communities in Victoria, Vancouver, and Winnipeg, I asked for a series of meetings to build on our collective goals. This collaboration began with what they aspired to attain in the process of crafting our performances. In the Island of Tubabao, I would rely on Sir Robert and Ma'am Erlin's instructions about who to contact in the Office of the Mayor, for matters such as government permission to mount events. In our *iru-istoryahan* sessions, we would identify the best day and time, themes, topics, activities they wanted to include in our workshop. During the first day of our workshop,

[17] See *International Bugsay Theatre Congress & Theatre's* conference and festival programme in pages 444-456.

> we would have a session dedicated for setting the goals and sharing of expectations. Part of the process is a group discussion that focuses on how the ensemble envisioned the creation, curation, and dissemination of our performances.

Scholars in academia and community organizations interested in new modes of community-based-practice of social inquiry have picked up this method to respond to social issues that affect people in precarity and communities confronted with social injustice. One of these scholars and social activists is the Colombian intellectual Orlando Fals Borda who advocated for a full-partnership with community as co-researcher (Palmer 2019, p. 194 to Fals Borda, 1995). In his scholarly work, he has integrated sociology and activism in exposing the social inequities of grassroots communities in Colombia. For Fals Borda (1995), PAR brings in a new political mechanism for activating social justice relevant in countries located in the Global South. His speech for the Southern Sociological Society Meeting in 1995 explains why PAR has to be employed with social justice as a method of research. He said:

> participatory research really helps the poor peoples (which are the majorities of the world) to exercise their human and social rights; if it unveils the conditions of their oppression and exploitation; if it assists in overcoming the constraints of savage capitalism, violence, militarism, and ecological destruction; if it endeavors to understand, tolerate and respect different genres, cultures and races, and to heed the voice of Others, then sociology and the social sciences can be expected to survive well and meaningfully the tensions of modernity. (para. 24)

The imperative for "action for justice and equity" (p. 8) is congruous with applied theatre's function of empowerment and emancipative processes for social justice and transformation. I employed several PAR activities in my field work and innovated this method by cross-

pollinating it with PaR. Mobilizing community-based theatre performances with artists and community members by combining the three methods, has been my way of expressing a research that reflects a "practical knowing in the pursuit of worthwhile human purposes" (Reason and Bradbury, 2001, p. 1). As a Filipino artist and scholar based in Canada, I constantly examined my own transnational identities in relation to the elders, many of whom did not finish their primary education. Applying these methods, which emphasize a participatory and collaborative fact-finding process, may seem an ambitious task but I found this process creative and critically engaging. In my first few weeks in Tubabao, the elders and community members were curious about "theatre," "acting," and the "arts." Although they had a few ideas about these terms every time I talked about my dissertation on applied theatre, family members of the elders would think of the West End musical *Miss Saigon* or associate my study with its original lead Filipina actor, Lea Salonga who went to West End and Broadway to play the titular role, Kim in Cameron Mackintosh's mega musical.

When Salonga received theatre acting awards in England and the USA, theatre instantly became a well-known form of entertainment for Filipinos; this was due to the unabated national media reporting in the 1990s. Many young Filipina girls were enamoured with *Miss Saigon* and Salonga, who rose to become a West End and Broadway theatre performer and international theatre icon for many Filipinos, including those in the island of Tubabao. This community, situated in an island where 85% of men are fishers and have a deep Catholic tradition, knew about *Miss Saigon*. I appreciated this entry point but I had to dodge the pressures of making their children famous like Salonga, when my research leaned towards some social "alternatives" in delving into the topic of climate crises. PAR helped me obtain new insights into their own community's "performative expressions" beyond what they associated with theatre: *Miss Saigon*

and Salonga. Through a daily consultation with my host family where we talked about local culture and through the creative pedagogy workshops that I conducted with my artist-collaborators, I learned about the different genres of "performative expressions" that existed in the community.

My immersion in the community exposed me to the different ritual performances and other performative cultures in Tubabao, such as *susumaton* and *iru-istoryahan* (story telling), *Kuratsa* (dance), and *Siday* (poem and poetry performance). During our applied theatre workshops, the participants integrated these forms in their performances by narrating their stories, evoking the words of Taiaiake Alfred's (2005), "deep reading of tradition…and to convince others of the wisdom of the indigenous perspective" (p. 21); where the "deep reading of tradition" was not merely an anthropological recording of the people's lives but an intended participation of the community in the co-creation of performances. This connected with my last method of researching: Practice-as-Research (PaR), which underscored the agentic process of engaging participants in the research through performance processes.

Applied Theatre and Practice as Research

Sally Mackey (2016) defines practice-based-research as "practical research" (p. 479) in which the researcher is carrying out the "practice" to formulate and answer the research questions. I gravitated towards this "practical research" formulated by Mackey (p. 479), which involves "thinking-through-practice" (p. 481). I thought of this "practical research" as an embodied practice that is, at times, non-mental and affectively executed. The co-creation of knowledge that brings about performances, is also known as Artistic Research (Hannula, Souranta, and Vadén 2005, p. 10), Applied Theatre Research (Gjaerum, 2003, p. 348), Drama Research (O'Toole, 2006, p. 21), Ethno-drama (Saldaña, 2005, p. 2), Practice-based-research

or/and Practice Based Research (Candy, 2006, p. 1; Dallow, 2003; pp. 50-52); and Performance Ethnography (Conrad, 2012, p. 2; Maréchal, 2010, p. 2). In his preface to the special issue on Research-Based Applied Theatre for the *Canadian Journal of Practice-based Research in Theatre*, Warwick Dobson (2010) gathered sixty-seven terms pertaining to research that uses ethnography in theatre or performance (p. 2). I found Mackey's definition most helpful since, I believe, it reverberates with the Filipino ways of thinking about "performance," which is embodied in their daily life through different forms of cultural expression; these would include rituals, feasts, and the modern theatre. Performance is a practice of the everyday life. In translating the term, Practice-as-Research (PaR) into Filipino, I drew on the word *tanghal* to describe a practice as a performative act, and *tanghalan* as a place for performance; in the context of applied theatre, a site of inquiry. This performative act in conducting research is a method of inquiry that uses performance, drama, and theatre.

Monica Prendergast (2010) thinks that "practice-based-research attends to the processes involved with either the creation of a theatre piece in the 'artworld' or the pedagogies carried out to transfer practice for students to create effective and innovative theatre in educational institutions (or other settings)" (p. 1). The two-fold function that Prendergast identifies is a process of art creation and pedagogic work that go hand-in-hand and cannot be separated; one serves the other one, like the two faces of a coin and should be taken as a whole. By using practice as research in my dissertation, I was also exploring the overlapping artistic modes and creative processes employed in applied theatre and drama research that intended to open spaces for voices to rise up, challenge the power structure, and maintain equity in the actualization of my research goals. In this method, research is performed theatrically in which the processes of inquiry take place before, during, and after the performance. Mackey has written, "practice is the

core method of engaging with one's research hunches or questions: it would not be possible to engage in the research unless you undertake practice. The practice is designed to investigate, respond to, or directly address research questions, or experiment with hunches…" (p. 480). In my project, experimenting with hunches was an invigorating task for me that occurred before the actual process of diving into the complexity of research work. I translate hunches as *Pakikiramdam* or "sensing" that became beneficial cross-cultural interactions with my collaborators in the Philippines and Canada. The Waray would call this *Abat* which is the core topic of Act Three in this dissertation.

I found my first few weeks in the Island challenging. I tried to explain my research to the community members but I caught myself using Western ideas about theatre. How could I explain applied theatre in the Filipino language that would fully capture its distinct theatrical and pedagogic intent of this artistic and scholarly practice without downplaying their ideas of theatre that *Miss Saigon* had provided them? My *Pakikiramdam* worked well in understanding the implicit responses of the community members about my work. The first time I introduced them to applied theatre, I observed my host family members scratching their heads, in bemusement. *Pakiramdam* is an intuitive knowing that carries a logic of *damdamin* or emotion, an important ethical element — what Mackey calls "research hunches" (p. 480). Mackey also thinks of the PaR researcher performing a dual role and function. The researcher is an artist who is also a researcher or the artist-researcher who is a subject "...of the research as well as the author of its ideas: researcher and the researched, the insider, the practitioner-researcher, and the researcher as *auteur*" (p. 481). I appreciate the hybridity of the roles of a PaR researcher because in this blurring of identities, creativity and criticality may be engendered.

And in this blurring, new openings of a collaborative relationship may also develop between the researcher and community members. It is exactly what happened to me. While I was on my field site, my identities shifted from one role to the other. The first formal identity given to me by the community took place at the start of my field research. When the school head introduced me at the elementary school's graduation ceremony as the *Panauhing Pangdangal* (guest of honor) in Barangay San Pedro "whose father is Waray," I suddenly became, symbolically, one of them. This opened up an alternative kinship that shored up when I co-organized the teachers' training for creative pedagogy workshop in this village. I was called "Sir" by the participants, surely, a title that accords status to a person. But I was a *kuya* (older brother) to younger people in the community and an *anak* or "son" to my host family, who had come there from Manila, the capital of the Philippines. Whenever I was introduced by my host family to people I met for the first time, the head of the family would mention that I was a theatre director visiting their village, one who was from Canada doing research on climate change and whose father was Waray, too. These multiple identities endowed me by the community members was fluid such that I soon realized that these identities were encoded by social performative functionaries.

With the help of elementary school teachers in various communities in Guiuan, I was able to co-create two performances in the Island. To help clear up the confusion and questions on "applied theatre" by the community members and how it could be connected to traditional fishing and climate change, I took the most practical course of action — that of collaborating with the school teachers where we performed stories of the life of a fisher. The performance aided me in explaining, during the workshop, as well as during and after the performance, the purpose of my dissertation and its benefit to the community. In between rehearsals, I was

continually attempting to go back to the issue that I wished to address in my research — climate change. From time to time, I shared with them my research questions where I executed my ideas, research goals, and problems that I wanted to deal with through a *tanghal*. This process of performing research for the community allowed an alternative introduction to a rather complex academic project that dealt with local and lived experiences entangled with climate crises. Employing applied theatre and PaR resulted in the conceptualization of an Indigenized performance method that appropriated elements of their rituals and fishing traditions. And in the course of my field research, my collaborators from Manila and Tacloban spent weeks working with the local elders, public school teachers, young people, and local village leaders in creating community-based-theatre performances pieces that we performed in Tubabao. After the first performance in the summer of 2018 an audience-performer/s interaction was held and facilitated by one of the senior school teachers. At one point of this interaction, I was introduced to an audience of intergenerational community members. This was my formal entry into the community.

All of my artist-collaborators who stayed in the field site observed and participated in the rituals. They helped me in organizing the workshops and executing the creation of two community-based-theatre performances with improvised costumes and set design, choreographic pieces, orchestral compositions using bamboo as musical instrument combined with scavenged objects, original songs, and poems that the participants themselves created. Mackey has used the metaphor of "polyphonic conversations" (p. 478) in practicing practice-based-research that brings "many sets of voices contributing to research" (p. 478) that allowed "a fluidity of epistemology" (p. 478), in which this dissertation aspired to re-center Indigenous knowledge and the local community members who generated this knowledge in relation to their environment. I

used Mackey's metaphor in this dissertation where the interweaving of song, poetry, and prayers written by community members rendered their collective futures with their environment and those of the unseen living in the different ecologies around, below, and above us.

End of Act One.

| ACT TWO |

Storied Disasters and Personal Histories of Calamities as Critical Positionalities

Episode Five: Disaster and Ancestral Stories

Typhoon birthplace

Before boarding the airplane, my sister and I counted the number of tablets that my father needed while travelling to Samar. On board, he was quiet. It was his first time to fly. I was afraid for him. He was seventy-nine years old and had been suffering from episodes of difficulty in breathing, an ordeal he promised to survive.

In September, I had brought him to the hospital. My father had probably remembered my mother who had passed away in March, because he had cooked his favourite *Ginataang Gabi*, a dish of coconut milk and taro. We were dining on it when it happened: all of a sudden, his head dropped to his chest. I calmed myself while thinking that he was dying in front of me. My nieces and nephews took a tricycle, the fastest transportation that could bring us to the hospital.[18] While in the tricycle, I was saying, "I am here beside you, breathe father"[19] (*Andito ako, hinga lang 'Tay*). His head was on my shoulder. When the mountain air flowed inside the tricycle, I got a whiff of coconut milk and ginger from *Ginataang Gabi* he had eaten. I saw the saliva dripping from his mouth. I had never seen my father looked so weak in my life until that day. He was the strongest in our family. But that day, his eyes were blinking like an electric bulb ready to retire but trying to exhaust all the filaments of light he kept for a thousand minutes of his life. After 30 minutes of travel, we arrived at the hospital. He was administered oxygen. And suddenly I saw

[18] Tricycle is a motor bike with a side-car.
[19] I call him, *'Tay* which is an iteration of Tagalog word, *Tatay* or father.

his eyelids flutter and his eyes opened with new hope. He was showing life. That night, the doctor said that two of his heart valves were pumping sluggishly. This was the reason for his shortness of breath.

Inside the airplane, I felt the power of time with him, as it passed and transformed. I was taking this trip with my father to re-visit his birthplace. We arrived in Tacloban en route to Balangkayan Samar. When I interviewed my father about his memories of typhoons a few weeks earlier, he told me that it was important that I visit his relatives and see Balangkayan myself where he was born and raised, according to him "That is really the place that typhoons visit regularly" ('*Yun talaga ang puntahan ng bagyo*). And so, I did, with my sister and with him. After this short excursion, I decided that I would make Samar Province my field site.

Personal Disaster Stories

I hold onto the storms that emerge from the Pacific Ocean as signifiers of my self-reflexivity in examining climate crises in local communities. I lived for several months with the Waray people of Eastern Samar Province, Philippines after my trip in Balangkayan and listened to the disaster stories emerging from their memories of typhoons. The nexus between disaster and rituals is a story.

This Act is a narrative inquiry of personal disaster stories that explores a historical reading of calamities as a positional discourse on the examination of climate crises in island communities in the Philippines. The collection of oral stories in this Act meditates on the precarity of life in the Philippines due to climate change. How does an applied theatre scholar-director reflect on the impact of climate crises and create performances of devastation that emerge from effected island communities? In this dissertation, I am guided by this question in

foregrounding the stories of disasters as recounted by the Waray local elders and the people who live in Balangkayan and Tubabao Island. I do this by juxtaposing my own stories of devastation as a way of navigating the tides of disaster stories in order to present possible acts of decolonizing research inquiry and the creation of community-based theatre performance as post disaster mitigative approach to climate change.

As I foreground these stories, I build on a two-fold intention: first I wish to set up a narrative context that introduces the Indigenous ecological knowledge of the elders in the Island of Tubabao and one that intercuts with their communities' histories of calamities; and secondly, I also imbricate my personal stories that I have excavated through incremental autoethnographic trips. For me, the formation of self-criticality begins with a self-knowing process that informs an interrogation of the dynamics of power and the axiom that supports this idea. In my attempt to follow Dorrine K. Kondo's (1990) critical cogitation on "[totalizing] story of emerging order" (p. 8) a preludial authoethnographic excursion was undertaken by visiting my father's birthplace, touring my birthplace, and writing about the memories of Barangay Pinyahan where I was raised. For Kondo this "emerging order" (p. 8) results in a rupture of "epiphanal moments of understanding sparked by particular events" (Kondo, 1990, p. 8) which is an articulate description of my field work research: experiential, embodied, and lived process. She continues, "Consequently, the theoretical/rhetorical strategy I deploy is to begin *evocatively* in the form of vignettes—settings and events that lead us into the world." (p. 8) Imbricating my stories with the stories of people whom I have collaborated with, was an attempt at examining the world within the zone of precarity and interrogate the futurity that may come a long way from the examination of this world that Kondo describes. The Japanese-American anthropologist has eloquently rendered the duty of an evocative ethnography by stating that, "The evocative language I used

should suggest or call forth a world, but I deploy it in order to problematize it, indeed to problematize the notion of "description" as the transparent inscription of reality on the blank page." (Kondo, 1990, p. 7). It is through this trajectory that I carry the duty of narrating stories as a mode of criticality. This Act is a palimpsest of stories taken from embodied memories of personal and collective crises. These stories are written here with the aim of foregrounding and reflecting the themes of economic disparity, gender-othering, and colonial encounters within the historiography of climate crises. I have chosen to write these stories in the form of episodes as signifiers of my own self-examination emerging from the vestiges of climate crises that still affect the humans and the non-humans in island communities.

You will read an assemblage of the intermittent, sporadic, and patchwork of stories of calamities in the Philippines, my home country. When typhoon memories are conjured, the stories rise up. The multiple narratives are memories that don't hold us up like a chain but rather, they are part of our historical markers that shape one's identities. I wrote of them here attempting a meta-narrative of local and global climate crises that I situated within my self-critical articulation of a storm-trope (Lacuna, 2017, p. 1) that I shared with my collaborators in the Island. This "storm-trope" (Lacuna, 2017, p. 1), a term that the Filipina scholar, Lacuna (2017) coined figures how the historiography of typhoons is overlaid with colonial histories in India and the Philippines that I draw upon as inspiration for mobilizing disaster stories as future-seeking art. Lacuna (2017) thinks of a storm as a trope within new historicism that looks at the tropicality and coloniality embedded in the encounter and interpretation of the storm. I aim to foreground disaster stories that overlap with the narratives of typhoon and other related disasters that I have obtained during my field research in Samar, a province with a long history of colonization. My effort to narrate these stories of disaster represents my act of engaging in ethical research and

decolonizing my presence in precarious island communities while conducting my doctoral research.

In the article, *Reflexivity in Qualitative Research: A Journey of Learning*, the authors note that "…introspection on the role of subjectivity in the research process" (Palaganas et al., 2017, p. 427) renders the task of undertaking an introspective mode of inquiry that embeds the "self" in examining the social world. Writing this autoethnographic account establishes my polemic stance on climate crises that cascade in the outlier and marginalized communities that my doctoral project intends to unpack. In this Act, I begin with the narrative inquiry of the trip with my father to his birthplace, the stories of my relatives of ST Yolanda, and the elders in the Island about this most devastating typhoon in recorded history that took place on November 8, 2013.

Oral Stories and Climate Change

During my first visit in Eastern Samar, I stumbled upon the story of my great-great grandfather Cesnero Contado, considered the steward of Minasangay Island. Oral lore about him is laden with meanings of the human-ocean relationship that give clues to Indigenous methods of caring for the ecology and the history of colonial encounters (read: disaster) in an island community. I connect these histories of calamity with my personal memories of socio-economic displacement, political catastrophe, and environmental disaster that I experienced growing up in an urban community in Quezon City as an entry point to studying climate crises in Eastern Samar. Narrativizing my stories in this Act is returning to my own self as a subject of examination within the context of the local, national, and global histories of ecological, social, and political calamities that the elders and their communities are entangled in persistently. By

learning of the stories in the island communities that I visited and lived in—for my field research—I consider these oral accounts of typhoons as the genesis of my self-reflection in writing about the precarity of life in island communities regularly threatened by strong weather events.[20] Like the eye of the typhoon, the narratives of my stories move within the space between me and my collaborators in the island community where we shared the accumulated detritus of the tempest of my own stories.

This Act is structured on four episodes that unfold in a fluid narrative stemming from different temporalities with thematics of devastation. Some of the stories of my collaborators that I received during my field research and those that I have recalled from my personal experiences were transformed into performance pieces that constituted songs, sketches, and dance. These performances manifested local participation that deployed the creative imagination of the future and they were the mediation tools for climate crises reflections and dialogue within local and transnational spheres. The processes of these modes of inquiry demanded critical self-reflection to avoid colonization of knowledge among local community members.

Again, this Act is divided into episodes. This first, Episode Five, works as an introduction to the core component of my dissertation by tapping into the stories of the Waray elders who experienced strong weather events linked to various histories of disasters. As I set down their stories, I start entering into a worldview of Indigenous environmental practice inherent in ritual performances and a fishing tradition. The second episode, Episode Six, centers on the recent historiography of ST Yolanda that entered the Philippine Area of Responsibility on November 8, 2013. The episode exposes the complexity of socio-economic, political, and environmental

[20] Although I stayed longer in Tubabao Island for my field research, I began my dissertation work in the Philippines in Balangkayan Eastern Samar. All permissions and consent (written, verbal, and ceremonial) both formal and informal were obtained from family members and local government officials in the Philippines.

disasters within the oral accounts of the elders' experiences of climate crises. One might ask why a scholar-artist subjects himself to the traumas of other people. In Episode Seven, I situate my positionality by reflecting on my own disaster stories in relation to ST Yolanda. And the last episode, Episode Eight is a continuation of my inquiry of disaster by going back to my birthplace as a conscious re-tracing of disaster that I grew up learning about and experiencing. In this episode, I begin to think of an ethical practice of conducting research, by returning to my own memories of disaster.

The transversal positionality to engage my personal narratives was my way of bringing about an ethical consideration that resulted in the writing of these episodes. These episodes recall my first experiences of social, economic, and political calamities that overlap with the multiple narratives of local and global climate crises. By narrating my disaster memories in these episodes, I have attempted to blur the divide between me and my collaborators by re-situating our experiences in the web of disaster memories allowing a collective representation of our stories that brings multivocal meanings to how we interpret the world. This is implicitly expressed through the processes of historicizing my primal encounters with theatre, growing up in the Philippines. By writing about it, I make a case for re-situating the straits of personal crises into a local, national, and global cataclysm of migration, urban poverty, political debacles, authoritarianism, and war.

The episodes in this Act introduce my reading of the Waray's Indigenous ecological epistemology and ontology embedded in ritual performances. Each episode is subtitled allowing the reader to navigate through the stormy lives lived in disaster-prone areas where futures are negotiated by the act of performing rituals and telling stories.

Eye of the Typhoon: Authoring Self in Doctoral Project

Having Samar Province as my field site did not come about easily. When I flew back to the Philippines from Canada after finishing my comprehensive exam in September 2017, I planned to have Palawan or Batanes Provinces as the field sites where I could conduct my doctoral research. Palawan was at the top of my list because it is rich in archival materials that could historically and anthropologically assist me in my investigation of Philippine climate change and Indigenous knowledge during the colonial eras. In recent years, the province has been experiencing intense weather events. Batanes came in second because it is a province with a long history of typhoons. But I dropped these two provinces upon learning about the length of time required in obtaining research permission from the National Commission for Indigenous Peoples (NCIP). The schedule that NCIP gave me would fall short of my academic schedule. With this concern, I decided to look for an alternative field site. The first time I interviewed my father about his migration in Manila, I never thought that he was seeding a future decision for me in considering Eastern Samar as my field site; and so, from Palawan or Batanes, the field site changed to Samar Province. Looking for a field site within the province proved to be challenging as well. I had to visit to one island and then another before finally deciding on Guiuan as my field site.

The flight from Manila to Tacloban with my sister and my father was smooth. I commenced my field research with this trip. The day I returned to Manila from my short visit to Eastern Samar, an inclination for self-interrogation suddenly emerged within me. My father's stories of typhoons while growing up in Balangkayan and his childhood memories about Minasangay Island would bring about questions that my doctoral project on climate change and ecological Indigenous knowledge wished to foreground. These stories provided geographic,

historic, and narrative contexts to my ancestral roots that lubricated my trepidation in tying up my narratives of disasters in this doctoral project. But melding my father's stories and my stories into this project — as basis of my primal entry point with my investigation of climate crises and Waray worldview on ecological relationships — proved to be challenging but critically valuable. While these stories were lived experiences, an academic enterprise such as a doctoral project demands the rigour of empiricism and objectivity in the process of analyses and argumentation. There was also an inner tension within me of misappropriating the stories of my father and the community members in an academic and artistic project.

When I began my doctoral project in 2015, I asked myself this question as a core investigative tool in my early inquiry on my topic: How does positionality in applied theatre research inform the direction, mediation, and representation of Indigenous environmental knowledge in island communities when my worldview revolved around Christian Euro-American tendencies? As I scrutinized the complexity of climate crises in countries with a long standing history of colonization, this question grew with two more questions: How does one engage in a decolonial and ethical inquiry on the worldview associated with traditional ecological ways of knowing and practices? How could I decolonize my own belief system as I further engaged in the ways of knowing and practices of community members located in sites considered as precarious because of strong weather events? These questions had their own lives. They gave birth to more questions (which I presented in the previous Act). At the outset, subjecting the stories that I heard from the ground by framing them into a scientific interpretation was a troubling prospect for me. There were times that I felt unsettled being immersed in the life of these obscure and exotic islands beset with hazardous weather events. Out-of-the-world stories and practices of traditional healing like applying saliva on the forehead of a sick person

disconcerted me. I never fully realized that my mind was still operating in a scientific rationality that rendered Indigenous ways of knowing as "subjective" and "exotic."

In writing this dissertation, I navigated the fear of self-representation by inscribing my personal stories in a doctoral project that expects objectivity. But I found comfort in the words of Kondo (1990). Her theoretical pre-occupation with "unfolding (this) story" (Kondo, 1990, p. 8) was a comfort that I aimed to embed in this Act by articulating the subjectivity, logic, and polemics of stories. This long quotation lifted from her book, *Crafting Selves: Power, Gender, and Discourse of Identity in a Japanese Workplace* deserves a space in this Act:

> To begin evocatively highlights the complexity and richness of experience. And to examine the complexity and richness in its specificity leads towards a strategy that expands notions of what can count as *theory*; where experience and evocation can *become theory*, where the binary between "empirical" and "theoretical" is displaced and loses its force. So I tell story of how I came to center my project on notions of identity and selfhood, through an "experiential" first-person narrative I deploy in order to make several "theoretical" points: first, that any account, mine included, is partial and located, screened through the narrator's eye/I; second, to emphasize the processual and emergent nature of ethnographic inquiry and the embeddedness of what we call theory in that process; and third, to argue that the liveness and complexity of everyday life cannot be encompassed by theoretical models which rely on organizational structures, "typical" individuals, referential meanings, or invocations of collective nouns like "the Japanese". Rather, my strategy will be to emphasize, through shifting, multiple voices and the invocation of the "I", the shifting, complex individual identities of the people with whom I lived and worked, and the processes by which I became acquainted with them. (pp. 8-9)

Kondo's (1990) words, "evocation can become theory" (p. 8) springs from multiple stories and the pursuit of creating spaces that would foster stronger voices of players in the community who have not been given enough opportunities for articulating their narratives. While inserting my voice in my quest for the exploration of an ethical and decolonizing artistic-academic research, it is also a process of forming a critical reflexivity in engaging with the stories of my collaborators. I was inspired by the works of USA-based anthropologist, the Filipina scholar, Dada Docot (2018) who coined the concept "Anthropology of the Hometown." (p. iii) in which she used "self-reflexivity, auto-critique and auto-ethnography" (p. 6) as important elements in learning about the issues of the world as context of criticality. The word 'context' can be traced to its original Latin "contextu*s*" a term that combines the article "con" meaning "together" and *"*texere*"* which means "to weave." Just like the elders and their communities that suffered from climate crises, my body that teetered on the edges of transnational locations was vulnerable to the intersectional oppression that stemmed from my race and gender.

I was impelled to narrate my own stories of displacement and dislocation in this doctoral project, to reflect on the premise that while my stories were distinctly personal they concurrently emerged from the collective narratives of local and global calamities. This was the context of my self-subjectivity. Narrating my personal stories was also a process of producing knowledge about experiencing displacement from devastation and personal catastrophes that stemmed from local, national, and global zones. In this case, weaving my stories into the stories of the elders and their communities was an act of self-criticality that forged a communal resistance from further calamities that a scholar might fall into without self-knowledge of his work.

An Unknown Affect of Othering

In Balangkayan, I took this picture of my relatives beside their makeshift house. My father's sister did not complete her elementary education. When she was 29 years old, she married a farmer, Tiyo (Uncle) Rufo. In this picture you see them holding hands; he is now half-blind after years of tilling the land. My Tiya (Aunt) rarely speaks Tagalog but can understand the language that I have spoken since birth.

Figure 2. *Tiyo Rufo and Tiya Lilia.* They have been married for 50 years and have not left Balangkayan since they were born. Behind them is a Storm Surge warning sign installed by the local government Office of Municipal of Balangkayan Eastern, Samar. I have seen many of these kinds of warning signages while travelling from Leyte to Samar and Samar to Leyte. (Gupa, 2017)

As I look at that picture again, I remember how the dusk on the island falls early in January. The darkness of the night covers the whole island, only interrupted by the flickering

gasera[21] placed on top of a table under the window, or before the image of the Santo Niño, as in several other houses. It is the only source of light in the homes of this island where my father spent his childhood.

This picture recaptures my inner tensions of "othering" my family and relatives as subjects of representation and inquiry. I do not want to gloss over this tension that otherwise could be erased given the power relations that stem from my socio-cultural capital, which is at play in my relationships with my father, relatives, and research team collaborators. When I look at this picture, I mirror myself as a subject and reflect on the growing disparity that has ensued between us because of my social, cultural, economic, and political mobility. In conducting my research, I have recognized my privilege as an international student in Canada, which adds to my urbane dispositions, ability to write and speak in English, and the university education that I have gained over the years. But I did not speak one single Waray word when I first met my aunt; thus, her linguistic power over me could not be underestimated. I also experienced inner tensions that came from my tendency to render their unfamiliar worldview as exotic and represent it in performative fashion for a Canadian audience.

Albeit the growing references on self-reflexivity that affirm its value in conducting research, I struggled with a question: How do I complicate my doctoral performance project within the practice of research where power, ethnicity, gender, class, and language arise and contending worldviews continue to erupt? I aimed to tap into the subjectivities of my relatives' stories on and about my father's life in Balangkayan. This brought about internal tensions within me. The economic mobility and social capital that I held appeared like a wall that divided me from my relatives. And as a queer artist and scholar, I did not know how to begin; I was just

[21] Gas lamp

sensing my body and observing my thoughts while I was in Balangkayan with my father and sister. The trepidation of misunderstanding and the fear of rejection were present in me. But I was also joyful and excited by the unknowability of the moment. Given all these internal tensions, I decided to acknowledge, navigate, struggle, and welcome them with self-reflexivity.

But in the interest in taking these tensions to heart, I did not blind myself to the consistent negotiation of power that sits in economic mobility, cultural orientation, social strata, gender orientation, and language facility that existed between us. I reflected on these tensions hoping that I could go beyond the dichotomies of "here and there," "we and them," and "him and her," making them no longer relevant. This ambitious goal of re-working the schism that divides and controls is to resist acts of colonization in knowledge production. From these tensions sprang the possibilities of coming together as one through the stories we shared over dinner or through our walks along our ancestral island where care, empathy, and the co-production of active kinship can be nurtured. This experience cemented an initial practice of inter-relationality that I used while I was in Samar doing my field research on climate change, Indigenous ecological knowledge, and applied theatre.

When ST Yolanda happened in 2013, I was in Vancouver and I was away from the harsh conditions of life in the disaster-prone area where my Tiya Lilia and her family lived. Tiya Lilia and her family of eight live 250 meters inland from the coastline. The morning when ST Yolanda made its landfall in Balangkayan, her house was inundated by the merciless lashing of waves, which left behind nothing but a cemented floor as marker of a decimated house by an angry typhoon. Through the help of TDH, a corporate foundation, they rebuilt a wooden one-room house on the same spot. The afternoon I visited her, she was sleeping under a table, the picture of comfort, but also a picture of the pervasive destitutions of an island community incessantly

battered by periodic typhoons. Several months after ST Yolanda took place, they found this signage announcing, “WARNING (Babala). Storm Surge Prone Zone,” beside her house erected by Department of Public Works and Highway (DPWH) through the local government office of the Municipal of Balangkayan. Tiya Lilia’s family had to stay in this location because there was no other place where they could live. The island, a “storm surge prone zone,” was where she was born, where she learned how to love, and where she raised a family.

The trip to Balangkayan with my father endowed me with stories from my relatives about the devastating impact of ST Yolanda that struck Samar and Leyte in 2013. It was from this visit that I was led to Guiuan where I would spend most of my field research. At one point, I felt immobilized by the typhoon stories of my relatives coupled with the devastating videos and pictures that they showed me from the archives of their cellular phones — images of water from the Pacific engulfing their community. The houses were decimated, the ecologies were devastated, and the stories of the unseen and the non-humans were also present in their survival stories.

Episode Six: Stories of ST Yolanda (ST Yolanda)

Typhoon Highway

Merlie Alunan (2016), a Tacloban-based Filipina poet perceives the waters of Leyte and Samar Provinces as a juncture of social, economic, and cultural mobility. Alunan says, “The Leyteño and the Samareño are ever within sight and sound of the sea, close to the beguilement of water. The sea is a vast highway that takes them to places, allowing an exchange of goods and commodities, an inexhaustible source of daily food, site for play and pleasure.” (p. 1) These waterways are the locus of lived memories and sites of their survival. But these waters are also the highways of destruction and devastation. Eastern Samar is what Noli Gusite (2017), former

Kagawad of Balangkayan,[22] calls his home province, a "typhoon highway." In tracing the movement of ST Yolanda in Samar, artists and scholars in Leyte and my relatives in Balangkayan told me that the storm entered Guiuan and eventually ventured into Tacloban City, where the waves surged, swamped, and swallowed the entire city.

When Tiya Lilia returned home from the elementary school where she and her family had taken refuge from ST Yolanda she saw nothing left but the floor of her house. "Everything had been washed out" (*Limas na limas lahat sila*) she told me the first time she narrated her ST Yolanda story. The Tagalog word "limas" has a similar meaning to the word, *waray* or "nothing", the closest translation I can make. Tiya Lilia told me, "Everything was swept away; I saw only the floor of our house," while her grandchildren were watching a local *teleserye* the night she visited me in Tiya Lydia's house. *Limas* could also mean "zero," or "left with nothing." Everything was taken away from them. Tiya Lilia's house was made of wood and other natural materials. When the water engulfed Balangkayan, it reduced her house to rubble without any clues to where its parts were blown away.

Tiya Lydia, the younger sister of my father, told me that after the typhoon, her house was filled with dark mud and the long stretch of National Road was buried with the debris of dead wood, metal, and miscellaneous waste containing plastic. For the entire day, she cleaned her house, her body covered with the dark mud and black sand that had entered her house. Her husband, Tiyo Romy was busy removing the "lubi" (coconut) bole that had pierced through their kitchen window. "Romy, let us go to the sea and bathe" (*Romy, maligo muna tayo sa dagat…*), she told her husband, inviting him to wash off the dirt from their bodies in the very ocean that

[22] *Kagawad* is a Tagalog word for "member" or "fellow" but in local government parlance, this word is translated to "Councillor".

had carried it inside their house. This same water that produced the devastation of Balangkayan was also the source of their bodily depuration. “Life in Eastern Samar is difficult; typhoons intensify the challenges of everyday life” (*Napakahirap ng buhay dito sa Eastern Samar; yung bagyo ay malakas at mahirap ito para sa amin*), Tiya Lydia told me after we had eaten our breakfast of instant noodles and rice. She sipped her coffee and asked me, “What do you want to eat for lunch?” (*Anong gusto mong kainin mamayang tanghali?).* Her ST Yolanda stories that she narrated to me were punctuated with utterances of care and gestures of generosity.

ST Yolanda and the Stories of the Local Elders

The warm waters of the Pacific Ocean where the Philippines is located induce tropical cyclones during the rainy season. It has been observed that over the years the number of tropical typhoons that visit the Philippines has escalated from twenty-one to twenty-five (see Cinco et al., 2016; Yumul et al., 2009). Typhoons Hagupit (international name: Dindo), Agaton (Bolaven), and Basyang (Mitag) brought damage and death, as well, causing a fear in Tiya Lydia: “I already have trauma after Yolanda…” (*May phobia na ako pagkatapos ng bagyong Yolanda…*) she vented. From Balangkayan, I extended my doctoral inquiry into Tubabao, a small island in Guiuan, which is two hours away by public transport from Balangkayan, to learn about the stories drawn from the devastation of typhoons that included ST Yolanda.

When ST Yolanda entered Guiuan, it left the entire municipality in desolation. Debris from houses, infrastructure, and trees piled up in the streets. The two elders that I met, Tatay Francisco “Frank” Abuyen the younger brother of Tatay Dionisio “Doning” Abuyen from Barangay San Pedro Tubabao Island were thankful for a second lease on life after surviving the

super typhoon. Tatay Frank narrated his ST Yolanda story vividly to me one late afternoon when the sun was starting to set calmly:

> Even if it's just that near there, you won't see anything because of the rain's force. The rain was pouring hard; the wind was strong. Even if it's just near, you won't even be able to open your eyes because of the wind and rain's strength. Doing that was terribly painful, because your eyes would sting. You couldn't do that (open one's eyes) because it was so painful. The raindrops were too sharp and painful for the eyes. When Yolanda came, it was almost morning. The day before that, at about noon, the weather was still good. You wouldn't even think that a storm was about to come. You wouldn't even imagine that there was an impending storm because the weather was fair, the sky was clear. It grew severe around dawn. That's the exact moment it arrived, the exact time the wind blew intensely. It was about three in the morning or maybe even four o'clock in the morning when the wind blew strong here. (*Bisan dida la dika makita, dara han kamakusog han uran makusog an uran makusog an hangin bisan la ngani harapit dika makapuklat dara han kama kusog han hangin ngan uran. Kay maul-ol man kun sumugad ka hiton, kay mahapdos ha mata dire mo masusugad hiton kay maul-ol man kay an patak han uran kay masakit man ha mata. Han pagkuan hat nga Yolanda han pagabot hadto, dapit na man adto aga. Han sugad han halag, han mga tanghali mabuti pa an ku-an han panahon mabuti pa ang kalagayan ng panahon paro hin di ka maghuhuna-huna nga may bagyo nga madating. Di mo makukuan nga may ada maabot nga bagyo tungod nga maupay manla an panahon, an iya ku-an an langit maganda manla an iya langit dida na pagkuan an panahon han tika aga na. Asya na an pagabot han kuan, asya na an pagkusog han hangin may ku-an ada han pag-abot han hangin,*

ada bangin may mga alas tres ada di ngani may mga alas kuatro. Basta asya't ada basta may gud ada mga alas kuatro an pagkusog gud han hangin nganhi.) (F. Abuyen, personal communication, April 15, 2019)

Tatay Doning, one of the elder-collaborators in my doctoral project narrated to me that the night before ST Yolanda struck, the clouds were still and the stars were bright. Although, they heard over the radio and on TV about the "lakas ng bagyo" or the intensity of this typhoon, the weather the night before the typhoon landed in Guiuan gave no clue of the impending devastation that they would experience from the incoming storm. Tatay Doning describes:

> That's it, the day was really beautiful; you would not expect that there is an approaching typhoon. Since the weather was humid, the radio was announcing that those who live near the sea should evacuate the typhoon is really dangerous. When the village people were running, I joined them. Sixteen people there (referring to the neighboring Victory Island) died. Young children died in Guiuan because they were confident in themselves. Their parents are fishermen, these sixteen people died. They said that the water (in Victory Island) was boiling. (*Yun nga, maganda nga ang panahon nganhi, 'di mo nga aakalain na may bagyong darating. Kasi nga maalinsangan ang panahon parang sinasabi ng radio na lahat ng nasa tabi ng dagat umivacuate kay dilikado itong bagyo malakas ito. Nung nagtatakbuhan yung tao pati narin ako nakisabay...Yung tao diyan patay 16. Mga maliit na bata na wala sa Guiuan, kasi tiwalang-tiwala sila sa kanilang sarili. Eh mananagat sila, patay lahat yung 16. Parang kumukulo daw yung dagat ng Victory Island.*) (F. Abuyen, personal communication, April 15, 2019)

When Tatay Frank and Tatay Doning told me their stories I was disturbed and once again reflected on the issue of the ethics of representating disaster stories that were still fresh in their memory. Tatay Frank's daughter, Ma'am Erlin who was part of the applied theatre workshop showed me pictures of Barangay San Pedro razed by ST Yolanda after it entered Tubabao Island. These pictures showed the devastated municipality and flattened island. Using their family Nokia camera, Sir Robert was able to record the effects of the typhoon in their community.

Figure 3. *Barangay San Pedro after ST Yolanda*. Seen in this image is the roofless Barangay Center, broken and leafless tress debris, and the wreckage of houses. (Yodico, 2013)

My eyes were glued to the images of wreckage — ST Yolanda's living testament to the insanity of a wind that razed Tubabao Island. I felt immobilized listening to Tatay Frank's and Tatay Doning's stories. Owing to my inability to do something about the complicated and overwhelming issues around climate change crises, I turned to my art, scholarship, and stories to reflect on the possible alliance that we could build to tackle these crises in a local setting.

The American folklorist, Henry Glassie has said that a scholar must possess energy, one of the essential qualities in an intercultural conversation. He writes, "Scholars need energy to gather enough information to create full portraits." (Conquergood 2013, p. 10 to Glassie 1984, p.14) and at the core of my inquiry on climate crises is the energetic gesture of locating my stories within the stories of my collaborators in an island community constantly being battered by climate change.

Surging Waves and Confusing Technical Weather Terms

The early warning forecast of the Philippine Atmospheric, Geophysical and Astronomical Services Administration (PAGASA) disclosed that ST Yolanda could cause an uprooting of trees. Robert Sawi, officer-in-charge of PAGASA said: "*Sobrang lakas na ito baka halos wala nang matirang puno sa lugar if ever ganun kataas ang signal*" (This is ferociously powerful and no trees may be left in place, if ever the signal is raised higher." (Bacani, 2013, para. 12). While doing my field research, I was swamped with stories of the enormity of its impact. Stories, for example, of the huge satellite "ball" of PAGASA's Meteorological weather radar in Guiuan, which was blown away by the wind and how it rolled down from the hill toward the municipality proper. This story persists in the acts of re-telling , or as the Waray call it, *iru-istoryahan* where stories are shared orally among the community members. They continue to narrate stories of destruction and displacement even after six years have passed. Whether this kind of story is factual or not is no longer important. Their stories of death and near-death experiences confirm the magnitude of this typhoon.

Engineer Marianito A. Macasa, who worked as OIC at the Guiuan PAGASA Weather Station, revealed how he vividly saw his dead father while he was recovering from his own near-death experience at the peak of ST Yolanda, inside his weather office:

> The wind was so strong. So, I decided to go up to my office. I was alone there. The windows were closed. But the wind was so strong that it shattered the window panes. Suddenly, a window hit me, I was knocked down. I thought I was dead. Later on, I saw my father who died a long time ago. I saw him. I said to myself, "this is perhaps, death..." But I felt I was still alive. What I did was to get a grip on the chair and tried standing up. I was still alive. (*Napakalakas ng hangin. Kaya, umakyat ako sa aking opisina. Nag-iisa ako duon. Sarado na lahat ng mga bintana. Ngunit sa sobrang lakas ng hanging, binasag nito ang mga salaming ng bintana. Lumipad sa aking ulo ang salaming. Natumba ako at hinimatay. Parang patay na ako. Mayamaya, nakita ko yung aking tatay na matagal ng patay. Nakita ko sya. Sabi ko, "ito na yata yung kamatayan…Pero, naramdaman ko na buhay pa ako. Kaya, humawak ako sa upuan at pinilit kong tumayo. Buhay pa ako*.)
>
> (M.A. Macasa, personal communication, April 13, 2018)

The term "storm surge" unheard of by many and generated by PAGASA (McPherson, et. al. 2015p. 3; NOAH, 2013, para. 4) circulated on TV and radio news casts, online news, and newspapers as a pre-warning term that described the magnitude of the possible devastation that ST Yolanda might bring. In the article in *Philippine Star*, November 6, 2013, we read this: "Storm surges are also expected in the coastal areas of Catanduanes, Albay, Sorsogon, Eastern Visayas, Dinagat Island and Siargao Island as early as Thursday evening and over the seaboards of Visayas and southern Luzon area by Friday and Saturday morning, respectively" (Bacani, 2013, para. 16). Guiuan is a second-class municipality in Eastern Samar that received the first lash of ST Yolanda when the typhoon landed in the Philippine Area of Responsibility. Community members in Guiuan's Barangay San Pedro were told that there would be storm surges but they did not know what the term meant.

When I asked Tatay Frank a local elder of the village what he thought of the term, "storm surge," he answered with questions, "The waves? The time that the sea becomes enormous? Oh, the waves rather" (*Mga balod? It nga pagdako hit dagat? Aw hit balod?*) I remember his puzzled face when responding to my question. Tatay Doning on the other hand earnestly replied, *"*No. Because it is English, but if it is Waray-Waray, it would be a large wave from the typhoon" *(Hindi. Eh kasi English yun, pero kun ha waray-waray balod nga tikang han bagyo nga balod nga dako tungod han bagyo*).

Tacloban City was in total disarray after ST Yolanda decimated the city. According to National Disaster and Management Council of the Philippines there were more than 6,000 people who died from the typhoon.[23] But Joycie Dorado-Alegre, theatre director and professor at the University of the Philippines Visayas (Tacloban) told the delegates during the *Bugsay* Congress/Festival in Tacloban that there had been deaths unaccounted for. She conjectured that the death toll could have reached as many as 15,000 to 20,000 (J. Dorado retrieved from conference lecture, May 28, 2018).

For many, the term "storm surge" raised issues of confusion as it was not articulated with clarity. Confirming this, assistant weather services chief of PAGASA, Ma. Cecilia Monteverde, confessed, "We weren't able to tackle that. It had more to do with the signals and in delivering the forecasts and warning disseminated to the public. But the storm surge wasn't explained there..." (Bernal 2013, para. 3). Monterverde's dispiriting statement conflicts with Alfredo Quiblat Jr.'s disclosure, "Five years before Yolanda, they (Western Visayas) already experienced a storm surge and PAGASA was already educating the public about storm surge. But people tend

[23] See: ndrmc.gov.ph/attachments/article/1329/FINAL_REPORT_re_EFFECTS_OF_Typhoon_Yolanda_(HAIYAN)_06-09-NOV2013.pdf

to forget as it did not happen often. But we keep on reminding the people about storm surge." (Abatayo, 2018, para. 13). Quiblat who worked with PAGASA as a chief engineer offered this rousing utterance of discontent. Disseminated by the State, the term "storm surge" registered differently with the community people. Tatay Frank continued to confess:

> Yes, just like when big storms are being reported on TV, or through the radio. Like when reports say that this is what it's about to come, much like Yolanda. That it will be so alarming if it landfalls, how tidal waves, those kinds of waves. I haven't seen those kinds [of waves] first-hand because I immediately leave to evacuate. I have only seen them during newscasts on TV, like flooding in Japan due to the tidal wave and how so many vehicles were toppled over, how so many cars were washed ashore and destroyed. (*Aw oo sugad hiton pagkuku-an hiton, sugad hiton mga dagko nga bagyo gin kuku-an man iton hiton mga tv, sugad hiton mga radyo nga asya na ngay-an ine ku-an nga maabot sugad han kan Yolanda nga maabot. Nga makaharadlok ine hin umabot ine, madako it ku-an madako iton tubig maku-an iton balod paro hiya hiton mga ano kapa-ine mga paro hiton mga nagtitidal wave sugad hiton tidal wave sugad iton klase hiton. Waray pak hiton pakakita kay largo man la ano kapa hine. Pero dida hiton mga palabas hiton telebisyon bisan han pagbaha han Japan nga han pagtidal wave han Japan nga pagkardamo han mga nagkakakuku-an nga mga sasakyan, mga kotse nga pinanganganod nga nawawasak nga mga sarakyan.*) (F. Abuyen, personal communication, April 15, 2019)

The term "storm surge" alienated the people and created a quandary among the people — as to its meaning or implication — the night before ST Yolanda arrived, leaving many from Tacloban clueless about the death that awaited them. These were the stories that I heard from the ground. I

entered these sites where my mind was gradually moving in sync with these narratives of survival from death and destruction. Entering into the circuitous confusions emanating from disaster warnings, I was slowly discovering the alienation due to gaps of understanding the State' technical parlance, the implicit fragmentation of institutions in relation to the local communities, and the vanishing local epistemology in dealing with impeding calamities.

Episode Seven: Intersecting (my) Disaster Stories as Critical Positionality

Death and Destruction

The idea of pursuing a doctoral project on climate change emerged when I was an MFA student at the University of British Columbia (UBC) in 2013. I was then a first-year student in directing when ST Yolanda took place. It was three months after I arrived in Vancouver. I recall one rainy afternoon when one of the faculty members of our department called me to her office and informed me that there was a powerful typhoon that had hit the Philippines. Because I was busy preparing for my rehearsal, I dismissed the news by responding that I was used to typhoons in the Philippines. She then showed me pictures online and suddenly I was speechless. She gave me words of reassurance that the department was willing to support me in the process of grieving. I went home feeling comforted that day.

But shocking news and images of devastation were blaring away on TV the day after ST Yolanda struck Samar and Leyte Provinces. Because of the horror the images registered in me, I became curious and concerned about the government initiatives in resolving the magnitude of the destruction; thus, I followed the news in the ensuing weeks and months. In the wake of the devastation, I gradually began reflecting on the significance of my theatre in times when intense disasters were present not just in my home country but in many island nations in the Pacific.

While I struggled to apprehend the science behind global warming, its impact in the real world was there for all to see.

While the suffering of the Filipino is not new to me, the images of the catastrophe I saw on the Internet and CBC News horrified me. This experience was followed by several "climate disaster conversations" with Chaya Ocampo-Go, a Filipina scholar and a fellow at the UBC Philippines Studies Series. She shared with me her works on disaster-prone areas hit by the typhoon and narrated the trauma of local communities from the devastation. The images that I saw online and those stories that Ocampo-Go shared continued to reverberate in my mind. Never did I predict that those stories and images would resurface through a disaster scene in my thesis production of *The Bacchae 2.1.* With the help of my lighting and sound designers, I curated an earthquake scene where the characters were trapped by a movement of the earth, engulfed by night's darkness, doomed as symbolized by the sound of quick, short intakes of breath. Evoking the many strings of disaster in the Philippines, this scene was a meditation on my relationship with calamities growing up in an urban poor community in Quezon City, Philippines. While visually staging this scene for my thesis production, I recalled the People's Revolution of 1986, Luzon Earthquake of 1990, and the Mt. Pinatubo eruption that took place in 1991. Haunted by the memories of these devastations, I wrote in my director's note:

> Haunted by the memories of these devastations, I wrote in my director's note:
>
> I saw my country in mutiny from the roof of our house. The sky was bright and the hissing sound of the Tora Tora planes circling around our city riveted me. I was atop history unfolding in the vortex of my nation's memory, that day in February. My sister and I watched these planes from the top of our house so close that I could almost see the pilot. That afternoon, my brother and my cousins joined thousands of civilians, church leaders,

> and students marching down the street of EDSA as an act of civil resistance against Pres. Ferdinand Marcos and his cohorts against what Filipinos believed to be two decades of despotic regime, fraud, and embezzlement of government funds. Known as The 1986 People Power Revolution, this bloodless civil resistance led the Marcoses to flee toHawaii as exiles… A call for change and transformation was prefaced by a series of natural catastrophes: Luzon's 7.8 magnitude Earthquake and the Mt. Pinatubo volcanic eruption that produced an avalanche of pyroclastic mudflows that deluged an entire province, enveloping it in ash. When I first saw snow in New York City, I was petrified; I thought it was the ash fall from the spewing mouth of Mt. Pinatubo. My memory of survival re-visited me and the past haunted me with a fear, making me ask myself, "how far is my body, home, and nation from the memory of misery and ache of living?" I lived in times of hopelessness, with a history of danger. The seismic impact of this past reverberates in my act of creating. In the process of my imagination, I seek the birthplace of the god of creation, discovering him/her in silence and in rage, in danger and in peace, in loathing and in love. (*The Bacchae 2.1* program, 2013, para. 1)[24]

This long quotation from the program of *The Bacchae 2.1* published by the UBC Theatre and Film Department articulates my imaginative act of re-purposing the traumas in my life brought about by a series of disasters. I gained my MFA degree with a lesson: that this imaginative act could give rise to possibilities of the reconstruction of traumas that undergird the formulation of possible futures. What began as a short scene in my MFA thesis that portrayed an earthquake as an event of both destruction and transformation, opened opportunities for a scholarly and artistic inquiry into what Greg Bankoff (2002) calls "cultures of disaster" (p. 4) that pertains to the

[24] Edited, here, minimally for literary style.

Philippine catastrophes that this doctoral project examines. This English Southeast Asian historian coined this phrase in unpacking the construction of disasters that move within the ambit of a Western conception of disasters associated with countries in the Pacific including the Philippines. Such construct constitutes the "other" as a victim that stems from notions of vulnerabilities and helplessness, thus rendering the people who have suffered from these disasters and their environment, as unsafe to the Europeans (Zayas, personal communication, February 6, 2018). Being born and raised in the Philippines, I am accustomed to environmental disasters and destruction (mining activities, pollution of the land and waters, landslides, floods, and extreme weather events) that are entangled with revolutions, extreme poverty, military insurgencies, and terror perpetuated by authoritarianism. I reflect on Sheila Coronel's (2014) description of these disasters as "our country's twin" (p. 88). I think of these forces as climate emergencies that erase the local narratives of embodied experiences of people in sites of extreme precarity.

When I arrived in Leyte and Samar in February 2018, and upon hearing the distressing stories of the locals of Guiuan and Tacloban, who became my collaborators for *Bugsay,* I kept questioning why I was studying the disaster that ST Yolanda had brought about. I was accompanied by Amado "Arjhay" Babon — who became my artistic collaborator — to the mass graves in Tacloban and Palo Cities where thousands of people who died from ST Yolanda were laid. Reading the names on the *lapida* (gravestones) of those who perished from the typhoon was a critical moment of my positionality in tackling the issues of climate change that directly impacted the lives of people in the margins. Would this be a symbolic act of co-presencing with the woundedness of loss and traumas from the death of one's mother, father, sister, brother, grandmother, nieces, nephews, friends, and lovers? The thousands of names etched on the

"lapida" manifested a lamentation of survival from untimely demise and unjust destruction caused by climate change. Taking a fragment of *The Haiyan Dead* a poem by UP Visayas professor *emeritus* Merlie Alunan (2016), I continue to subject my intention of doing a field research in Eastern Samar, a province where ST Yolanda entered. Some lines of the poem deserve a place here:

> THE HAIYAN DEAD
>
> do not sleep.
>
> They walk our streets with us
>
> climb stairs of roofless houses
>
> latchless windows blown-off doors
>
> they are looking for the bed by the window
>
> …
>
> the Haiyan dead will walk among us
>
> endlessly sleepless— (p. 170)

Recalling from my memory, I once heard Alunan say to me, "When we walk in the streets of Tacloban, we are walking with the ghosts…" (M. Alunan, personal communication, April 1, 2018). The words she uttered and the lines of her poem, forced me to ask myself: What conversations would I offer and what kind of co-presence would I share with the spirits of those who perished from "storm surges" that engulfed their villages while I was occupying their local spaces? I left Tacloban with no answers. But, perhaps, it might be enough, for the time being, that this symbolic act of intersubjective co-presencing was carried out through as a moral compass in navigating the streets of Tacloban while doing my field research.

In my peripatetic inquiry, disasters along the streets where the Haiyan dead were also walking, I ask one last question: to what extent can my disaster stories help in the affective embodiment of critical empathy as conceptualization and exploration of social justice from climate crises in local communities where the dead and the living continue to converge in zones of precarity? Ivan Brady (2009) in his foreword for the book, *Poetic Inquiry: Vibrant Voices for the Social Sciences,* asserts that "There is more than one way to see things, and therefore to say things, each inviting different points of entry into the research equation" (p. xiii). I write this Act to allow the of co-presence private memories of disasters with a performative method as the entry point in the formulation of a shared futurity in precarious communities where local community members have autonomous voices in the creation, exhibition, and circulation of their own narratives. Rejecting the dichotomies of "me and them," "dead and alive," and "human and the non-human," I deploy applied theatre within the circuitous networks of memories of disasters, stories of loss and narratives of futuring new climates, with shared belonging as the performative articulation of a compassionate, just and celebratory life-making from a recent history of climate crises.[25]

Blown by the typhoon winds, swimming against the tide

Water has informed my childhood, and my memories of past disasters are the specters that reveal the hidden meanings of my own survival. I was born and raised in the Philippines, an archipelago that comprises more than 7,000 islands. When my father was employed as a gardener for the Philippine Bureau of Parks and Management, he was sent to Mariveles, Bataan

[25] These are the same concepts that Southeast Asian Cultural Heritage Society (SEACHS) is currently espousing in its works. SEACHS is an arts organization founded by Vietnamese-Canadian based in Vancouver. In 2019, I was chosen to be one of the artistic associates (theatre) of the organization.

and became a member of the staff responsible for tending the Talaga Beach Mansion of Ferdinand and Imelda Marcos located in the South of Mariveles. The mansion was built as a gift to Ferdinand Marcos by the governor of Bataan in the 1970s. My father was personally chosen by his cousin, one of the soldiers tasked with guarding the mansion. Because my father was a good diver, during weekends, the soldiers would ask him to go underwater to catch demersal fish. The catch of octopus, sharks, groupers, and other exotic fish that he would bring up from diving was divided among the families of the Mansion staff and sold in the "merkado" or market. In Bataan, my family rented a place in Barangay San Carlos near the bridge made of bamboo. I was born in this *barangay.*

My mother gave birth to me in a house located where the waters of the river and the ocean meet. The house stood on stilts upon a reclaimed area. Beneath the house was water. But this house was eventually sold to a family from Pampanga Province and so we relocated in another *barangay.* For several years, we stayed in Mariveles, Bataan but due to economic challenges, we gave up the rented house in Bataan and left for Quezon City in Metropolitan Manila. My father was still employed at the Mansion during this period. Every summer, we would visit Talaga Beach for vacation. This Talaga Beach was my first school where my brothers and sister taught me how to swim. From my memory, I could say that I learned how to swim before I learned to count "1, 2, 3…" and read my "A, B, Cs." From the pristine waters of Mariveles Bataan, my family and I found ourselves relocating to the periphery of the city.

When my father lost his job as a gardener at the mansion, we moved permanently to Quezon City upon the invitation of my uncle who lived in Barangay Pinyahan. The urban poor community of Barangay Pinyahan knows poverty from skin to bone. In my youth, I read Jessica Zafra (1995) who described my community with a penetrating truth: "The city of Manila yawns,

coughs, and awakens to the crowing of roosters, the sputtering of tricycles, and the screams of "WATER!" as naked citizens covered in soap turn on their showers and get…nothing. The artery-clogging smells of pork sausages and leftover rice fried in grease and garlic waft from open windows and mingle with the grey exhilarations of cars and factories. The sun comes out, but a big dark cloud in the shape of a suckling pig hangs in the sky—it may rain or it may shine, probably at the same time." (Zafra, 2016, para. 1). I read Zafra's essays in English while learning how to write a clear sentence in this language with images of my community yawning in poverty as my subject with verb agreement using words like survive, alive, and/or surrender.

During the rainy season, our house in Quezon City would be submerged in flood water. When we transferred to Quezon City, the clear waters of Talaga Beach turned into the dark and murky waters of the city gutter. From the vast expanse of the Pacific Ocean and the lush forests of Talaga, I was transported to a dense and crowded city. The downpour of rain in the city was a call for me to bathe in it, and for someone who was introduced to the sea as a child, wading in the flood waters of the city was the nearest I could get to swimming. But fearful of waterborne skin diseases that I could potentially acquire, my mother would remonstrate that the rain would cause a fever and the flood water would give me *Alipunga* (athletes foot). But this *Alipunga* was nothing compared to the outbreak of leptospirosis of 1983.[26] Flooding due to heavy rains in those years caused an increase in the incidences of this deadly disease among the lowest strata of Philippine society.

My father built a two-storey house made of *Lawaan* wood that he brought from Mariveles.[27] The house was sturdy enough to withstand the series of typhoons that struck Manila

[26] An outbreak of *leptospirosis* in Mindoro Island was recorded between 1976 to1983 (Basaca-Sevilla et al., 1986). Rappler journalist Sofia Tomacruz reports that the cases of *leptospirosis* escalated to 68% and that death caused by this bacterial disease in contaminated water is concentrated in urban cities (Tomacruz, 2018).

in 1983. Typhoons Bebeng, Katring and Diding all occurred in July of that year and failed to wreck our *Lawaan* house. But the torrential rains resulted in flooding in our community. In the series of floods caused by these typhoons, I witnessed garbage floating unrepentantly with an execrable smell of a dead animal from the muddy earth left after the storms. This brought a disorientation to my young mind which was gripped by my imagination. I was introduced to a new watery world.

We lived along a street called, *Mapagbigay* meaning "one who gives." The street lay between *Matimpiin* (patient) and *Maunlad* (prosperous) Streets. I went to Pinyahan Elementary School and I remember walking every morning to school down the narrow and dark "eskenita" (alley) that led to *Mabilis* (fast; quick) Street. Folklore has it that these adjectival words are attributed to Manuel L. Quezon, the founder of the city who became the president of the Philippines when the country was still part of the commonwealth of the USA. These were street names that colluded with and hid the wretchedness of the displacement and powerlessness of the people from the provinces who immigrated to this city. My family was an informal settler in Barangay Pinyahan.

At the start of 1970s, a huge tract of land in Quezon City was occupied by low income families and migrants who came from different parts of the Philippines. These families "squatted" on a portion of land because they could not afford to purchase a lot to build comfortable houses (see Ortega, 2016, p. 36). Many of these houses were makeshift. Settling in these land tracks in the city was easy for migrant families. Although it was illegal, the mushrooming of the houses constructed on the edges of the city continued into the 1980s and 1990s (Sicat, 2017, para. 8). But eventually housing laws were employed to give way to the

[27] Because of the abundance of the *lawaan* trees (scientific name: Shorea) in Philippines forests, this tree became famous for plywood used for houses in slum areas.

building of department stores, condominiums, infrastructure projects for the development of mega cities by state collaborated multinational corporations, and the reclaiming of land by original owners led to a harsh displacement and violent demolition of many houses in urban communities in Manila (Choi 2015, p. 644; Ortega 2016, pp. 35-36, 44-45; Singleton 1988, pp. 20-21).

Our neighbors were from Palawan, Ilocos, Samar, and Masbate, families that were dislocated because of the growing poverty incidence in these provinces. Another neighbor of ours was from Dagupan City, the first family to acquire a TV set in the community. Every afternoon, several children in our compound would watch soap operas from outside the house of the family from Dagupan. Within that compound where I grew up, there was an *aratiles* tree that my mother and our neighbor had planted.[28] It was the only tree that flourished inside this urban poor community. In the intense heat of summer, the canopy of this fast growing, willowy tree served as a shade for people intending to rest from the unforgiving heat.

Performance under the Tree

When the MV Doulos Ship docked in Manila, an International Evangelical Christian operated vessel, a troupe of missionaries disembarked in various villages of Quezon City to perform a pantomime. The troupe reached our community. They were interpreting the last period of Christ's earthly life through hand gestures and emotive facial expressions. I sat on a wooden bench with eyes glued, watching several young white men with white makeup on their faces performing the images of heaven and hell under the shade of this *Aratelis* tree. It was my first

[28] When the Spaniards colonized the Philippines, they brought various seeds to the country and among them was *Aratelis* which is endemic in Mexico. *Aratelis* is a fruit-bearing tree (scientific name: Muntingia from the family of Mutingiaceae). As I recall, this particular tree was planted by our neighbor with the help of my mother.

time to feel a distinct thrill of fascination, wonder, and horror all at the same time. Seeing beautiful white men performing stories without words but with emotive facial expressions caught me unaware of my own mysterious desires and introduced me to the power that a gaze can bring about internally. I knew that they were evangelizing us, turning us sinners into pious children and my neighbors as consecrated men and women. These performers called themselves "missionaries of Christ from different countries." It was a well-attended performance. The pathos, terror, and horror from this salvation drama was potent. That night, I was disturbed by the undercurrents of the stories of death and dying and of human beings screaming with grief from the burning hell. Although at the end of their performance there was an explicit portrayal of love and redemption, the images of a hellfire stuck in my young mind and the cogency of the performance is retained to this day.

Poverty in the City

Barangay Pinyahan was also the site of the film shooting, *Galawgaw.* Philippine national artist for film, Ishmael Bernal chose *Mapagbigay* Street as the site for his film. It was December of 1982 when filming started. The whole community was agog. The famous love team of Maricel Soriano and William Martinez were the cast members of this film. When the car of Martinez arrived at the corner of *Mapagbigay* and *Matapang* (brave) Streets, my sister dragged me to it, and pushing through the crowd, eventually found a good spot to gaze at the young actor. Suddenly, we found ourselves beside the white car of Martinez. I assume that the screaming young girls of our *barangay* prompted Martinez to wind down the window of his car. And then, a flash of light and deep silence enveloped me. A smiling, good-looking man with a tawny complexion appeared from behind the glass window of this white car. He did not catch my eye,

but I, looking at him, felt a sensation that I never felt before rushing through my body. And at that point, I realized that I was a child that reveled in apparitions. This actor was my first lesson on the sublimity that comes from the virility of a man who will command one to surrender through his power of fantasy and chimeric presence. In the film, Soriano played Olga, a tomboyish tricycle driver who eventually falls in love with Truman played by Martinez who sought her love when they first accidentally met. Set in a poor community, the film pokes fun at the unwanted tensions within a class system that impedes potential love. Low wage earners and skilled labourers, community members of Barangay Pinyahan, gathered at this event and religiously watched Bernal's skillful and animating leadership unfold before their eyes for the next several days.

The poverty that grips the lives of Filipinos as portrayed in *Galawgaw* was surreptitiously glossed over through the humour evoked by the playfulness of the characters. But upon closer examination, Bernal's films investigate the continuity of social and economic crises with humour that mirrors the verisimilitude of the unabated poverty of 1970s and 1980s. For example, his film *Nunal sa Tubig* is a dystopian and surrealistic examination of the everyday strife of an obscure lakeside community slowly being encroached by modernization and industrialization that disrupt the very humanity of its dwellers. *Galawgaw*, on the other hand, unabashedly experimented with combining the youthful, happy, and radiant technicolour of the era, and the impact of American affectation with materialism and capitalism on Philippine society. *Galawgaw* literally means 'badly behaved' with hints of Rabelaisian tendencies. In the film, Olga embodies the spunk and will for survival in a sinking community (that looks like the poverty-stricken Barangay Pinyahan). Her vibrant heart defies the conventions of morality that a conservative society imposes on her body and gender. We enjoyed the hilarities and antics of Olga and Truman, as

reflected in the dark comedy that unpacked the economic debacle, political impasse, and cultural spectacles of the Marcosian era. The Philippine debt to international monetary banks and creditors during the early 1980s, a period that *Galawgaw* was set, kept on rising and by the time the EDSA Revolution took place in 1986, the Philippines' debt accumulated to a $26.252 Billion (Dohner & Intal, 1988, p. 392). The pervasive and iniquitous poverty resulted in economic gaps and uneven social mobility that seeped into the core of the domestic lives of the Filipino families (see Bucog 2004, pp. 208-209; Solon & Floro 1993, p. 9). This was the undercurrent of Bernal's dark comedy where social and economic gaps were rendered benignly in his work. One may see the images of flamboyance in Truman's family, unveiled by the poverty faced by Olga's kin. This picture is an irony of that time where the extravagant lifestyle of the Marcoses glowed in extreme contrast to the growing poverty in suburban communities in Manila.

Against this backdrop of an economic catastrophe was the ostentatious display of the Marcosian wealth of the former authoritarian couple, the former President of the Philippines Ferdinand and his wife Imelda Marcos. One example was the wedding of Irene Marcos to Gregorio Benitez Araneta. The wedding ceremony was reminiscent of 1981's Prince Charles and Lady Diana Spencer's wedding in London. The Marcos and Araneta's wedding ceremony gave a clue to the performance of plenitude of the Marcoses in the face of national destitution and social wretchedness. The plethora of references on the acts of corruption that the Marcoses committed during their tenure is well-documented in academic journals, popular articles, films, and recently online blogs. One interesting material that I recuperated is an essay by Augusto MR Gonzales III (2015) that described the wedding ceremony of Marcos and Araneta:

> The eminent artists Salvador Bernal and Monino Duque of the CCP the Cultural Center of the Philippines were tasked to head the production design of the whole affair. The entire

> stock of colonial Filipino costumes at the CCP was brought to Sarrat to dress its excited townsfolk. There was a directive that the people would have to be dressed in "turn of the century Filipino costume" if they would walk the town streets on the day of the wedding, so as not to ruin the colonial ambience so carefully executed...In the wee hours of the morning on the very day of the wedding, a large shipment of beautiful flowers from Hawaii arrived at the church...Large and magnificent fresh floral arrangements were frozen in great blocks of ice and installed every few meter on the side aisles along electric fans. Apart from being splendidly decorative, the frozen bouquets also served to cool the church as fans blew the icy air to the wedding guests. (Gonzalez, 2015, para. 10-14)

Two months after this wedding, Benigno "Ninoy" Aquino was assassinated, a former Senator and known nemesis of Ferdinand Marcos. At my young age, I knew that we lived in social marginality and our neighbors struggled in abject poverty within the rings of national political, social, and economic dystopia. Walking along *Mabilis* Street towards Pinyahan Elementary School I would see the gated residences of the rich; traversing the street dwarfed my young body that passed by huge walls and tall iron fences.

Going home from school, I would always imagine the lives of the people inside the huge houses, their faces, the manner of their speaking, the food they ate and the soap they used for bathing. I only knew them by their socio-economic sobriquet: the Chinese family who owned many cars as "instik", the "mestizas" or white complexioned as "tisay" who had a big garden, and the brown gated house of the "Engineer." Because our community was composed of mostly uneducated labourers, I do not recall any instance of interaction between those who lived in the big houses and those from "looban"[29]. We lived in the *looban* in the innermost part of the slum.

[29] In urban poor communities in the Philippines, the community located in the inner part of the slum area is called, *looban*.

The pathway leading to our house was narrow. Walls of houses were shared. It was a typical picture of an urban poor community. Life was sparse in *looban* but we had the *aratelis* tree that gave pleasure to Mang Milyo, Aling Goring, husband and wife Tiya Oris and Tiyo Roger, and the countless children who passed by the tree going to school or church on Sunday. When the tree bore fruits, everyone was happy. With our *aratelis* tree the dangerous and dirty *looban* became a Garden of Eden for many of us during summer. The social and economic disparity was stark in Barangay Pinyahan. Tatay at that time was a jeepney driver and my mother peddled cooked vegetables late in the morning and in the afternoon sold skewered plantains or call banana cue. Slaving everyday of their lives, they sent us to school with their hard-earned money.

The humble Filipinos of Barangay Pinyahan were in the vortex of economic disparities, a spectacular display of wealth by the privileged, and national political dramas. Our antidote was attending pantomimes by foreign missionaries, watching soap operas on TV, and the film shooting of Bernal. Like the floods of 1983, memories of these events are marked indelibly in me. These experiences propelled my curiosity about the power of performance and film in transporting people's imagination and emotions into territories of creative exploration and public engagement. By the time I entered grade school at Pinyahan Elementary School, I knew I would be a leader, like Ishmael Bernal.

When my mother enrolled me in Pinyahan Elementary School as a grade one student, the teacher asked me if I could read and write. I remember telling the teacher shyly that I could not. With the fear of not being admitted, I probably told the teacher that I had the ability to swim and that I could reach my left ear using my right hand. During that time, reaching the ear was a traditional measure of admitting a student in public school in the Philippines. Until now I do not know what this measure indicated but I assume it had something to do with the ability to follow

instructions. After summer of 1982, I was admitted in Pinyahan Elementary School and became part of Section Rambutan.[30] I remember on the first day, I was assigned to sit in the last chair of row four near the waste basket. Our seating arrangement depended on the appraisal of our learning competence and I had zero skills in reading and writing. My seat mate was a girl from Mindanao Island. I learned later on that she belonged to an ethnic minority of Muslim ethnicity. After a week, I did not see the girl anymore; she dropped out of the school. I was left alone, sitting in the row at the back for the entire term near the trash can. When it rained, the room flooded with water. It seeped under the door and from the leaky roof. We had to sit with our feet lifted off the ground until the class ended late in the afternoon or until the rain stopped.

Figure 4. *Dennis in Ati-Atihan.* Looking away from the camera and holding on the spear, I learned early on the act of refusing from the predominant stereotype and turning my head against biases towards non-normative gender constructs. (Alejo, 1983)

[30]Another fruit (scientific name: *Nephelium lappaceum*) similar to a lychee. The tree grows in Southeast Asian countries.

Every morning, there was a roll call to check our attendance. I have no memory of the names of my classmates anymore but I remember that we were around forty students in the Rambutan class. Our classroom was dimly lit with pictures of national heroes and slogans, like, "Cleanliness is Next to Godliness" written on cardboard posted above the blackboard.

From my vantage point, it was difficult for me to understand and learn what my teacher was teaching. The numbers and words that my teacher wrote on the board were too blurred for me to discern. But with perseverance and persistence, I learned how to read and write although with low grades in math and science in my report card. Later on, when I complained to my mother that I could not see the words on the blackboard, she took me to the local optometrist and we found out that I had lost my 20/20 vision at the age of seven.

Before graduating from elementary school, I was selected from our class to dance for an *Ati-atihan*, a festival during the month of January on the feast of Sto. Niño. The festival depicts the *Ati's* contact with the foreign settlers in their land and the eventual Christianization of the people of Kalibo, Aklan (Calopez et al., 2011; dela Cruz 2001; Roces 1980; Tirazona, 2009, to Peterson, 2011, 507). The *Atis* are Indigenous people who live in the mountains of Panay Island in Iloilo Province in the Visayan Region of the Philippines. Their dark complexion, curly hair, and daily life were appropriated in a festival performance with spectacular choreography by the Ilonggos, the native people of Iloilo Province. The festival is called, *Ati-atihan* or "just like an Ati" or "being (or acting) like Atis" (Peterson, 2016, p. 509) because it appropriates the look and the movement of the *Ati*. Participants of this festival would blacken their skin with charcoal and wear skirts and carry spears as part of the overall costuming.

Dancing around the streets, the men of *Ati-atihan* brandish spears and shout, *"Hala Bira"* or "Go Strike" while their leader holds a statue of Sto. Niño, the image of the Infant Jesus

enchanting his followers into an exuberant, euphoric, and vivacious spear thrusting dance. As Indigenous people of the mountain, their dark complexion, and curly hair have historically been a source of derision among the lowlanders. But in the festival, the *Ati* is portrayed as a Sto. Niño devotee and a joyful member of Catholic Christendom. For our *Ati-atihan* performance, we were tasked with creating our own costumes — a spear and a skirt. Painting my body black was too hostile for me. And the *Ati-atihan* dance was a masculinized festival that I felt was too aggressive and violent. In one of our rehearsals, while fitting my long skirt made of a rice sack, one of my co-*Ati-atihan* performers observed, "Cut the skirt short, you look like a Hawaiian dancing girl" (*Naku, bawasan mo pa yan para kang babae, baka sabihin ni Sir magsasayaw ka ng Hawaiian*). I knew I looked unperturbed, but at that point as I looked around, surrounded by smiling boys, I felt unsettled.

Resembling a Hawaiian dance costume, my skirt attracted this comment from one of the boys and this was the beginning of my awareness of my unique taste in portraying my identity outside the standard gender construct of what a normal Barangay Pinyahan boy wished to fashion on his body. But to avoid further mortification, I followed the suggestion of my co-*Ati-atihan* dancer. I cut the skirt short. With a spear, charcoal-blackened skin, and a short skirt, I walked the streets of Barangay Pinyahan screaming out "*Hala Bira!*" which means "dispense all means" (Pijuan, 2020, p. 2) performing with all my might but feeling embarrassed and intimidated by the idea of exposing my bare body as an *Ati,* which I presumed at that time was a divertissement for the public gaze.

Fighting this sense of gaping displeasure, I imagined a day when I would lead my own festival that was non-discriminatory and safe for any exploration: *Hala bira!* I was one of the two hundred students who graduated from Pinyahan Elementary School in 1988. I recall how

painful it was for me to walk during the ceremony because of the tight shoes I was wearing; my sister had lent me her black shoes since my parents could not afford to buy me a pair. With blisters on my feet, I received my diploma on the stage when my name was called, bowed, and hurried down the stairs. When I reached my seat, I took off the shoes and saw the blisters that had become open wounds. The sun was intensely drying the land, I was sweating profusely in my white shirt. That day was one of the hottest in my elementary years. The fronds of the coconut trees were still, like my esophagus, thirsty from water. My tongue was parched while I was drenched in sweat but nevertheless, I envisioned a fresh and exciting chapter of life in high school. This was the climate of my childhood.

I left Pinyahan Elementary School for my secondary education at Flora A. Ylagan High School. Years later, I would occasionally return to the school during election days for it was the site for casting votes. These occasional visits would bring back the scent of my childhood, remembering the Muslim girl and the *Ati-atihan* dance against the chimera of national progress as promised by the presidents, senators, congressmen and congresswomen, and mayors, many of whom became corrupt or were sent to jail for being rapists.

Theatre, War, Apple, and The Burning Village

From time to time, however, the Filipinos would find joy even amidst the social depression. When the Filipina thespian Lea Salonga bagged the Tony Awards for her portrayal of Kim in Miss Saigon in 1991, the Philippines was enthralled. News of her outstanding work in the musical play that beamed from USA continued to storm the Philippines for many months. Her portrayal of a Vietnamese village ingénue who turned bar girl during the Vietnam War landed her a place of stardom in Broadway. Almost every day, I would see her face on TV

singing a bit of the song from the mega musical**.** But behind the national adoration of Salonga, was a history of an American massacre of the Vietnamese, the wreckage of war, and the memories of smoke billowing from the burning villages of South Vietnam, which many Filipinos did not know about. The undulating angelic voice of Salonga reverberated this hidden history and the erasure of the brutality of the Vietnam war that the glow of an American theatre marquee failed to confront. In that same year our community in Barangay Pinyahan was gutted by fire.

The fire engulfed shacks and houses mostly made from light materials. The billowing smoke was thick with fumes covering parts of the atmosphere that turned the blue summer sky into a collection of black clouds. I heard a series of roaring explosions and saw people fearfully running away from the area where the fire was taking place, carrying the handful of stuff they could salvage. It was chaotic, noisy — and wet. I saw frustrated firemen with water draining from the hoses because the fire was too savage to temper. My community was ablaze with leaping flames and for almost four hours, I was witnessing the finiteness of the world where I grew up that morphed into a dancing galaxy of embers reaching the dark clouds. After the fire, there was nothing left of our house, as I expected. Hundreds of families were left homeless. For our temporary shelter, we vacated to an abandoned lot of an old high school. My family occupied the 3rd year room with remaining iron trusses which my father used as ridges for a tent that the local government lent to the homeless families. A few months later, a typhoon struck our tent house and we were drenched by the pouring water. The President of the Philippines during that time, Corazon Aquino declared a “state of calamity” over the entire country because Typhoon Dan was so powerful that it caused death and destruction in the Island of Luzon. From the Philippines, the typhoon went to Vietnam causing a similar calamity. After the typhoon, my

family squatted in a room in an abandoned high school building that became our home for years to come.

In high school, I began to realize my ability for organizing performances and my predilection for theatre deepened because of a school performance that I saw when I was a sophomore student. The play *The World is an Apple* by Filipino playwright, Alberto S. Florentino (1959) with junior and senior students as actors, was a spare staging of this iconic play by our English teacher Mrs. Gloria Biri, an attractive Ilongga from Bacolod City. There was nothing inventive in the *mise en scéne* but the stage minimalism contributed to the clarity of the language's interiority. She placed a wooden *banko* (chair) on the right side of the auditorium's play space and with no elaborate set, costume, or lighting design. The wife Gloria played by the radiant Monica Macusi delivered the English lines flawlessly and without tentativeness in her earnest portrayal of the destitute mother of an underfed child longing for an apple, while Albert Benjamin Pagtakhan who was the most handsome boy in the whole school, played Pablo, an embezzler. He tackled the role with the blandishments of an alluring doppelgänger of Mario. Pablo evades Gloria's family by inviting her husband Mario back in his company known for thieving and larceny. The play opened with Mario confessing to Gloria that he had lost his job for stealing a red apple for their child, Tita. The husband, a fourth-year student, effectively conjured the confessional lines of grief which crushed my young heart. It was a husband and wife tandem trapped in an unscrupulous society that they navigated every waking and sleeping hour of their lives. I remember looking at the audience at one point of the play hypnotized from the overlapping characterizations and intense emotionality of the three actors unveiling before us: a man's pangs of guilt, the cunning soul, and the wounded heart weaving along the eternal longing for the transformation of one's life. All this gave rise to a silence emanating from the

audience. I embraced the silence and was enveloped by solemnity. From that moment on, I discovered the sacredness of a live theatrical event.

Although the play was performed in English, its dramatic representation of poverty was not difficult for me to comprehend. Many of my classmates in high school came from a poor barangay whose parents were either labourers in multinational corporations or held blue collar jobs. The atmosphere of the play and the poetry of the language that transported us into the depth of darkness was enough for me to feel arrested by the world these actors were representing. The performance took place at ten in the morning inside the three classrooms divided by accordion walls that could be transformed into the school auditorium. I was drawn by the commitment of the actors in their rendition of a marginalized life in an urban community. The play unravelled the nuances of a moral philosophy and spiritual rationality evident in the wife's willingness to die hungry against the pressures of yielding to the temptation of material world. The crumbling life of urban poor people as plot of a play, the theme of deprivation, lack of economic, and moral agency did not just ring familiar but held true to the lived realities of my life and the lives of my classmates. Extreme poverty was not a fiction for us. Watching the play, I was moved by the articulation skill of the actors in delivering their lines with commitment to the verisimilitude of the hand-to-mouth existence true to Barangay Pinyahan. And the images of these actors' bodies moving and struggling from the small playing space ruptured a world that represented the stories reflecting the struggles of my own community.

The simple staging of this play held my breath for an hour transforming the auditorium into a world crumbling before my eyes with no option left for me but the future of a poor kid from Barangay Pinyahan battling a dark and hostile world. After watching this performance my interest in theatre became evident. Eventually, I was tapped by Mrs. Bernadette Tadeo my Social

Science teacher in developing choreographic pieces for school programs. These circumstances in my life gave me the idea that I could really be a creative leader: directing plays and organizing performances. Through these performances, I was able to interrogate the possibilities of other futures away from the specter of traumas brought about by the wreckage of war, crumbling society, and burning houses, while facing the promise of destruction by climatic events of my community that Zafra once described as such: "it may rain or it may shine, probably at the same time." (Zafra, 2016, para. 1).

When I graduated from high school, I became involved as a performer in a theatre group, Teatrong SIKAP, managed by a non-profit organization, Sibikong Kabataang Pinoy, Inc. (SIKAP)[31] that helps public school students to receive college degrees. Members of Teatrong SIKAP came from public schools in Quezon City. For almost six years since my sophomore year in Flora A. Ylagan High School, I dutifully attended rehearsals of original dance and poetry pieces for organizational events led by an energetic man I will never forget, Mr. Jong Vital. Mr. Vital trained himself in mime by a visiting French artist. Through his artistic leadership, from time to time, the theatre group would get invitations from local government offices to perform our dance, *Bawal na Gamot*.[32] The biggest performance I did for this group was before an audience of one thousand students from various high schools in Manila for a celebration of a "drug-free" nation event sponsored by Department of Education. With my involvement in this theatre group, I became serious about my theatre courses in college at the Polytechnic University of the Philippines (PUP). After college with a recommendation letter from the famous Philippine actor, Rustica Carpio, my college professor in theatre, I entered the master's degree program in

[31] SIKAP was founded by Philip C. Flores in 1991.
[32] This is a song popularized by the Filipino singer Willy Garte.

theatre arts at the University of the Philippines Diliman (UP). When I received my graduate degree in theatre arts in Diliman I moved to another UP campus in Laguna Province to teach acting, directing, children's and community theatre, to college students. At UP Los Baños, Laguna I directed plays as a tenured faculty member of the Department of Humanities. Most of the performance projects that I directed had water themes and disaster stories that somehow reflected my primal connection with the ocean of Mariveles, Bataan and a meditation of a series of disasters that I experienced as a child of Barangay Pinyahan.

Episode Eight: Realizing Disaster, Death, and (Re)Birth

Forbidden Birthplace(s)

One afternoon during the second week of February 2019, I left Quezon City when the day was dry and the street was scorched by the intense sun. I was accompanied by my elder brother and my nephew, David. It was not yet summer but my body could feel the searing heat of the season. At the peak of the heat, we took the air-conditioned Genesis Bus from EDSA,[33] bound for Morong. When the bus exited Quezon City we drove by the open rice fields of Bulacan which co-existed with subdivisions, sports complex, and department stores. Then, the rice fields of Bulacan turned into the huge ash covered lands of Pampanga. When Mt. Pinatubo erupted in 1991, it emitted tons of sulfur dioxide in the atmosphere which resulted in Pampanga being covered with a thick lahar. This event forced the Americans employed by the United States Department of Defense to leave their home base permanently in Angeles City's Clark Air Base

[33] EDSA or Epifanio Delos Santos Avenue is historical because it is the site of the People's Revolution that ousted former President Marcos in 1986. I was a grade three student then when this revolution took place. My parents would caution us against leaving the house and joining the People's Power March which gathered thousands of Filipinos in the street of EDSA.

and the Subic Bay Naval Base. In these bases the American government held military power and a political base by lease for eighty-eight years and ninety years respectively.[34]

The three-hour trip to Balanga, Bataan introduced me to various landscapes shaped by human infrastructure projects and the disastrous events brought about by the volcanic eruption. Before dusk, we arrived in Balanga. I saw cheerful high school and college students walking home from their schools who occupied the road without any fear of possible vehicular accidents. It was a busy afternoon. We took an old 36-seater shuttle bus that accommodated almost 50 passengers. This bus is a regular transport vehicle that was probably manufactured in the 1970s that has served the local folks of Bataan going from Balanga to Morong vis-à-vis for many years now.

It was crowded inside the bus. Before the driver revved his engine, he touched the rosary that hung on the rear-view mirror and made a sign of the cross that traversed his forehead, heart, right and left shoulders. My first itinerary was Morong because I wanted to see the Indochinese refugee camp or the Philippine Refugee Processing Camp (PRPC) of the Vietnam war era. The Morong road to PRPC was long. As we got deeper in and nearer to PRPC, I experienced the redolence of the trees and saw the lushness of the forest of Morong. When there were just a few of us passengers left in the bus, I asked the woman beside me if we were already in Sabang, a *barangay* in Morong where the PRPC was located. The woman who was ready to get off holding

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[34] The lease however was cut short by Senate Resolution in 1987 and the Americans left. With the rising territorial maritime disputes between China and the Philippine over ownership of South China Sea, the Enhanced Defense Cooperation Agreement also known as ECDA was signed during the Presidency of Benigno "Noynoy" Aquino on April 28, 2014 allowing the US government to occupy and hold military activities in the Philippine Military bases. Through ECDA, the Philippine government expressed its willingness to open Clark Air Base and Subic Bay Naval Base (Postrado, 2016, para. 9) In 2018, President Rodrigo "Digong" Duterte led a ground breaking ceremony that was held at the Cesar Basa Air Base, Pampanga with US Ambassador Sung Y. Kim and Delfin N. Lorezana, Philippine Secretary for National Defense. The ceremony was part of ECDA US-Philippines ties that will allow the setting up of Humanitarian Assistance and Disaster Relief warehouse. The Webpage of US Embassy states, "…which will be used to preposition equipment and supplies critical to the U.S. and Philippines' ability to respond quickly and effectively to humanitarian crises in the region." (U.S. Embassy of the Philippines Website. Enhanced Defense Cooperation Agreement Ground breaking Ceremony. April 17, 2018. Accessed March 19, 2019).

a bagful of groceries, perhaps for her *sari-sari* store,[35] told me that we were indeed in Sabang. I told her that we were hoping to see the Vietnamese refugee camp. She then suggested that we go to Bataan Technology Park (BTP) where we could also stay overnight. When the refugees left PRPC, the Philippine government transformed it as a multinational technology park. The good woman helped us get a tricycle that brought us to BTP, which used to be the PRPC.

It was already drizzling. The brightness emanating from the moon helped illuminate the wide but semi-lighted road leading to BTP. When we arrived at the gate, we were checked in by a security guard who also facilitated my entrance to the huge compound leading to our cottage. A woman assigned to welcoming tourists and visitors of BTP oriented us. She told us that the place I would be staying in overnight was a former staff house of English language teachers of the Indochinese refugees. I walked towards a single storey house built in 1980s. And after long hours of travel, I looked up and saw the stars that filled the sky, breathing and pulsating. Contemplating on the glowing light, I too breathed and sensed the luminescence of its grace.

As I uncovered my personal memories of disasters, I began my trip in Morong where the Philippine Refugee Processing Camp (PRPC) was built with international aid and the largesse of the United Nations High Commissioner for Refugees to accommodate 40,000 Indochinese refugees. It has now morphed into the Bataan Technology Park Inc., inviting investors to stake a claim on this sprawling land. Within the vast and fecund compound of various trees is a museum that displays a wooden boat, a replica of a bunkhouse, a miscellany of objects left by the

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[35] *Sari-sari* store is a community/convenience store. A neighborhood convenience store that sells various basic items for ever day use. Usually a small *barangay* of a thousand people would have two to three *sari-sari* stores. *Sari-sari* is a Tagalog word for, mix-mix. This small family run convenience store that sells variety of goods including but not limited to rice and other ingredients (salt, sugar, milk, onion, ginger, etc.), school supplies, snacks, and sometimes toys. A bigger *sari-sari* store would offer fresh vegetables, meat and cold cuts. The *sari-sari* store is usually named after the owner (example: Adelina's Sari-Sari Store)

Vietnamese, Laotians, and Cambodians, and photos of these refugees transitioning to Canada, USA, Australia, Norway, and France. In these 365 hectares of land, history converges with a sense of fragility and impermanence — visitors can walk along dilapidated buildings (some of these buildings have been transformed into hotels and lodging houses for tourists). These refugees were screened when they encamped in different countries (Malaysia, Indonesia, Taiwan, Thailand, Hong Kong and the Philippines) where they entered as boat people after the fall of Vietnam before they were sent to PRPC as their last waiting asylum camp.

Before deploying the refugees to Canada, USA, Australia, Norway, and France, they were given cultural and language orientation as well as skills training. A complement of almost 3,000 Filipino staff was employed in this asylum camp. At the center of the camp was Freedom Park where cultural performances and special events were held. Reminiscing about the old days, the head of the staff told us that thousands of refugees gathered in this park to witness special events like the Tet Lunar New Year Celebration organized by the Indochinese themselves: "There was so much fun here before" (*Masaya dati dito lagi*).

Today the Philippine and United Nation flags and the cemented stage remain as reminders of those happy days. Some of the artifacts, memorabilia, pictures, old documents and news clips of refugees are exhibited in the old administration building now transformed into the Museum and Archive Center. Inside the Center are replicas of the bunkhouse with mosquito net, pillows, and plates that render a portrait of the everyday life of a refugee in the camp. Beside the bunkhouse was a prison room or what the refugees called, Monkey House, where refugees who broke the camp rules were put under lock and key.

On the left side of the museum is a huge wooden boat that had docked on the shore of Morong's Mabayo Beach.[36] The administration of PRPC recovered this boat and kept it as a testament of the oceanic journey of the boat people who ended up staying in Bataan for a few years. While touring the old camp site, I found a colorful wall painting on the wall of the crumbling hospital building. Signed by Nguyen Gai Chiang the painting is entitled, *Old Medicine and Modern Medicine of the Philippines, Cycle 159* that renders the healing practice of the "babaylan" or the Philippine shaman.

On our way to Mariveles, we passed by the foot of the Napot Point where the non-operative Bataan Nuclear Power Plant (BNPP) is located. The multibillion-dollar construction of the first nuclear plant in Southeast Asia (Aleperio and Song, 2020, para. 5; Salaverria, 2012, para. 1) is surrounded by ghastly controversies of unscrupulous transactions, clandestine contracts, and illicit payments made between various businessmen and government officials. Incessant accusations of corruption directed toward the then president of the Philippines, Ferdinand Marcos, Herminio Disini, and Marcos' wife, Imelda in the establishment of a nuclear plant that was to generate atomic energy that aimed to provide massive energy supply to the Philippines in the 1970s (Salaverria, 2012, para. 1). Two American electric corporations,

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[36] I sent an email to Thai-Hoa Le, a collaborator, friend, and the President of Southeast Asian Cultural Heritage Society (SEACHS), dated February 25, 2019, in my capacity as an artist-in-residence of SEACHS. I shared with him that I was moved to have met a few local people of Barangay Mabayo who first encountered the Vietnamese Boat People in Bataan. Here is the fragment of the email: "Boat people" and the local fishermen. "*Another, moving experience was when I met the local fishermen of Morong who shared their stories of shock when one morning they found 10 "boat people" cast ashore in front of their houses by the beach. They told me that they fed these unknown visitors whom they took care for two days. Later on, they found out that they were called, "boat people". Sickly and infirmed, according to fishermen, these "boat people" enthusiastically gave them and their families important cultural objects as gifts of gratitude, later on with the influx of more refugees, the elementary school in the area became the halfway house for the "boat people". I was moved by the stories told to me by the community members. Many things to learn about these little moments and unknown stories of which the sea and ocean as the space of global/intercultural encounter and these obscure communities as sites of loving kindness, of people dying and fighting for their lives but still capable of greatness through gifting. Sadly, not a lot in the community knows about their stories.*" (Gupa, D., personal communication, February 24, 2019) Thai-Hoa Le, who was born in Montreal, is of Vietnamese ancestry. I returned to PRPC with Thai-Hoa in the summer of 2019.

Westinghouse Electric Corporation and General Electric, submitted a budget that proposed the construction of the nuclear power plant. The previous electric corporation submitted an initial budget of $1.1Billion and according to Dumaine and Fromson's report ended up with $2.2 Billion (Dumaine and Fromson, 1986, para. 1-2; Gonzales, 1979, para. 7).

Teo Camacho reported in his paper, *The Controversy of the Bataan Nuclear Power Plant* submitted to a course (Introduction to Nuclear Energy) at the Stanford University in the Winter of 2017 states that the initial amount agreed between the contractor Westinghouse and the Philippine government "jumped from $650Million for only one single reactor to $2.2 billion." (Camacho, 2017, para. 4.) Behind the fears of the possible threats to lives and degradation of the natural ecology, the establishment of Bataan Nuclear Power Plant was eventually signed on February 11, 1976. This was four days before I was born. The foot of Mt. Natib was immediately deforested executed in the following month. The first pillar that was erected caused a collective fear from tragedies that this nuclear plant had the potential to bring.

From Morong, we arrived in Mariveles, my birthplace, where I found the zero-kilometer Death March marker commemorating the painful history of World War 2. About 75,000 Filipinos and American prisoners of wars (POWs) were subjected by the Japanese soldiers on a long walk to Tarlac and many of them would die of exhaustion, hunger, malaria, and violent attacks by the Japanese (Murphy, 2012, p. 12; Thompson, 2019, pp. 217-218). Today, Bataan continues its project of economic development by boosting its tourist industry, selling the specter of war and the trope of heroism as commercial products.[37] Going around Mariveles, I saw mountains that had been denuded by cement corporations and roads built on reclaimed areas. At

[37] In this trip, I collected several brochures of tourist destinations printed on glossy papers which includes Camaya Coast Beach Properties.

dusk on February 14, I looked at the West Philippine Sea from the coast of Western Bataan; the sea is a contested watery world, which at the time of my visit, China was aggressively claiming as its own. When ST Yolanda left the Visayas islands, it exited through the South China Sea and entered Northern Vietnam, and then fizzled its last breath in China but with traces of enormous detritus in the Philippines.

The night we arrived in Mariveles, I attended a public performance in the barangay covered court where public school teachers from different *barangays* performed traditional Philippine dances vying in an inter-school dance competition sponsored by the Department of Education and the Mariveles' local government offices for its annual "fiesta."[38] The crowd was agog and noisy seeing the teachers in their glitzy and colorful costumes, performing appropriated dances of the Indigenous Filipinos with eagerness and pride. Because it was the season of national elections, local and national politicians took advantage of this event in the barangay covered court where thousands of local folks congregated, through advertising their slogans on various sizes of campaign tarpaulins with their smiling faces.

The following day in Mariveles, I celebrated my birthday tracing the road to Talaga Beach intending to visit the old Mansion built for the Marcoses where my father had worked as a gardener. The road that leads to Talaga has now become a *tambakan* (garbage site) or an area where domestic refuse and industrial wastes are deposited, dumped and kept; a large amount of garbage lined the highway. When I arrived in Talaga, I was confronted by a tall gate with a sign "No Trespassing." I knocked, and a wary security guard opened the small door in the gate and told us that we could not enter because Talaga Beach was now a privately owned area. Upon learning this, I left and headed back to the town plaza. Locals had enjoyed the white sand and the

[38] A celebration in honour of a patron saint of a particular community.

beach of Talaga after the EDSA Revolution in 1986 but it was finally closed to the community several years ago.

Through my conversations with the local folks in Mariveles, I learned that Talaga Beach was now being managed by San Miguel Corporation. According to them, when the Marcoses left the Philippines, the Mansion was ransacked. Gossip hovered around the municipality that the infamous Yamashita gold was buried in the Mansion. Treasure hunting had destroyed the Mansion in search of the gold that the Japanese WW2 general buried somewhere in Luzon Island. Today, the land and sea where the Mansion is located have been cut off from its people, now being controlled by a multinational corporation.

That same day late in the afternoon, I looked for the woman who had nursed my mother when giving birth to me. I found her in the *barangay* hall. She was one of the prominent leaders in the community who had served the city loyally as a midwife. In a short but heartfelt meeting, I thanked her for helping my mother released me into the world. In Bataan they call their old and respected mothers, *Inang*. I addressed her as *Inang* when I met her. She told me that she had witnessed how blood and water flowed from the body of every woman she helped give birth, for many years serving as a community nurse for families who could not access or afford better medical services. I ended my auto-ethnographic trip with *Inang.* What a fitting way to celebrate my birthday than with *Inang,* honouring the genius of her hands and thanking her personally for the gift of care she extended while my mother was suffering in giving birth to me. The image of a *babaylan* painted by a Vietnamese refugee on Morong's PRPC hospital wall that I saw slowly fading,emerged after I met *Inang* who was now a community leader.

This autoethnograhic field trip drew me closer to my own embodied memories where traces of political, social, economic, and environmental disasters are embedded. Recalling

vanishing stories and visiting the places of my childhood opened up sources of an exploratory self-criticality and awareness of the network of calamities that reside in my very own memories. And in doing this, I was also inquiring into the string of the current history of environmental disaster, war, and colonization that flow into the Pacific Ocean that connects Manila, Bataan, and Vancouver. This is the ocean where I situate my doctoral project on climate crises and Indigenous environmental ecological knowledge through the practice of applied theatre.

End of Act Two.

| ACT THREE |

Abat, (Mis)encounter, and the Ethical Practice of Inquiry in Intercultural Encounters

Episode Nine: Auto-critique and Self-reflexivity in the Performance of Adventurism

Narrative Inquiry and Self-reflexivity in the Field Site

I look at this picture repeatedly, thinking of the inherent power of the performance of my scholastic adventurism.[39] In this picture, I am seated beside a woman while writing my field notes aboard a passenger boat going to an island community in Western Samar. Passenger boats in island communities in the Philippines come up against threats of tempests, volatile weather, and unforeseen accidents. I was aware of the risk of travelling on this kind of island vessel, especially during the monsoon season.[40] Thus, as a precautionary measure, I took the words of marine anthropologist Cynthia "Chim" Zayas to heart, "*Avoid the monsoon, conduct your field research in summer.*"[41] I followed her suggestion. According to Philippine linguist Consuelo J. Paz (2005), summer is the best time to conduct one's field research in the Philippines.[42] I fashioned this academic adventurism in my summer look, complete with my Columbia blue ball cap, sports wrist watch, and water proof knapsack.

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[39] When I mention "adventurism" in this act, I am referring to the two definitions (1) "improvisation or experimentation (as in politics or military or foreign affairs) in the absence or defiance of accepted plans or principles. ("Adventurism")

[40] The most recent accident that took place in the sea of Samar was the capsizing of the passenger vessel, Mia Romcis in August 12, 2019. There were no deaths recorded among the 47 passengers (see: https://www.rappler.com/nation/paassengers-crew-rescued-samar-august-12-2019). On March 16, 2018, Francis and I were planning to join the local government officials of Guiuan to attend the 497th re-enactment celebration of Ferdinand Magellan's arrival in the Island of Homonhon. But the Mayor cancelled this trip due to the forecast of an impending typhoon. But some community members from Homonhon proceeded with the trip, nevertheless. The motorized boat that ferried these passengers was engulfed by huge sea waves that resulted in the destruction of the boat.

[41] Cynthia "Chim" Zayas, PhD is a well-known Filipina marine anthropologist who received her MA and from University of Tsukuba. She is one of the founders of the Center for International Studies, University of the Philippines where I was a graduate affiliate in 2018-2019. My daily conversations with Dr. Zayas gave me an "insider's look" on how an anthropologist handles field research in island communities.

[42] For an extended discussion on conducting field research in the Philippines se Consuelo, J. Paz (2005) *Gabay sa Fildwurk.*

Figure 5. *Field research as an adventure.* In this picture, I am seen writing my field notes aboard a passenger vessel en route to an island community in Western Samar. Seated on the edge of a bench, I re-enact my anticipated academic exploits by recording and documenting my initial thoughts on my experiences riding a boat to meet the local shaman. Beside me is a woman arranging the goods that she bought in the *bayan* (town proper). (Matheu, 2018)

This passenger boat ferries community members from the island to and fro the city. On this trip, I wore a t-shirt that identified my academic affiliation. For many of the passengers, this university did not exist until my presence showcased it. I had one week to spend on the island to meet the *babaylan* and to "test the waters," that is, to find out if any of the ritualists would be willing to work with me for my dissertation. The text on my t-shirt appeared impressive but I suppose it could also have been threatening for the passengers, many of whom did not finish a

college degree (or maybe, my presence really did not matter to these passengers, tired from their trip in the city).[43]

Behind me was a miscellany of products to be sold in the island of our destination. A pump boat can accommodate fifty passengers and various commercial goods from the city. On this *banka* may be found furniture items, sacks of rice, vegetables, and as many as a hundred bags of cement weighing 40 kilos each. From time to time, I would cover my nose to avoid inhaling the powdery lime dust floating out from the sacks of cement and that enveloped the boat. Before this trip, I wrote down Virgil's words on the first page of my field notebook, "*No day shall erase you from the memory of time.*"[44] I was ready for exploits and prepared to meet the shamans who lived in these island communities that I assumed had suffered intense weather events. This picture of mine sitting cross-legged — relaxed in writing my field notes on some primal postulates I had constructed about the precarity of island life — represents my excitement in meeting the shamans of Western Samar. And as I look at it again, the picture reminds me of the ethics of inquiry and affect of tentativeness. This third Act is a narrative inquiry into my (mis)encounters with the *tambalan* (traditional healer) of Samar Province to engender an ethical

[43] Although, the literacy rate increased exponentially after World War 1 among Filipinos (Cristobal 2015, para. 4) the World Education News + Reviews (2013) reports, "by mid-decade, elementary school dropout rates had regressed back to levels last seen in the late 1990s. The completion rate in elementary school was estimated to be below 70 percent in 2005." (Macha, et. al 10). But with the approval of free tertiary education for Filipino students through the Republic Act No. 10931 known as the Universal Access to Quality Education Act (Free Tuition Law), the government anticipates an improved quality of life for the marginalized Filipinos in the near future (see Ortiz, et. al, 2019); The Philippine Institute for Development Studies published *Process Evaluation of the Universal Access to Quality Tertiary Education Act (RA 10931): Status and Prospects for Improved Implementation* that evaluates the law after it was implemented in 2018.). This state conception of development that heavily focuses on education as a major key to economic growth is an interesting topic which needs interrogation within neoliberal perspectives.

[44] I borrowed this line from the translation used in New York City's 9/11 monument drawn from Virgil's *The Aeneid* (9th book, line 447) original words: *nulla dies umquam memori vos eximet aevo* (https://www.911memorial.org/connect/blog/look museums-memorial hall) See another translation of this phrase at Poetry in Translation: *The Aeneid Book IX.* https://www.poetryintranslation.com/PITBR/Latin/VirgilAeneidIX.php#anchor_Toc4666547

and decolonizing research by incorporating the Waray affective concept of *Abat* as an embodied practice of conducting research in precarious communities.[45]

The *tambalan* is a traditional healer in local communities. I met three of them during the first month of my field research in Samar and the encounters I had with two of them will be narrated in this Act. I wanted to have them as my respondents and collaborators but I eventually dropped the idea of doing research on their healing traditions because of the ethics of misrepresentation. Navigating ethics is at the heart of this Act and the stories that I present here are based on my impressions and understanding of what I experienced.

Some of the *tambalan's* healing practices employ shamanistic prayer and rituals. My encounter with the *tambalan* was also an encounter with my own subjective positionality that pointed me towards this Waray vernacular concept of self-awareness arising from a sense of tentativeness, *Abat.* This concept was an elemental one as I engaged in the process of self-interrogation in intercultural settings that resulted in a certain sense of tentativeness or what I call, mis(encounter). My Waray collaborators defined *Abat* as a "feeling" (Babon, personal communication, January, 17, 2021), that gives shape to an emotion. To my knowledge, a scholarly work on *Abat* has not yet been produced.[46] In this Act, I wish to argue that *Abat* is both

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[45] Here I particularly wish to acknowledge the contributions of Amado Babon and Prof. Joey Liana in forming my discourse on *Abat* as an affective experience. The many conversations we forged on Waray culture and heritage allowed me to conceptualize this act on this vernacular affective concept.

[46] There are contemporary Waray scholars and artists who are committed in deepening Waray scholarship. They continue to contribute in the expansion of the borders of Philippine Studies by foregrounding the Waray in discourse; among them are Dr. Merlie Alunan, Prof. Joyce Dorado Alegre, Dr. Rolando Borrinaga, Dr. Evelyn Cruzada, Prof. Voltaire Oyzon, Dr. Rolando Borrinaga, Dr. George Emmanuel Borrinaga, Prof. Mars Edwenson Briones, Prof. Toto Tabao Amascual, Prof. Dakila Yee, Prof. Mark Pagatpatan Macawile, Prof. Rhodora Abalajen, Prof. Michael Villas, Mr. Michael Mendoza, Firie Jill Ramos, and Mr. Alden Lugnasin. The list is long and I have mentioned only those I know. During my field research, I had the privilege of working with some of them. Chief among these artist-scholars is Prof. Joey Lianza who has mentored a whole new generation of theatre artists and cultural workers such as Mr. Amado Babon, Mr. Kenneth Cinco, Ms. Aivee C. Badulid, Mr. Leo Calipayan, and Aldren Bolito. I know two cultural groups dedicated in helping young Waray scholars and intellectuals to thrive: Katig Writers Group and Sirang Theatre Ensemble. Well known Filipina-American novelist Gina Apostol is perhaps the best representative of the Waray scholar located outside the Philippines.

a linguistic idea and pre-emotional experience — within oneself and between entities — that can inform the ethical obligation and the process of formulating a decolonizing research procedure that deploys an interpersonal and inter-subjective criticality in the field site. Such experience, I argue, brings about a certain sense of outsider-ness in settings where apprehensions and awkwardness take place when meeting possible collaborators in the field site. I contend that it is a significant juncture of auto-critique and self-reflexivity. (Mis)encounter is a state of direct internal confrontation with oneself, when one feels on the edge of ambiguity because of the hesitation intensified by anxieties over cross-cultural encounters that could be applied for auto-critique and self-reflexivity. Such temporal (mis)encounters can foster a discursive contribution to applied theatre's ethics and politics of performance mediation, representation, and processes of co-creation with local community members. Going back to Kondo (1990) who asserted that embodied experiences cannot be delineated from theory:

> Consequently, experience, and the specificity of my experience—a particular human being who encounters particular others at a particular historical moment and has particular stakes in that interaction—is not opposed to theory; it enacts and embodies theory. That is to say, the so-called personal details of the encounters, and of the concrete processes through which research problems emerged, are constitutive of theory; one cannot be separated from the other. Deconstructing the binary between personal/private/experiential/interior on the one hand, and political/institutional/theoretical/exterior-to-the-self, on the other, is a key motif in the critique of individualism and the self/society, subject/world distinction. (p. 24)

Here, Kondo underscores that private and personal experiences are inherently theoretical. This assertion was a refreshing argument that led me to examine *Abat* based on my affective

experience. *Abat* helped me interrogate the ethics of consent and to reflect on intra-personal communication towards inter-subjective relationality and collaboration. At the end, when shared between entities *Abat* as an affective concept fosters the ethics of collaboration in the pursuit of artistic co-creation. I should iterate, here, that I am an artist and an applied theatre doctoral candidate currently located in Turtle Island, commonly known as Canada and have zero competency in speaking Waray.[47] My deeper interest in writing this Act was to interrogate the ethical obligation in conducting intercultural applied theatre research in the context of ambivalent encounters with community members in the field site and on the ground. Theorizing this experience is the last goal of this Act but I am more inclined to unpacking the research procedure that I employed on the ground to decolonize our most commonly held theory and method of inquiry. I found this to be relevant in my practice as an applied theatre practitioner who intended to employ a practice-based-research on the Waray Indigenous ecological knowledge and climate crises in island communities in the Philippines.

Field research is an interplay of (mis)encounters with people, their natural environment, that are affective issues within oneself, which may cause vacillation in cross-cultural communication. This Act narrates such affective (mis)encounters and examines the colonial tendencies of the *dayo*, (foreigner).[48] The *dayo* — in the context of applied theatre research — is an outsider who looks for a research collaborator in precarious communities and one who may

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[47] See the explanation of Turtle Island from The Canada Encyclopedia: "For some Indigenous peoples, Turtle Island refers to the continent of North America. The name comes from various Indigenous oral histories that tell stories of a turtle that holds the world on its back. For some Indigenous peoples, the turtle is therefore considered an icon of life, and the story of Turtle Island consequently, speaks to various spiritual and cultural beliefs." (Turtle Island, 2019, para. 1).

[48] Nick de Ocampo (2018) translates the word *dayo* as "foreigner" in his article, *New Perspectives: Philippine Cinema at the Crossroads*. It alludes to the West/Western colonizers who came to the Philippines. The essay can be accessed from Japan Foundation Webpage (https://jfmo.org.ph/events-and-courses/art-archive-02/). I will use the translation "outsider" since I am a citizen of the Philippines who enters in the field site and not a researcher who has a direct connection from countries that colonized the Philippines. James Scott (1985) used the word "professional outsider" (xx) that indicates the limits of the work of a researcher in field sites but also conscious of the possible contribution this person who can generate knowledge through an engaged scholarship.

encounter implicit resistance in artistic collaboration. The apprehension one experiences in (mis)encounter is a private, instantaneous, and embodied negotiation. And one also realizes a social relational ethics within these intercultural (mis)encounters with strangers perceived to be a good subject of inquiry in a research project. I narrate these conflicting negotiations that played out within me while finding the "right" field sites (and the potential "informant"). In doing this, I refer to what Kathleen Gallagher, Nancy Cardwell, and Dirk J. Rodricks (2020) have called "affective discomfort" (Gallagher et al., 2018, p. 319) with initial embodied (mis)encounters with my own colonial tendencies in my field sites. How does one become critically aware of the processes of exploitation of people, their lives, and their stories in conducting research? This question was important to me as I attempted to examine my research method that broke open the experiential ambivalences in conducting my field research. To create a clear understanding of the word "(mis)encounter", I provide below a three-pronged definition of the term, supported by a graph. (Mis)encounter is:

1. a temporal interrogation of encounter with the possible collaborator that manifests various feelings like awkwardness, apprehension, and anxiety;
2. it is a process of self-dialoguing (of the researcher) within an interpersonal conversation in an intercultural setting; and
3. an approach of inquiry that engages the sense of being a *dayo* (outsider) where interpersonal and social relationality may occur.

Within the tension stirred by mis(encounter), self-dialoguing and a sense of being a *dayo*, the construction of an ethics in relating to and relationship-building with community members must be delineated. I contend that this is a significant juncture of an auto-critique and self-reflexivity. The unidentified emotionality in such encounter fosters a sense of supposition in which a

particular affect is formed. By incorporating a phenomenological reading of *Abat* into my theoretical discourse on (mis)encounter, I aim to foreground an ethical and decolonizing applied theatre research through self-reflexivity.[49]

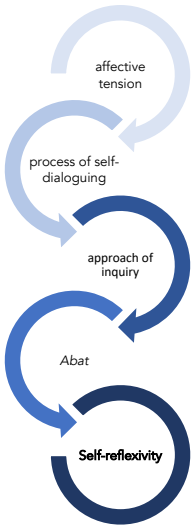

Figure 6. The (Mis)encounter "S Graph". This "S Graph" illustrates the affective process of self-reflexivity that involves *Abat*. The ecliptic representation of self-reflexivity renders the process of intrapersonal dynamics that combines personal subjectivity and Waray's local concept of affective social and relationality experience.

The adventurism that I mentioned earlier is characterized by an affinity towards the exotic objectification of shamanic practices in precarious island communities. Here, I build my argument that field research demands affective negotiation in the process of inquiry that can potentially form the ethics of knowledge production within these (mis)encounters where the effect of apprehension and unease break trust. In this Act, I write about the ethics of the *dayo*

[49] The first draft of this section was shared with the Center for Studies in Religion and Society's graduate students writing group organized and lead by Todd Klaiman. Both Klaiman and I are graduate fellows at the CSRS. One can draw a varied reading of my story of meeting with the *tambalan* that makes *Abat* a compelling subject of inquiry including Klaiman's interpretation of how self-reflexivity forms through the processes of (mis)encounters and *Abat.*

(foreigner/outsider) who navigates the pathways of inquiry in precarious communities by engaging in the disquiet of (mis)encounters with the local elders. By enfolding self-criticality and self-reflexivity through narrative inquiry, I bring the impact of *Abat* into the discussion of an ethical research procedure. I do this by:

1. foregrounding my auto-historiographic encounters with the local *tambalan* which I juxtapose with critical reflections on the socio-historical disaster in Samar Province;
2. excavating the internal negotiations through the "meta-dialogic within" in correlation with spoken lines taking place within interpersonal communication; and,
3. to conclude with a Filipino moral concept of social relationality that intersects with theory and an ethical practice that *Abat* can offer.

My aim is to illustrate the interiority of these (mis)encounters through a narrative inquirythat presents my "meta-reflexive voice" (Finlay, 2002, p. 215), a phrase coined by Linda Finlay (2002) in her article, *Negotiating the swamp: The opportunity and challenge in research practice*. This "meta-reflexive voice" is a mode of self-criticality that aims to show "intersubjective reflection" (p. 215) coinciding with the interpersonal dialogue between two entities "where the self-in-relation-to-others becomes both the aim and object of focus" (p. 216). The narrative texts in this Act are taken from my field notes and also drawn from my memories of (mis)encounter with the *tambalan*. They articulate the nature of ethical considerations, negotiations, and criticality that make *Abat* an embodied process. And I sustain this narrative inquiry into my own (mis)encounter with the *tambalan* by engaging in *Abat* — through which I tapped my "self-conscious introspection" (Anderson, 2006, p. 382), "respectful, reciprocal, and

relational" (Wilson, 2008, pp. 77-78) principles of conducting research, foregrounding the "objective-problematic situation" (Freire, 1970, p.109), and *Pakikipagkapwa* (Enriquez, 1977, p. 4) to build on the ethics of consent.

Self-dialoguing and Self-reflexivity: (Mis)encounter and the Affect of Abat

In the early phase of my field research, I was interested in examining the ritual performances of the shaman in Samar Province. Through self-reflexivity that stemmed from my own (mis)encounter, I learned that my tendency to theorize and examine these ritual performances exposed an underlying colonial interest. What uncovered this colonial mind-set was the logic of affect that generally results in the processes of self-interrogation and self-knowing. The introspective dialogue I was having during the time that I was talking to the *tambalan* was a (mis)encounter with my own colonial tendencies. This particular (mis)encounter led me to self-reflexivity.

I define *Abat* as an affective process of sensing people's emotions. These emotions are displayed through different non-verbal suggestions, manifestations, and indications. The confluence of the non-verbal and verbal significations foster an affective experience between entities — one that can inform the ethical obligation required in the formulation of a decolonizing research approach. The subliminal subjectivities of *Abat* within the experience of (mis)encounter results in an introspection that can provide more meaningful interpersonal and social relational interactions in an applied theatre field research site. The [mis]encounters that I had with the *tambalan* encapsulate an "affective discomfort" (Gallanger et. al, 2020, p. 12 to Gallanger et al., 2018, p. 15) within me. How could one become critically aware of the potential exploitation of people, their lives, and their stories in conducting practice-based-research? This

question was important to me as I attempted to theorize the ambivalence that an applied theatre researcher like me, goes through. I, therefore, turned to narrative inquiry once again as a strategic bent toward critical positionality. This stretchd the limit of my own experience within my own *Abat* and the knowledge of the worldview of the *tambalan*. What is the ethics of the *dayo* (outsider) who navigates the pathways of inquiry in precarious communities? It is the final question that I wanted to pursue as I enfolded self-criticality and self-reflexivity through this narrative inquiry.

Kenneth and Mary Gergen's (2018) evocative ethnography (p. 273) afforded me a rendering of narratives that underscored my *Abat* as part of the process of inquiry into what is ethical research and a decolonizing research in applied theatre. One will read stories in this Act that, "offer the reader a complex and multihued adventure in understanding" (p. 276).

Abat the Affect in (Mis)Encounter: apprehension, unease, and self-reflexivity

Using the written entries in my field notes as data, I aimed to reflect the ambulatory nature of field research and analyzed my own (mis)encounter with the *tambalan* on that which effected my apprehension.[50] This apprehension developed into fear of entering the secret world of the local shamans. At the start of my dissertation work, I was interested in the shamanistic practice of traditional healing and the "other worldly" ritualistic curing approaches. However, the effect of *Abat* broke open my self-criticality over my exotification of the shamans and the performative methodology of their traditional healing practice. Hence, in this Act, I have explored this (mis)encounter as an ethical affective consideration in my own private negotiations

[50] I write my field notes every morning before I begin my day in the field site and try to record all what I can remember from the past day. This has become my daily activity. The first entry was on February 23, 2018 and last dated June 2, 2019.

with questions concerning decolonizing inquiry. I refer to Teresa Brenan's (2004) definition of affect where she has noted, "By an affect, I mean the physiological shift accompanying a judgement" (p. 5), that reminded me of a "sensation" in my belly that was unexplainable but operated with its own subjective logic". This physiological experience guided my decision during my encounter with the shamans. Brennan continues, "What does need to be borne in mind is that all affects, including even "flat affects", are material and physiological things." (Brenan, 2004, p. 6); her words evoked the inexplicable sensation I experienced in my body and its inner vibrations that came from my solar plexus while listening to the stories of the *tambalan*.

From my experiences of mis(encounter), I thought of *Abat* as an effecting apprehension and anxiety that could potentiate self-reflexivity towards a decolonizing inquiry characterized by care, respect, and responsibility. In the narratives of my field research, I emplaced myself as a *dayo* in the web of various disasters, as an observer and participant of the social relationality that was at work in an island community.

In this Act, I have reflected on my own private (mis)encounters by unpacking my own *Abat* in several cross-cultural encounters with the local shamans in Western and Eastern Samar. In this narrative inquiry, I bring a "self-conscious introspection" (Anderson, 2006, p. 382) that pivots on a self-criticality built on a decolonizing act of inquiry. Here, I wish to cite once again Anderson and his "analytic ethnographic paradigm" (p. 374) that underscores self-reflexivity as a process of introspection to better understand both the self and others. This occurs through the inner examination of one's actions and perceptions in reference to and in dialogue with those of others (Anderson, 2006, p. 383). This is the function of *Abat* as an "affect" of apprehension: from self-reflexivity to social relationality in the field site. My "self-conscious introspection"

(Anderson, 2006, p. 383) is presented here in the form of meta-narrative in order to expose colonial tendencies manifested in the desire for discovery.

I unpack this desire for discovery that tends to satisfy my curiosity, enrich my artistic methodology, and obtain data for intellectual discourse that beclouds other realities of the lives of people in the field site that are fraught with social and environmental crises. These (mis)encounters of apprehension shift into a new pathway of decolonizing acts of inquiry by linking *Abat* with social relational concepts of *Pakikiramdam* (empathy) and *Pakiki-pamahay* (fellowship). This affective concept underscores *Pakapa-kapa* and *Pakiki-Pulso* as research procedures to accentuate *Abat's* dialectical discourse on the ethics of artistic appropriation.

Tambalan as an Object of Inquiry: from colonial adventurism to critical autoethnography

The Waray call their shaman, *tambalan,* who often live in secrecy and function as community healers. I had to search for them in the island communities in Samar Province in the early phase of my field research in 2018. On our way to the house of a *tambalan*, my artist-collaborator, Francis Matheu, expressed: "One has to make a really serious effort to search" (*Sasadyain mo talaga*).[51]

I am not a stranger to the *tambalan*. In fact, they have been studied and represented in different popular forms.[52] As cultural *personae*, the *tambalan* and their expertise in traditional

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[51] After my encounters with the shamans in Western Samar and Eastern Samar, I decided to let go of studying their traditional healing rituals. And that decision to rescind was the topic of this Act that discusses and examines the ethics and politics within this encounters which I call, (mis)encounter. Since I do not have a consent from the shamans to interview them and conduct my research about them and their practice, I will keep their anonymities. I will not identify the names of their villages as well. Because I cannot claim full representation of the *tambalans*, the narratives in this Act is written from my own point of view, thus, a narrative inquiry is used in examining these narratives.

[52] For the Tagalog, the *tambal* is a *mang-hihilot* or someone who has the ability to heal by means of massaging. The *mang-hihilot* uses medicinal paraphernalia. Some community members that I met in the villages have their own biases towards the *tambalans*. For example, in the first island that I visited, I have met a school teacher who referred to the *tambal* as "quack doctor". This name stems from the dichotomy of medical science and traditional healing method. A whole new project should be conducted in this area. My interest in studying the Indigenous knowledge of *tambal* began in 2013 when I co-curated an Kapwa Festival at UBC Kapwa Festival. It was organized by Kathara in collaboration with UBC Philippines Studies Series and BC Migrante. Kathara is an arts organization tasked to organized Philippine Indigenous events while BC Migrante is an organization composed of migrant and immigrants of Filipino ancestries who lobby the rights of the Filipino migrants in British Columbia. I

knowledge have been the subject of academic topics and popularized because of the mystical powers they are known to harness in their healing procedures. For example, they have been depicted in horror films (Regal Films' "Shake Rattle and Roll", 1984 –2014), iconic drama text (F. Colendrino's "Why Women Wash the Dishes", date unknown), and TV Series (GMA 7's "Amaya", 2011). In Quezon City where I grew up, my mother knew of a woman who was regularly summoned for *hilot* (traditional Filipino massage) sessions whenever my sibling and I became sick. This early experience with the *hilot* manifests a historical connection with this dissertation that initially intended to study the rituals of these elders. I wanted to represent them in my doctoral performance project until the series of (mis)encounters in the field site.

The *tambalan* uses traditional methods such as *hilot* (massage) along with other mystical approaches in its healing processes. The *tambalan* that I met in the island communities in Samar Province were skilled in divination and spirit channeling. Similar to the *mananambal* of Cebu Island, some *tambalan* of Samar have the ability to treat their sick clients "who are in pain or have been suffering long from various forms of illness caused by supernatural factors." (Berdon et. al., 2016, p. 51 to Del Fierro & Nolasco, 2013) through various healing approaches "from the scientific to the bizarre and mysterious" (Galleon, 1976, p. 80). For patients who are possessed by (some) avenging spirit(s), the *tambalan* is known to employ specific modalities of healing procedures. If the *tambalan* finds that the patient has offended a spirit, a purification of the body through fumigation is performed. The fumigation is coupled with utterances of prayer that

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was tapped as a festival co-curator while doing my MFA in Directing. I used my participation in this festival as my cognate course at the UBC Theatre and Film Department as part of my MFA Theatre (Directing) program. In this course, I was supervised by Dr. Kirsty Johnston and Prof. Tom Scholte. One of the meaningful events that made an impact to me was a lecture demonstration on *babaylan*. This was delivered by Dr. Grace Nono who just graduated from New York University with a degree on Ethnomusicology that year. This lecture-performance on the Philippine shamanism opened my interest in doing a similar study.

combine Latin and the local dialect. Filipino anthropologist F. Landa Jocano (1976) called them "folk specialists" (p. 43) who accompany their curing methods with sacrificial offertories. Their ability in traditional folk healing was sought and valued in communities that I visited even when clues of modernization in island communities began to pervade.

They are variously called *tambal*, *mananambal*, and/or *babaylan.* As revered experts in the performance of healing rituals, the *tambalan* gives free healing services and operates in the traditional social economy of gift-giving. Jocano documented that a traditional slaughtering of a pig or a goat is conducted for the *tambalan*'s clients who are on the verge of death (p. 44). The Filipino anthropologist identified the *tambalan* as a traditional healer who holds knowledge in folk herbalism and are respected elders in their communities (Jocano, 1976, p. 40). One becomes a *tambalan* through a calling or *surundon*.[53] I was intending to recuperate the "vanishing" performance rituals of the *tambalan* through my doctoral project.[54]

Although, I was aware of the ethics of inquiry before going to the field site, later on in the process of engaging with the *tambalan,* the effect of apprehensions emerged, which exposed my colonial tendencies towards looking at their healing craft as a subject that needed documentation. Before going to Samar, I read Merlinda Bobis's (2014) work on *Maki-agi-tabi* (Please-May-We-Pass). In her essay, "*Weeping Is Singing: After the War, a Transnational Lament*" she suggests

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[53] My initial conversation with community members in the island community in Western Samar mentioned the word *surundon* or calling. The gift of healing is inherited from a family member, usually the oldest woman and *surundon* is obtained from the divine world. While working as a faculty member at the University of the Philippines Los Baños, I worked with the playwright Christopher Gozum in a creation of a device theatre, *Pasyong Mahal ng Halo-Halo ng Sukat Ipagalab ang Sino Man Kakain Nito* (The ever-enflamed Pasyon that will set afire whoever eats it) with university students which was performed in an old kitchen laboratory at Institute of Human Nutrition and Food. One of the characters is a Filipina-American woman who went back to the Philippines to find her mother and follow her *surundon*. For complete information on this production check: Dennis D. Gupa, Reagan R. Maiquez & Melanie H. Narciso (2009) *Narrative, Memories, and Redemption in a Parfait* Glass: The Ingredients of *Pasyong Mahal Ng Halo-Halo* in/as Performance, Text and Performance Quarterly, 29:1, 111-119, DOI: 10.1080/10462930802514404. Alicia Magos (1978) wrote about *surundon* in her book, *The Ma-aram in a Kiniray-a Society*.

[54] I met around four *tambalan* during the course of my field research. These are storied encounters and each deserves a narrative inquiry but for the limitation of space in this Act I will only focus on the two *tambalan*.

the "ethics of *tabi*" (pp. 254-255) or ethics of "please" in obtaining permission from the unseen world as one navigates the act of crossing the spatiality of aesthetics. A Filipina-Australian writer, Bobis has highlighted the enactment of respect and kinship (p. 255) in crossing borders where the ethics of *tabi* (pp. 254-255) is required. On the other hand, Belen Calingacion (2018), a Filipina performance studies scholar brings to our attention the ethics of care in dealing with issues that implicate lives lived out in precarity (B. Calingacion, personal communication, July 6, 2017).[55] I carried with me these two ethics while looking for a field site in Samar.

The Warays have experienced a wounding history of violence from the colonial taking of their lands, the killing of their people during the Philippine-American war, and now, climate crises. I walked the streets of Samar and Leyte ruminating that there were bones buried underneath those streets. When Arjhay brought me to the mass graves of ST Yolanda, I offered prayers, candles, and flowers to the Waray who had lost their lives in the typhoon. I did this because I felt an affinity with them, as a half Waray myself. This ethnic affiliation was a relationality that connected me to those whom I had not met but felt a living kinship manifested in *Abat*. This reflected the intellectual robustness of Benedict Anderson's (1991) definition of relatedness and relationality as imagined and shared:

> It is *imagined* because the members of even the smallest nation will never know most of their fellow members, meet them, or even hear of them, yet in the minds of each lives the image of the communion...Communities are to be distinguished, not by their falsity or genuineness, but in the style in which they are imagined. (p. 6)

[55] This was our personal conversation that took place during PSi conference in Melbourne University in 2017.

I hold unto Anderson's words in claiming my Waray Indigeneity and the imagination of this affiliation to the Waray communities in Samar and around the world, which I ritualized in the lighting of a candle for fellow Warays who had died from ST Yolanda's fury. The ceremony of lighting this candle for the dead expressed the "style" of imagining this relatedness (Anderson, 1991, p. 6).

Visiting the *tambalans* in their houses was purposively academic but it was also a gesture of visiting a grandfather or grandmother. I had returned to my ancestral lands to study what Zayas would call, "*pagbabalik sa mga kamag anak*" or "returning to the relatives" (C. Zayas, personal communication, August 26, 2021). I would be their student. I would share their culture and traditions; thus, this interest of studying with them and their craft of healing. There was no distance that separated us: only geography and location. I held on to this relatedness when I visited them, as a way of problematizing the colonial tendency of examining the ritual practices of the *tambalans.* For me, critical reflexivity by conceptualizing *Abat* as a method of research gave rise to an "ethics of please" (p. 254). Visiting them in their houses was the start of my "informed consent" via relationality and Waray Indigeneity. "*Tao po*" are the two words that we utter when we seek entrance into someone's home. "I am here;" (may I enter please is implied), is the nearest translation I can use for the western "Is anybody home"? Visiting my people in Samar through this dissertation was also like saying "I'm at the door of your knowledge, would you let me in?" They let me in but I was not successful in pursuing my research with them as informants because I had to respect the protocol of tradition. The stories of the *tambalans* caused me anxiety and I realized that I would never become a *tambalan* in the community nor in my current location. And therefore, I did not think I merited receiving knowledge of their craft from them.

Before going to the *tambalans'* homes, I obtained permission from the local government officials to enter their communities. Francis and I were accompanied by the kagawad (village councillor), municipal staff, and school teachers in separate trips going to the *tambalans'* houses. When we arrived in the villages where the *tambalans* lived we were welcomed by them and their families. But since the *tambalans* were not yet my informants, I did not ask their written consent regarding any exchanges we would have. After our initial meeting with each one I decided to forego the idea of collaborating with them in order to respect their lives as healers of their own communities; their craft would flourish even without any academic interventions.

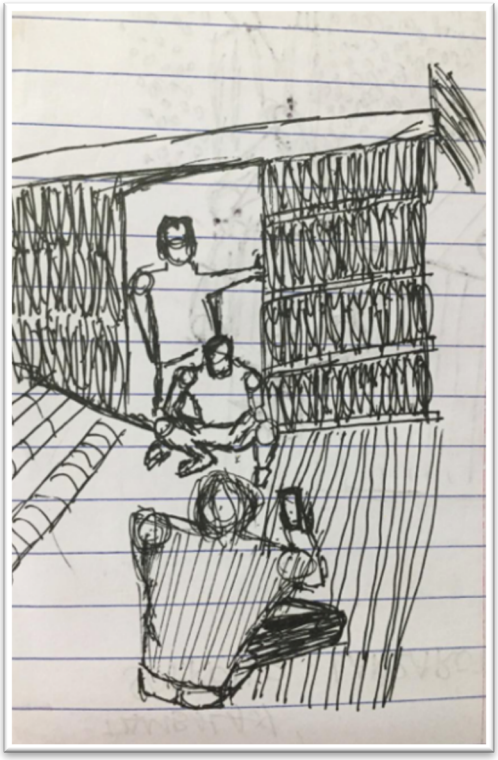

Figure 7. *Tao Po.* This picture depicts the *tambalan* inside his hut. This is one of the *tambalan* that I met. He is seen in the foreground holding a *lana* or coconut healing oil while I and Francis were listening to his stories. Francis and I were brought to his house by the local village leader. (Matheu, 2018)

As I problematized this colonial tendency of examining the ritual practices of the *tambalan,* I pivoted towards critical reflexivity by conceptualizing *Abat* as an effective subjectivity that could give rise to an ethic of inquiry from the ground. I positioned *Abat* within an autoethnographic point of view to "experiment with narrative voice, to begin to evoke the vividness of life" (Kondo, 1990, p. 9). I return to Kondo to position my voice as I unpack the narratives of social and economic underdevelopment of community members that I met in my field research. This positional strategy can be a starting point in decolonial theater discourse that explores ethical research procedures along the terrain of affective subjectivity in engaging applied theatre as research in sites where climate crises are experienced.

As an itinerant autoethnographer, I took my cue from Edward Said's (1978) *Orientalism* and his effort at exposing West-centered knowledge production that gestures towards "restructuring and, having authority over the Orient" (p. 11). Field research can be an encounter of power. And this becomes starkly clear when one examines the *tambalan* as subject or object of inquiry. Meeting these elders in far flung island communities and obscure villages exposed my colonial tendencies. Despite the uncertainty of finding a field site and the (mis)encounter of my apprehension, my narrative inquiry with *tambalans* resulted in an exploration of a methodological research procedure that troubled my Orientalist imaginaries.

My interest in analyzing the epistemology and ontology of Waray Indigenous ecological knowledge stemmed from my overarching goal to document the shamanic ritual performances in island communities in the Philippines that had experienced the devastation of weather events. At the start of my research, I looked at these performances as "vanishing cultures" that needed to be preserved. Later on, as I subjected my experience to critical analysis, I found that these sincere interests were influenced by colonial tendencies to acquire explorative inquiry manifested

through an implicit desire for exotic object/subject curiosity and wonderment. David Narrett (2015) has noted that "Colonial adventurism came to the fore when individuals acting in a private capacity attempted to exploit uncertain borderland conditions to their own emolument and power." (p. 3) My journey through the province of Samar in which I sought to find the *tambalan* in far-flung island communities reflected this subconscious colonial tendency of going into the "uncertain borderland" (Narrett, 2005, p. 5). But it produced a silver lining for me: in the form of self-reflexivity.

I met four *tambalans* in the course of my field research. Although each encounter deserves space in this Act, I have confined myself to narrating two that clearly manifested the (mis)encounters that I examine in this Act. These (mis)encounters delineated my affective embodiment of *Abat* that brought about unease within me. The idea of entering the secret world of the *tambalan* and the implicit resistance of one of the *tambalan* to my examining her as a subject of inquiry, resulted in my (mis)encounter. I interpreted that resistance as the wielding of a weapon — by referencing James Scott (1987) — that shaped an affective apprehension in my *Abat.* This Waray word is generally understood as "sensing". In the following sections, I will magnify the ethic, function, and obligation of *Abat* as a preverbal and intrapersonal subjectivity that informed my ethical research procedures in conducting my field research in Samar. What I have aimed to obtain in the explication of *Abat* in this Act is to problematize the mobilization of academic research in island communities by contextualizing my narratives of encounters with the *tambalan* within these affective (mis)encounters.

The narrative renditions of these (mis)encounters are set within the socio-economic milieu of underdevelopment where sites like the island communities I visited are considered to be precarious. By referencing *Abat*, I crisscrossed other related emic or grounded theories in

order to approach the significance of this vernacular concept of intrapersonal subjectivity giving light to Shawn Wilson's (2008) respectful, reciprocal, and relational (pp. 77-78) research process.[56]

Episode Ten: Entering the Field Sites

Awareness of Coloniality in Acts of Inquiry

The Philippines is an archipelagic nation that has gone through a series of colonial dominations by Spain (1521-1898), United States of America (1898-1902/1946), and Japan (1942-1945) that impacted the culture and collective psychology of the Filipinos. As I moved between spaces and entered the various sites in Samar, I carried these colonial histories that had caused me to inherit notions of moral dichotomy and social disjunction. For example, my preoccupation with subject/object binaries was rooted in my early religious affiliations with Catholicism and Evangelical churches where I was taught about heaven and hell, man and woman, angels and demons, and the church that needed to evangelize primitive tribal communities in the Philippines. This absolute dichotomization of the world rooted itself in the provenance of a colonial history. As an artist who was born and raised in the Philippines, I continued to confront my colonial imaginaries that I inherited growing up in the Philippines.

Meanwhile, my formal education conceived by the US American colonial propagation of the "white man's burden"[57] contributed to the Filipino's venerating attitudes towards the West.[58]

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[56] See also Linda Tuhiwai Smith's (1999*) Decolonizing Methodologies: Research and Indigenous Peoples.*

[57] The *White Man's Burden* is a poem written by Rudyard Kipling in 1899 a period when the Philippines was under the USA colonial rule. Kipling's poem expresses the benevolent project of imperial responsibility of USA to Philippines, Cuba, Guam and Puerto Rico as colonies alluding to the "white man's burden". It argues that USA has a divine responsibility to civilize people from its colonies who were described as "half devil and half child". For complete text of the poem see this link: http://historymatters.gmu.edu/d/5478/

[58] Public education in the Philippines was established by early American educators known as the Thomasites who were transported to the Philippines by the USS Thomas in August 21, 1901.

I situated these histories in my current relationship with my artistic and intellectual goal that aspired to decolonize knowledge production, its curating, and circulation. I assembled these colonial tendencies in my work, as a strategic contextualization of my research positionality. In doing so, I was aware of my privileged position as a PhD Candidate from Canada and the transnational mobility that this position allowed me.

Figure 8. *Map of the Philippines.* In this map, the Philippines is represented by three big island groups, Luzon where Metropolitan Manila is located. Manila is the center of governance, culture, and trade. On the west side of Luzon is Palawan Province. The Visayas where the Provinces of Panay, Cebu, and Negros are also seen in this image. And lastly, Mindanao in the South where Davao Province is located. The country has 81 provinces, 122 cities composed of 1, 488 municipalities and 42, 046 *barangays*. The Philippines is part of Southeast Asian Region surrounded by Pacific Ocean, South China Sea and Celebes Sea. The red dot in this map is Eastern Samar where I eventually conducted my field research. From Google Map screenshot by the author. (Google n.d.-a)

I placed emphasis on and concurred with Paullete Regan (2010) who has interrogated the power of self-positionality in her work. For Regan, self-positionality re-enacts self-

decolonization by reflecting and examining the processes of existing colonial histories. In her book, *Unsettling the Settler Within Indian Residential Schools, Truth Telling, and Reconciliation in Canada* she discusses self-location as a strategy of positionality in research. She explains:

> Like Jones and Breton, I aim to interrogate my own positionality as both colonizer-perpetrator and colonizer-ally as I work through the complexities of settler participation in truth-telling and reconciliation efforts. Therefore, I make settlers (myself and others) the subject of this study, linking it to my own practice as a former claims resolution manager through *critical self-reflective storytelling* (Italicization mine). (p. 27)

I borrowed Regan's self-positionality that engages in critical self-reflective storytelling (p. 27) through a narrative presentation of my encounters with the local elders. Although, aware of my historical coloniality, the tendencies to satisfy my academic and artistic objectification resulted in mis-encountering that, I argue, was necessary to shedding light on the agencies of different actors in the field sites. Here, I positioned *Abat* as a relevant ethical mode of affective criticality that emancipates the *dayo* from its coloniality and implicit Orientalist tendencies of extractive knowledge production and exploitative research, at the expense of the "othered".

Pump boat of Island Communities and Fear of Summer Rain

Francis and I entered an old shack made of bamboo with a galvanized iron roof. This was the house of the oldest *tambalan* in one of the farthest island villages in Western Samar. I was with Francis[59] in this first trip to an island in Western Samar. He was one of the first artist-

[59] Two more volunteer-artists joined me in my field research in Tubabao Island later on, Marie Angelica Dayao and Jon Lazam. Their exposure and participation in my doctoral project in Samar and Leyte prepared them in conceiving their artistic outputs to my doctoralperformance project.

collaborators who volunteered to join me in my field site research in Samar and Leyte Provinces. With a collective process of executing my doctoral performance project I invited my artistic collaborators from Manila to join me in my field research. Francis and I visited this island on the last day of February of 2018 upon the recommendation of my friend that I consider this island as my field site.[60]

The island could be reached from the port of a busy city, via a two-hour ride on a large *bangka* (pump boat). This motorized vessel with a double *katig* (outrigger) attached to its main body, ferries commuters and serves as inter-island transport. Local retail businesses in the island rely on these "sea buses" to transport people and mercantile goods. Before we departed, I observed several men laboriously carrying bags of cement atop their heads (one even had two on his head) to load in the *bangka*. They pulled over their t-shirts to cover their faces while their bodies were powdered with calcine ash. These cement bags were stocked below the deck. Some were placed alongside non-edible commercial goods on the main deck. The boat was crowded with passengers.

I remember settling down in my seat around 2 pm under an overcast sky, while Francis, my artist-collaborator sat in the row behind me.[61] We left the city an hour later and headed towards the waters of Samar that connect to the vast Sulu and Celebes Seas. When the boat departed, it began to drizzle. The sounds of the city faded and the overpowering sound of the

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[60] En route to Samar, I attended Kuris Theatre Festival in Bacolod City from February 21 – 25 2018. In this festival I met theatre artists and educators from Central Visayas. My colleague and collaborator, Prof. Rosalie Zerrudo of University of San Agustin in Iloilo City introduced me to Mr. June Cortado. Mr. Cortado was kind enough to invite me for my initial visit to Western Samar in March 14. At this festival, I also witnessed a performance directed by Prof. Joey Lianza who is the artistic and founding director of Sirang Theatre Collective in Tacloban City. He introduced himself as Joey. After the performance of his group, I approached him and shared my thoughts about what I had witnessed. He then invited me to come to Tacloban City in the Province of Leyte to give workshops to his theatre company. Prof. Lianza eventually became one of my collaborators during my field research. We co-directed the *Bugsay: International Theatre Conference and Festival* (Paddling Visions) that was held in Leyte Normal University in May 28 – 31, 2018.

[61] We were accompanied by a local guide.

engine overtook the hubbub of shouting of the crew manning the boat. The inboard engine propelled an uproarious clatter of mechanical sounds that combined with the tapping of the rain on the wooden roof of the boat. The noise was so loud that people had to shout to each other when they talked. I was distraught by the increasing wind and sudden outpouring of rain. There were life jackets piled on the sides of the boat. I took one and wore it immediately expecting that the other passengers would do the same. Nobody did, except myself. Some passengers took naps, relaxed, and enjoyed the swaying of the *bangka* on the waves of the ocean. I sensed that some of the passengers were looking at me in my life jacket, a *dayo* who was trying to save his life from the tempest of his own fears.

Meeting the Tambalan in Western Samar

As an auto-ethnographer, I traveled from one place to another witnessing and sometimes experiencing the lived struggles of the people that I met. These experiences sank into my own academic and artistic inquiries that extended to a private interrogation of my presence in these field sites that I visited. Within these experiences were negotiations with various emotions of confusion, fear, excitement, and joy. How should I understand the lives of people in precarious sites while also examining my private affect of alienation and apprehension within social, economic, and political adversities? According to Henry Glassie (1982) there are three qualities that can help a scholar in entering "between facts": imagination, energy, and courage. For Glassie these qualities make the scholar "feel what it is like to be, [to] think and act as another person." (Conquergood, 1994-1995, p. 10 to Glassie, 1982, p. 12). I was an itinerant auto-ethnographer for two summers in 2018 and 2019 preoccupied with the question of how artistic research (Riley and Hunter, 2009, p. xxi) can function as an instrument in deploying critical

discourse on climate change by engaging in local epistemology and ontology of rituals. While Glassie's qualities of energy, imagination, and courage sustained me in the early phase of my field research, I found conducting research with the *tambalan* challenging.

We arrived in the island late in the afternoon and waited for the following day to meet with the *tambalan.* We were accompanied by two school teachers who we had met on the *bangka* and a *kagawad*[62] (village councillor) of the *barangay*.[63] Before going to the house of the *tambalan*, we had to inform the *barangay* captain of our presence and seek his permission for a possible research in his village. We took the *habal-habal* (motorbike) going to the village where the *tambalan* lived.[64] The village councillor and the school teachers introduced Francis and me to the *tambalan*. One of the school teachers asked the *tambalan* if I could possibly conduct a research on his healing practice and the ritual around the procedure. Although, there was no direct refusal to my request, I sensed that he was not willing to have his ritual shared with someone he had just met for the first time. The *tambalans* in the Philippines are known to obtain their medicinal herbs in the cemetery or caves and spirit possessions may occur if they are not spiritually ready. A protégé whose task is to assist the *tambalan* is spiritually initiated before taking on the role of a community healer. I first heard about this spiritual initiation from my father who told me the story of his grandmother, Isabel Baris, who was chosen by Cesnero Contado to continue his divinatory practice of healing. I later learned that Contado, my great-great grandfather was a shaman, who sought to transfer his skills to Baris. Contado believed that

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[62] Village councillor

[63] I was grateful to the community members of this island in Western Samar who helped me find a potential collaborator. They were my "third parties" who extended their generosity with us and they accommodated us on their island. They also understood that I had to find another field site for my doctoral project. I deeply appreciated their kindness and generosity.

[64] The *habal-habal is a* mode of transportation is commonly known as "motorbike taxi" that can accommodate up to five passengers. In the remotest communities in the Philippines, the driver extends the seating area with a beam of timber on the side or at the back of the driver where more passengers can be accommodated.

his daughter Isabel was the most capable of all his children to protect the Island of Minasanggay that Contado is believed to have inherited from the spirit world. Baris, according to my father — as confirmed by my relatives — possessed an intelligence and social skills admired by many. And most importantly she was intuitive, a character fit to handle the function of a community healer. My father told me that on his deathbed, Contado instructed Baris to go to the cemetery at midnight. She was to follow this after his body was buried. In his instruction, Contado revealed to Baris that an amulet must be recovered from the area of his tomb. Fear began to creep in to my great-grandmother. She did not follow the instruction of Contado. Thus, the healing tradition in our family stopped. Learning the craft of healing from the *tambalan* is a test of courage and spiritual fortitude. While the *tambalan* shared with us his stories about the confrontation that he experienced with the *digkosanon* or unseen beings, I relived an uncanny and alienating feeling that caused discomfort within me. I then questioned myself, if I was willing to implicate myself and my collaborators to this experience. This (mis)encounter led me to the decision to let go of the idea of having the *tambalan* as my informant-collaborator. Moreover, using Participatory Action Research in this dissertation would be irrelevant in conducting a research with the *tambalan* since a master-student hierarchy operates in learning such traditional craft of these community healers/ritualists. In this case, the collaboration would have been a one-way arrangement where one received from another, defeating the principle of mutuality in the practice of PAR.

Looking for Tubabao Island, Guiuan Eastern Samar

I travelled with Francis on a four-hour drive to Tacloban City, Leyte Province and took another local passenger van that brought us to Eastern Samar where the Municipality of Guiuan

was located. We spent almost seven hours on the road. It was exhausting to remain seated inside a packed public passenger van for long hours of drive from Western Samar to Guiuan. Since Samar is the third largest island in the Philippines there are various inter-island commuting systems available in the province to cater to its massive needs for mobility. Once we disembarked at the quay, when departing Western Samar, we took a tricycle to the public transport station. At this station some privately owned vans were waiting for passengers going to

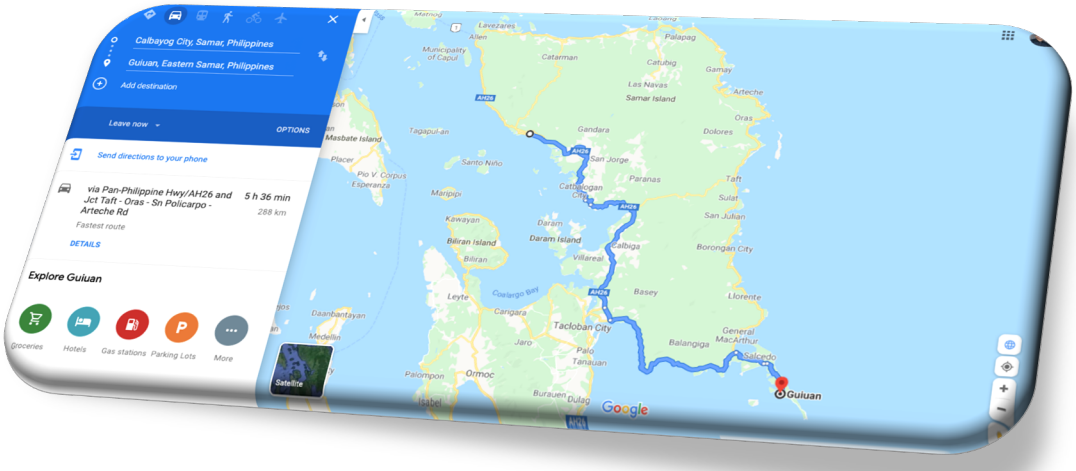

Figure 9. *Map of Samar Province.* Samar is the third largest island in the Philippines. In looking for a field site, I began exploring Western Samar with Francis and we travel all the way to Eastern Samar where the Municipality of Guiuan is located. For almost a month, I set up my field research before finally deciding to conduct my research in Tubabao Island. (Google, n.d.-b)

Tacloban City and other parts of Samar. Due to a lack of inter-island public transport system in the provinces of Samar and Leyte, these privately owned vans have become popular among travellers.[65]

[65] Van Vans and Duptours are two famous private transport companies that operate in Samar and Leyte Provinces. Guiuan Express is also available for passengers en route to Tacloban City and back to Guiuan. These transport systems employ a "first come, first served basis". Many passengers wish to get the front seat on the right door window side. Long drive with these private vans can be physically exhausting. Similar to the *banka*, it can be very crowded because of the bulk of goods that passengers are carrying with them which are stocked underneath the seats or beside the passengers.

Human mobility and migration of settlers from coastal and rural communities are the reason for the proliferation of these private vans that operate as important public transportation for commuters. Long drives in these vans can be physically tiring as, they are over-crowded with the bulk of goods that passengers carry with them. Transportation systems such as jeepneys and tricycles are available as intra-municipal conveyances. After four hours on the road, we arrived in Tacloban City. Using my phone I took a snapshot of a huge graffiti featuring an Eastern Samar map on the wall of the van station, to orient me on another three-hour trip in another van going to Guiuan. It was almost dusk. Passengers going to different parts of Samar and Leyte converged at this station. We obtained our tickets for the last trip and made our way to the closest *karenderia* (small eatery) for a quick dinner and headed back to the terminal for the long drive to Guiuan. The van was packed. I sat in the second row beside the window. Francis was seated in the front row.

Eastern Samar has a land area of 4,660.47 sq km (PSA, 2018), surrounded by water, and was left a wasteland in the wake of ST Yolanda. We crossed San Juanico Strait and drove through various villages and municipalities of the province. I knew we had reached Eastern Samar when I started spotting names of the different municipalities we passed through: Basey, Marabut, Lawaan, Quinapondan, Balangiga, Giporlos, and Mercedes. When we passed through the Municipality of Balangiga, I saw the huge commemorative public art installation of artist-sculptor Napoleon Abueva[66] historicizing the bloody attack of the Warays upon the Americans in September 28, 1901, to claim their freedom during the Philippine-American War.[67]

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[66] Napoleon Abueva is a Filipino artist known for his huge sculptural work like monuments and shrines. He was declared National Artist of the Philippines in 1976.

[67] The following year, I visited the monument to see the three church bells of Balangiga. These bells were taken by the Americans soldiers after they successfully embarked a counterattack on the Warays by burning Balangiga and killing the natives. As a triumphal symbol of the American war in the Philippines, these bells became war booty. For over a hundred years, these bells were displayed in USA military camps in South, Korea and Cheyenne, Wyoming. I first visited Balangiga in January 2017

As we drew closer to our destination, I saw the infrastructure of houses, commercial establishments, and local government offices that had been rebuilt, five years into the tragedy of ST Yolanda. There were *sari-sari* stores along the roads with signages painted on tarpaulins. These signages that bore the text "Bagong Araw Philippines: PREMIUM" attested to the humanitarian assistance that flooded Eastern Samar after the eventful ST Yolanda. Below the text were logos of the Federal Government of Canada, Cooperative Development Foundation of Canada, HAPINOY, Center for Agriculture and Rural Development, and RIMANSI Organization for Asia and the Pacific, Inc.

Figure 10. *Sari-Sari Store.* The ubiquitous Philippine Sari-Sari stores can be found along the long highway of the Jct-Taft-Oras-San Policarpio-Arteche Road. (Gupa, 2018)

with my father and sister and during that time, the bells were still in Korea and USA. Since then they were finally returned to the Philippines on 11 December 2018 and installed in Balangiga Church on 15 December 2018.

In the course of my field research, I would meet development workers initiating capacity building projects to respond to climate crises in the province. Their programs ranged from climate change mitigation and local disaster management programs in Eastern Samar through science education to small-scale entrepreneurial projects. Such projects initiated by non-profit organizations are not unique in the province, especially in Eastern Samar considered as one of the vulnerable sites in the region. Its location — that faces the Pacific Ocean — makes Eastern Samar a regular recipient of typhoons. The growing number of human settlements every year is also one of the major concerns of the province. In 2015, the National Statistics Office of the Philippines recorded that Eastern Samar had a population of 467,000 people and over one quarter of that population lived in Guiuan.

Guiuan is a second-class municipality[68] located in the tip of Eastern Samar with a land area of 17,549 hectares of 4,617.2 square kilometers that faces the Philippine Sea in the vast North Pacific Ocean (easternsamar.gov, 2018, para. 1).[69] In the southern part of Guiuan is the Surigao Strait and in the west is Leyte Gulf, a historic water site where the last encounter of the Japanese naval troops and the American naval forces was staged during World War II. Guiuan draws its yearly income mainly from its marine industry. As a peninsula, it consists of sixty *barangay*s and forty-four coastal barangays within several isles and islets situated in its 3,138.97 km2 municipal waters.[70] Famous among these islands is Homonhon where Ferdinand Magellan and his crew spent his first week to rest before going to the Island of Limasawa in March 1521.

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[68] The municipalities in the Philippines are ranked according to their annual earnings. The overall quality of life determines its classification. Based on The Philippine's Department of Finance document, Department Order no. 23-08 – July 29, 2008, first class municipality has an annual earning of 55 million pesos or more and a sixth-class municipality, lowest in rank, earns below 14 million pesos. (See this link for the ranking: http://blgf.gov.ph/wp-content/uploads/2016/10/updated- reclass-CY-2008-4-2716.pdf)
[69] For geographical and other information about Eastern Samar see this link: https://easternsamar.gov.ph/about-eastern-samar.
[70] See the article "Brief Profile on Guiuan, Eastern Samar" (reference is available at the bibliography).

Oral stories in Guiuan circulate that the Portuguese explorer conducted his first mass in Homonhon and not in Limasawa as historians assert.

Halfway to Guiuan, inside the van, I saw the sun dipping into darkness. Short lamposts lined the streets. When the moon waned and darkness decended, some benton lamps hanging on fishing boats began to glow. These lamps provided us a source of light along the road. From time-to-time vehicular lights from the counter-flow of traffic lighted the way. It was almost midnight when we arrived in Guiuan. We stayed in Tanghay a small hotel facing Tubabao Island. In the quietness of the night, a howling dog welcomed us. Its ululation engulfed that moment reminding us that it was our first night in Guiuan as *dayo*.

Letting go of a research on the healing traditions

The following morning, we went to the Tourism Office of the Municipality of Guiuan where we met Kuya Rey.[71] He introduced us to Ma'am Janeth Israel-Ramos, the Tourism Administrative Head. I shared with them my dissertation script and explained that I was looking to work with a *tambalan* who had expertise in ritual healing.[72] Because of my encounter with the *tambalan* in Western Samar, I also told them that I was open to the possibility of working with fishers who had been affected by ST Yolanda.[73] Kuya Rey confirmed the magnitude of ST Yolanda's impact on them. He told us, "This is where ST Yolanda first entered. It was of great strength. This whole town was destroyed" (*Dito pumasok ang bagyong Yolanda sa amin.*

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[71] *Kuya*, a Tagalog term meaning "elder brother", is now a popular form of honorific address denoting respect especially when asking for services from the stranger. I use this word to indicate how he was referred to by his colleagues in the tourism office. Similar to Kuya, the words "Sir" and "Ma'am" are attached to the names of people in the position. While "Sir" and "Ma'am" allude to a formal and political status of the person, "Kuya" and "Ate" (elder sister) are used as familiar terms.

[72] This is a document I was required to share with my collaborators in order to obtain their participation and consent. I was also required to submit it to UVic's Human Research Ethics Office. See appendices.

[73] Geographically, Samar is divided into three parts (North, East, and West), the West is known as "Samar". To avoid confusion, I will use "Western Samar" to distinguish it from Eastern Samar.

Napakalakas. Sira itong buong bayan namin). Kuya Rey suggested that we visit the next municipality where a famous *tambalan* lived. He also committed to bring us to Tubabao Island where we could meet some of the oldest fishers in Guiuan. They gave me the contact information of a local official from the mayor's office who would assist us in going to the village where the *tambalan* lived. This village was 16.2 kilometers away from Guiuan proper. That day we went to the Office of the Municipal Mayor where we were accommodated by one of the office staff who then introduced us to a staff member sent by the Guiuan's Local Tourism Office to accompany us to the *tambalan* house. Before we left, the woman instructed us to return at around 4 pm to meet with the mayor.

We were supposed to ride a *habal-habal* but the heat was harsh and terribly oppressive. Francis was sweating intensely and his shirt was drenched with sweat. There was a tricycle in front of the building. I asked the driver if he was willing to take us to the interior of the village. He agreed to drive us but charging extra fare since the place was out of his usual destination. And because the heat was almost unbearable, I agreed to pay the driver his suggested amount. Throughout my field work, I would take the *habal-habal* and these tricycles that ply the streets of Guiuan and the different municipalities I visited. These alternative vehicles contribute but a minuscule amount to the 36 billion tonnes of carbon emission that was released in the atmosphere in 2013 (CSIRO Ocean and Atmosphere Flagship, 2013, para. 1, see also Ritchie and Roser, 2017) globally, largely by the industrialized countries. The global temperatures have increased exponentially since the mid-9th century causing global warming (epa.org, ourworld.org), that has led to strong weather events (climate.nasa.org, 2018, para. 1; Nuñez, 2019, para. 2)

In this visit with the *tambalan*, I did not expect to witness her healing ritual; I stumbled upon it by chance. While I was witnessing her ritual, some theatrical ideas were running through my head. I thought that her ritual would make for a most interesting performance on stage. I was also asking myself some questions in my head: Have they experienced the typhoon? What are the medicines she is using? Where did she get those? In the essay, *Cultural Context of Folk Medicine: Some Philippine Cases,* F. Landa Jocano (1966) discusses the *tambalan's* practice of healing that combines Catholicism, animism, and divination. He quotes Ethel Nurge in this essay:

> a saint to make Incantation to spirits and prayers to Christian deities are used by all practitioners, and the *tambalan* (italicization mine) also observes a perpetual novena to an *inkanto* (italicization mine) ancestor; failure to observe daily devotion would cause him to become ill. Occasionally, a lay person with a persistent malady will vow to an offering or to perform a particular action if he is cured. (Jocano, 1966, as cited in Nurge, 1958, p. 43)

Another Visayan scholar, Ricard Arens (1971) documented the healing methods of *tambalan* in Leyte and Samar Provinces. In his book, *Folk Practices and Beliefs of Leyte and Samar*, he narrated a curing process that uses fumigation as part of the ceremonial acts of warding off emotional disturbances that can result in physical illness (p. 116). The Waray call this ceremony *lo-on* that consists of *oracion* (prayer) in which the *tambalan* prays the "Hail Mary three times, Doxology once, Hail Holy Queen once, and the Apostle's Creed once" (Arens, 1971, p. 119) for patients who are suffering from sickness.[74] Another healing practice is *barang* in which the

[74] In his book he cites an example of a young child who suffered from anxiety. The child was attacked by a dog and soon became sick. Arens narrates that the child went through a ceremony of *lo-on* (pp. 107-120). The book that I mentioned earlier is a valuable introduction to the Waray belief system that Arens documented while serving as an SVD priest in the then Divine World University (now Liceo del Verbo Divino) of Tacloban. He also held academic and research positions at the University

mamabarang (the healer) is endowed with magical powers to exorcise the unwelcome spirit that has caused person's illness. Samuel Gaabucayan (2012) reveals that a *mamabarang* is a "person who has the ability to inflict sorcery on an enemy of a client at will" (p. 46) and he notes that "a *barangan* is believed to cause sickness by forcing live insects or inanimate objects like hairpins, broken glass, fine sand or mud, etc., into the body of the intended victim" (Gaabucayan, 2012, p. 46). Some *tambalan* can also be *barang* who have expertise in magic and sorcery (Berdon et al., 2016, p. 51). Their abilities to cure through the use of magic, adds to the repertoire of their curative potency. Nowadays, this practice has become passé and is even considered demonic by Christian and modern Filipinos. Considering my (mis)encounter and after much thought, I eventually relinquished the project of conducting a research about the second *tambalan*.

I thought of Torres' (1982) *Pakapa-kapa* as an "approach to social scientific investigation" (p. 171) in dealing with ambiguities and indeterminacy in securing my research consent with the *tambalan* and their family members. For Torres, *Pakapa-kapa* is a protocol in sensing people and a place where ambivalence is constantly negotiated. How do I navigate the cross-cultural communication where layers of ambiguity and indeterminacy are embedded in the encounters? With my compounded experience of meeting traditional healers in Western and Eastern Samar, that day I immediately dropped the idea of doing a doctoral project that dealt with the *tambalan.* I confessed to Francis that my research must not further in any way, a diminishing of the *tambalan's* healing power that could propel social marginalization of the community members who lacked state medical services.

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of San Carlos in Cebu respectively in the early 1950s.

Intrapersonal reflection prompted by storytelling that narrates the adversities of obtaining medicinal plants from caves and cemeteries, dreams, and the implicit resistance of the processes of documenting the traditional healing practice of the *tambalan* provided an affective ethical consideration in conducting field research. Self-reflection on these (mis)encounters uncovered for me the blind spots and tendencies of treating local elders and their Indigenous knowledge as subjects for scholarly enterprise. I interrogated these tendencies of academic adventurism toward the goal of preserving a "vanishing culture" after experiencing my affective internal conflicts that underlay my *Abat.* These (mis)encounters engendered my eventual decision to drop the idea of a dissertation on the rituals of the *tambalan*. The *tambalans* that I met in my field research belonged to the most marginalized island communities in the Philippines. Their "ordinary weapons" characterized by storytelling of their encounters with unseen beings and nuanced disinclination to have their practice documented, reflected their agentic performance and performing of what Scott calls, the "small arsenal of relatively powerless groups." (p. 34) Upon meeting these *tambalans* in Samar Province, I gained my first lesson in conducting field research namely, respect and intellectual humility.[75] After my (mis)encounters with the *tambalan*, I stepped onto another pathway, now aware of a decolonizing research procedure.

Episode Eleven: Shifts and Interventions in Field Research

Arriving in Tubabao Island: converging site of global events, disaster, and kindness

Who was the "right" collaborator and where would I find such a one? Ready to give up Samar Province for another field site, Francis and I went to the Tourism Office of Guiuan to

[75] I first heard this term from Ricardo Punzalan, a colleague and friend who now teaches as an Assistant Professor in University of Michigan's School of Information. Ricardo told me about his post-graduate journey. And one of the lessons he acquired is "intellectual humility" after obtaining his doctoral degree.

meet with Kuya Rey and told him that the *tambalan* did not agree to be interviewed.[76] They were willing to help me find another but I told the office that I wished to respect the privacy of *tambalan* in the province. I asked them if they knew of local elders who were practitioners of traditional fishing methods.[77] If there was an elderly fisher in any island community in Guiuan willing to collaborate with me, it was the second best option. The following day the Tourism Office staff headed by Kuya Rey accompanied us to Barangay San Pedro, Tubabao Island.[78] We were bound for Barangay San Pedro, one of the five barangays of the Island. As with the other four villages, this *barangay* relied heavily on small-scale fishing enterprises. It is bound by Barangay Trinidad in the north and Barangay Camparang in the south. A small forest occupies its eastern part, and some farmers use this area for organic farming. To the west of the *barangay* is the seashore, known as *baybay*. The *barangay* has 149 households mostly relaying on fishing. There are 635 people who are recorded as unemployed (Barangay Governance Performance Management System 2018).

We took the *bangka* from Guiuan proper that ferried us to the Island. A small motorized *bangka* can accommodate four passengers. On our way, I felt the humidity in the air rising from the water, which added to the otherwise cloudless sky and intensely hot weather. This short boat ride brought us to the quay of Barangay San Antonio. The slowly ebbing crystal blue water exposed a small school of fish unafraid of the *bangka*. Fishers in Guiuan take on this extra job of

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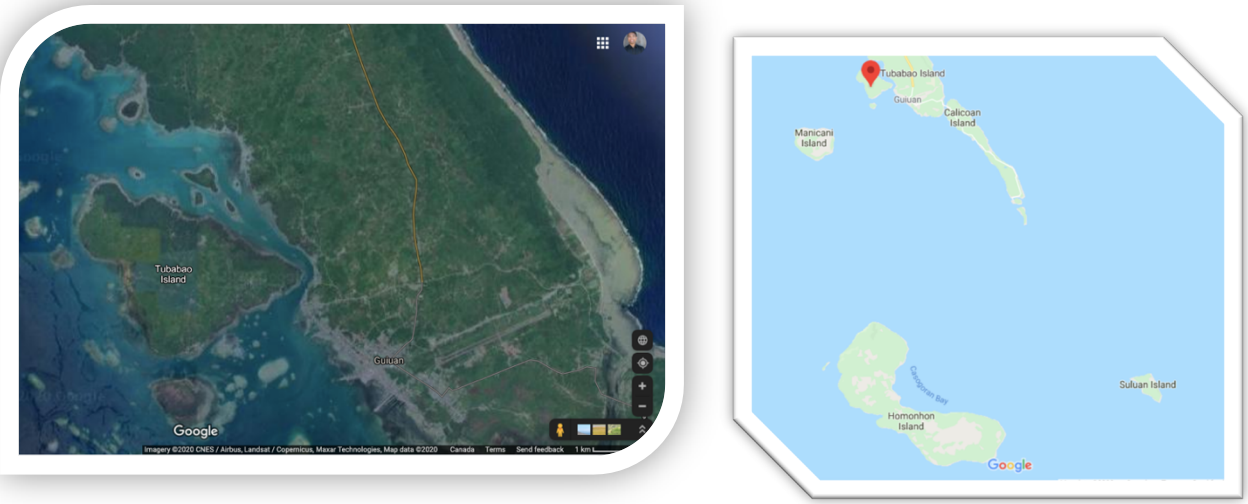
[76] Rey Noel C. Cordero has served the Mayor's Office since 2013 under Mayor Christopher Sheen Gonzales. He has worked with the Tourism Office as one of the staff members of Ma'am Janet Israel Ramos. I also met Wendelyn Bade and Ailen Daiz who all extended their help in arranging my field research in Tubabao Island. Kuya Rey, Wendelyn, and Aileen work as Municipal Tourism Staff at the Office of the Mayor's Tourism Department.

[77] Before going to Samar Province, I attended the International Federation for Theatre Research Conference and Asian Theatre Working Group Colloquium 2018 at the University of the Philippines, Diliman, Quezon City. I met Philippine Performance Studies scholar and Dean of College of College of Liberal Arts, De La Salle University in Manila, Jazmine Llana in one of the sessions. She asked me about my dissertation and I mentioned to her that I hope to examine sea rituals in Samar Province conducted by *babaylan*. Jazmine told me that fishers have rituals too, "*Meron din silang mga ritwal*" (They also have rituals). Her comment struck on me while I was going around Samar looking for elders that I could invite as collaborators.

[78] We first visited Tubabao Island in March 21, 2018 with the assistance of the Tourism Office.

ferrying passengers for a daily income of two hundred to three hundred pesos. This transport service provided by the fishers helps secure their day-to-day survival. We paid thirty pesos (CAD$ 0.41), which is enough to buy a small can of Young's Town sardines or half a kilo of rice.[79] When I stepped onto the mooring, I saw several men playing *dama* in a makeshift hut.[80] I would see this game played among the men on the quay during my entire field research. The hut served as a waiting station for passengers leaving for Guiuan.



Figures 11 & 12. *Maps of Guiuan.* The image on the right is a map that shows the three big islands of Guiuan: Homonhon, Suluan, and Manicani. The red mark is Tubabao Island. The small island below Tubabao Island is the Inatuolan Island. On the left side is the satellite map of Guiuan surrounded by islets and cays. From Google Map screenshot by the author. (Google, n.d.-c & d)

It was also a pick-up area for *habal-habal* men who drove commuters to their various destinations in the Island. The houses along the shoreline of Barangay San Antonio were built of

[79] Young's Town's sardines is a common brand of canned sardines available in the *Sari-sari* store for Php 18.00/can. It is produced by Philippines' Mainland Canning Corporation.
[80] This is a type of a board game played by two men. Similar to draughts or checkers, the Philippine *dama* uses stones or caps of bottled cola as game pieces.

wood, cement, and GI sheets. One wondered how these houses so close to the water's edge could survive strong typhoons. Indeed, this whole Island was wrecked by ST Yolanda.

Kuya Rey approached the men in the hut to ask if they could drive us to Barangay San Pedro. A middle-aged man stood up immediately and offered his services. Kuya Rey instructed me to take the man's offer while Francis went to another driver. We traveled to Barangay San Pedro from Barangay San Antonio and as we went deeper into this trip, we were becoming exposed to the natural environment of the Island. The road was muddy and along the way, I saw tiny white butterflies fluttering around the *Kantutay* a flowering shrub ubiquitous in the Island.[81] The mode of transporting people, animals, and goods in this Island is either through *habal-habal* or *bangka*. The land transportation system is challenging especially during the monsoon season when roads can be non-traversable due to the heavy rains that visit the Island.[82] I had no idea of the route we were taking. There was no map available that we could use to help trace the roads that led to our destination. From time to time we would see children walking to school to attend afternoon classes. Or some men with their bolo hanging from their waists preparing for farm activities. "We are now in Barangay Camparang" (*Barangay Camparang na po ito*), the *habal-habal* driver told me, "This is the oldest village in this Island." (*Ito po ang pinaka matandang barangay dito*), he elaborated.

White Russians of Tubabao Island

As we entered Barangay Camparang we saw a commemorative monument dedicated to the 6000 White Russian refugees who fled China in the 1950s.[83] These refugees escaped from

[81] The local Visayan name is *baho-baho* (smelly) or *bahug-bahug* (Scientific name: Lantana camara).
[82] There are two seasons in the Philippines: "(1) the rainy season, from June to November; and (20 the dry season, from December to May. The dry season may be subdivided further into (a) the cool dry season, from December to February; and (b) the hot dry season, from March to May." (PAGASA 2020, para. 5).
[83] There are different numbers in various literatures. But the most consistent is 6,000. The photos of White Russians included

the USSR at the start of the Bolshevik Revolution in 1917. They first settled in Shanghai and Harbin City in Heilongjiang Province (Amazona, 2019, para. 3; Macaraig 2015 para. 2; Schaufuss 1939, p. 52).[84] Their lives were threatened again when communism in China was beginning to develop. Fearful of being sent back to Russia, the Imperial Army's Gregory Bologoff sought help from the International Refugee Organization (IRO) where he lobbied for his fellow citizens to be accommodated in different countries (Fritzpatrick 2019, p. 697). Lamentably, there were no countries in the world willing to receive them, until the Philippine government responded to the call of IRO. Former President Elpidio Quirino settled them in Tubabao Island, once a US military base during World War II with 10,000 men stationed in what was once called a "quonset city" with "messhalls, recreation facilities, and utilities" (Ilieva, 2001 145-148; Navy and Heritage Command 2019, para. 383;). When the first convoy of the White Russians arrived in the Island, "quonset city" was no longer standing "except for one army hut" (Fitzpatrick 2019, p. 698). The refugees re-built the "city" as their own Russian village where they lived for almost three years.

Aside from this military camp, the Americans had also built an aviation field in Guiuan.[85] The villagers of the Island were engulfed by thousands of White Russians. "We gave them flowers and they would give us their American bread), said one of the elders in the village" (*Binibigyan namin sila ng mga bulaklak yung mga babaeng Russo tapos kami naman binigyan nila ng 'American bread*.)[86] Some of the White Russian women taught ballet and piano to

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here were taken from https://www.rappler.com/nation/96920-in-photos-white-russians.

[84] See the work of Tatiana Schaufuss "The White Russian Refugees" published by the *The Annals of the American Academy of Political and Social Science* for discussion on the lives of the refugees in relation to the labouring conditions and economic welfare while they were in China. Local historians, Mike Mendoza and Kinna Mae Kwan have written about this particular history of Guiuan.

[85] This is now the Guiuan Airport.

[86] During my interview with Nanay Lina, her mother was present who shared her stories with us about her own encounters with the White Russians in Barangay Camparang.

children of middleclass families of Guiuan. Archival photos that can be found in the Quirino Foundation Office in Manila are rich visual materials of the lives of the White Russians in the Island.

Many of these photos show the arrival and departure of the Russian refugees, the status of the site after a typhoon struck Tubabao Island, the daily activities in the camp site, and stage performances held in the "village square" that the refugees had set up. In 2018, some former refugees and their families visited the Island. I was unaware of this particular piece of Philippine history, before coming to Guiuan. A commemorative monument at the entrance of Barangay Camparang, was erected by the Russian Embassy in Manila and the National Historical Commission. The transcript on the metal plaque reads:

> TINANGGAP NI PANGULONG ELPEDIO R. QUIRINO ANG HALOS 6,000 REFUGEES MULA SA IBA'T-IBANG BANSA SA KABILA NG MGA SULIRANING KINAKAHARAP NG PILIPINAS DULOT NG IKALAWANG DIGMAAN PANDAIGDIGAN, 31 DISYEMBRE 1948. INILIKAS ANG MGA REFUGEE SA TUBABAO UPANG MAKALIGTAS SA SAPILITANG PAGPAPABALIK SA UNION OF SOVIET REPUBLICS DULOT NG PAGLAGANAP NG KILUSANG KOMUNISTA. DUMATING ANG MGA UNANG REFUGGEE MULA SHANHAI, TSINA, ENERO 1949. UNTI-UNTING TINANGGAP NG IBAT-IBANG BANSA HANGGANG SA UMALIS ANG HULING MGA REFUGEE NOONG KALAGITNAAN NG 1953.[87]

On the other side of the commemorative marker is another plaque with the embossed faces of Archbishop John Maximovich and President Elpidio Quirino. Maximovich was a respected

[87] "President Elpidio R. Quirino accepts more than 6,000 refugees from different countries amidst the suffering facing Filipinos due to the aftermath of Second World War II, 31st December 1948. The refugees were rescued and brought to the Island of Tubabao to save them from being forced to return in their original homeland, the Union of Soviet Socialist Republics (USSR) during the time when communism was spreading in this country. The first wave of refugees came to the Island in February 1949 from Shanghai, China. They were eventually accepted in different countries until the last group of these refugees left in the middle of 1953." (Translation is mine)

Russian Orthodox priest who was canonized as a Saint after he left Tubabao Island. The plaque states,

> NURTURE IN MEMORY KINDNESS OF THE PEOPLE OF THE PHILIPPINES, WHO IN 1949-1951 PROVIDED ON THE ISLAND OF TUBABAO SAFE SHELTER TO RUSSIAN NATIONALS DESTINED TO SURVIVE HARDSHIPS FAR FROM THE MOTHERLAND.WITH SINCERE GRATITUDE, EMBASSY OF THE RUSSIAN FEDERATION IN THE REPUBLIC OF THE PHILIPPINES YEAR 2012.

Embossed on this plaque are images of two coconut palms portraying the tropical landscape of the Island and symbolizing the resiliency of the refugees. To mark the 70th anniversary of the White Russians' arrival in the Island, the local government of Guiuan organized a year-long tour program for Russian tourists in 2018. The tourism program was created by the Department of Tourism (DOT) in cooperation with several private tourist companies in Eastern Samar through the "Dobrota Tur-The White Russians Transit Commemoration Tour" that will cater to Russian tourists as part of Region VIII's "tourism product development" (Reyes, 2019, para. 11).[88] The construction of the commemorative site in Barangay Camparang secured a future tourism program catering to Russians wishing to reconnect with the history of White Russians in the Philippines. In this history one can surmise that the people of Tubabao have proven that they were capable of welcoming outsiders who have sought peace and goodwill amidst war and life-threatening events like super typhoon that they themselves constantly are experiencing.

[88] As of this writing, according to *Philippine News Agency*, The Department of Public Works and Highway has provided a budget of PhP 160 Million for infrastructure development on road and bridge constructions that will connect Guiuan proper and the Island. The article states *Infra projects lined up for historic Tubabao Island,* "The construction of the bridge and concreting of the road will not only benefit residents but will also help in the promotion of Tubabao as a pilgrimage destination for Russian tourists." (Amazona, Rey (2019)

Climate Change in Tubabao Island

We proceeded on our trip towards Barangay San Pedro. At this point, our *habal-habal* drivers were having difficulty in navigating the pathway with the mud-caked tyres of the motor vehicle. They had to get off and push the motor-cycle and maneuver it manually. The Waray journalist, Anthony Badoy Mondragon (2015), writes in his article, *Small islands, big problems: Poverty, isolation increase vulnerability* "Small islands still do not have inter- and intra-island public transport facilities, road networks, food management systems, communication systems, and health facilities that are vital lifelines in small islands during typhoons and other natural disasters." (Mondragon2015, p. 18). According to the *habal-habal* driver, the monsoon season forced community members to walk in bare feet because *habal-habal* motorbikes were unfit for the season when the sludge filled soil swallows the tires. "It was raining yesterday, that is why it is so muddy" (*Maulan po kasi kahapon, kaya po maputik*), the driver uttered apologetically and revealed to me his thoughts about the weather, "And then today it is too hot. This is climate change" (*Tapos, ngayon naman po ang init-init. Ito na po yung climate change*). Climate change for him was a lived experience. For Mondragon and the *habal-habal* driver, climate change and underdevelopment were a compounded experience in this Island. The Philippines being located close to the equator, undergoes intense heat during summer. It must have been around 30°+ Celsius that day. The mud was a thick ooze after the pouring rain the day before we visited the Island. And on this day, the sun was so unforgiving that the *habal-habal* driver felt impelled to allude to the impact of climate change in the Island. As he steered his vehicle, he also directed his thoughts towards some hope, "When we return, I believe it will have dried up here, because it is so hot." (*Pagbalik natin palagay ko tuyo na ito, kasi maiinit naman*).

Episode Twelve: *Abat* as an Ethical Obligation

Consent and Permission 3: Meeting the Panggal Elders

Our team composed of local government officials from the Tourism Office and the two *habal-habal* drivers finally arrived in Barangay San Pedro in the sweltering late morning in the Island. As we went deeper into the interior of the village, we were welcomed by the sight of bamboo growing on each side of the road. The bamboo stalks were tall, sturdy, and, to my eyes, looked poised. The bamboo has been a symbol of Filipino pliancy — to bend through the storms of life, but not snap or break. We arrived at a newly built evacuation center of a white two-storey edifice. Above the door in bold lettering it announced, "Evacuation Center, Barangay San Pedro." The *habal-habal* drivers threaded their way through a long, narrow, concrete pathway. This pathway started in front of the evacuation center that led directly to *baybay* (sea shore) where it bifurcated one road leading to the Catholic Chapel.

Kuya Rey instructed the *habal-habal* my driver to go directly to *baybay.* We stopped beside a house that faced the waters of Leyte Gulf. In front of the house a woman was taking a nap in a hummock. When she heard us coming, the woman stood up to welcome us. I learned later on that she was a *barangay* councillor in the village. "Good afternoon, councillor. Who are the oldest fishers in your village? We have come to meet them" (*Maupay nga kulop, konsehala. Hin-o an pinakalagas dinhi ha inyo lugar? Ig-i-meet unta namon hiya. Asya nga kumanhi kami ha iyo*), Kuya Rey asked. The woman immediately led us to the wooden house a few paces from her house. She introduced us to Tatay Dionisio "Doning" Abuyen. Upon seeing us, Tatay Doning opened his home to us. He invited us to get comfortable in his wooden *bangko* (chair). "Please enter. This is a humble house" (*Pasok kayo*. *Pasensya na kayo sa bahay ko*), he said. His house was made of old wood recovered from ST Yolanda's havoc. He apologized that his house

was too small for accommodating visitors. Francis and I followed Kuya Rey and Aileen as they entered Tatay Doning's house while the drivers remained outside. Tatay Doning was not alone when we visited him. There was another elder sleeping on a long wooden bench inside the house. Upon learning of our presence, he stood up and left the house. "That is Frank, my younger brother. He is also a fisher" (*Hi Frank, an akon manghod. Manggirisda gihapon hiya*.), said Tatay Doning with ease and confidence.

Inside his house were bamboo screens hanging from the ceiling. A long and tattered tarpaulin with printed text: "United Nation's International Organization for Migration" served as the divider leading to his kitchen. Beside Tatay Doning's house was an area where a group of men was occupied building a *banka*. Two of them were his nephews. Tatay Doning was a fisher who used to catch fish using a traditional fishing method: "I am a fisher of *Panggal*. But I have stopped because I'm already old" (*Nag-pa-panggal ako*, *pero hindi na kasi matanda na*), he told us. Later on, we also learned that he had suffered multiple strokes. During the day, he spent time in crafting the *Panggal* (fishing trap) for his brother who regularly went to sea to fish. Tagalog is a second language of the Waray but Tatay Doning had good command of it. We learnt that he had lived for several years in Manila where he had worked as a taxi driver. While in Manila, he developed his fluency in Tagalog.[89] When he permanently returned to Barangay San Pedro, he became a full-time fisher and a *panday* (carpenter) for the community. "I made that bench that you are sitting on. I also built this house with the help of my nephews" (*Ako ang gumawa nyang ino-upuan ninyo*. *Itong bahay na ito ako rin ang gumawa katulong ng mga pamangkin ko*), he

[89] Tagalog is one of the 185 languages spoken by the Filipino (ethnologue.com). It derives from an Austronesian Language composed of different languages spoken in some Maritime Southeast Asia countries. It is rooted in Proto-Austronesian. This language is the basis of Filipino, the *lingua franca* of the Filipino peoples (I use the plurality in this word to indicate the diasporic communities outside the Philippines and those people of other heritages who think of themselves as Filipinos by heart and can speak fluent Tagalog).

pridefully told us. Tatay Doning narrated to us how he built his house made from the debris of ST Yolanda. After the super typhoon, he and his nephews searched for old plywood and recovered some from his old house. Formerly, his house was bigger with more rooms and was considered their ancestral residence where his parents had lived. He was teary-eyed when he described the howling winds of ST Yolanda. How does research consent play out when the encounters become affective and emotionally charged with sorrow from loss of livelihood and resources?

Ocampo-Go (2016) has proposed *Pakikipag-pulso* as an ethnographic method in conducting research in sites devastated by climate disasters. In her thesis, *Kababayen-an han karak-an (*women of storm surges*): a feminist ethnographic research on Waray women survivors of super typhoon Yolanda* she defines *Pakikipag-pulso* as "pulse-taking together" (p. 4). The Filipina anthropologist who worked with women survivors of ST Yolanda in Palo, Leyte listened to the stories of trauma. She notes that the aftermath of destruction that shaped the stories of loss, could be shared, as one that engendered an ethos of ferocity affording an "agency for survival" (see other work of Ocampo-Go, *Women of Storm Surges: Meaning Making as Cultural Process of Social Repair for Yolanda Survivors*).

Ocampo-Go thinks of *Pakikipag-pulso* as a research method that engages in the stories of trauma of community members. Shared pulse begins when the body enters the field site where one encounters the actuality of the inner landscape of a people's lament for lives that have been lost through strong weather events. She reveals, "Only with physical presence could I take the people's pulse." (p. 47).

Ocampo-Go's ethnographic methodological practice of co-working with the women of Palo is an example of mode of affective inquiry that is empathic, felt, and shared.[90] I continued to reflect on *Pakiki-pulso* while I was in the field site listening to the stories and observing the dignity of life in the Island amidst the storms of daily life. I knew that my first visit with Tatay Doning and my encounter with him was a meeting of shared pulse and perhaps common *Abat*. I was at ease and relaxed internally.

After ST Yolanda destroyed Tatay Doning's house, he lived alone as a single man relying on the help of his extended family. Tatay Frank regularly gave him fish from his daily catch; he reciprocated by creating *Panggal* fishing traps for his younger brother. The man was generous enough to tell us his stories about ST Yolanda. I listened to him and sensed the emotions I had as I shared his pulse and asked, "Tatay Doning do you think it would be possible for me to learn more about your stories and your knowledge about *Panggal*?" (*Tatay Doning, sa palagay nyo pwede ko po kayong kapanayamin upang malaman pa ang inyong kwento at kaalaman sa Panggal?*), without any tentativeness he responded, "Oh, yes of course" (*Aba, oo naman*), he answered with a hearty laugh exposing in full view his remaining tooth. This encounter with Tatay Doning was rich with emotional shifts: from grief to excitement, from loss to a joyful disposition towards life. His emotions in the telling were like quicksilver; like drops of mercury they moved fluidly, unpredictable, and bright. "Is there someone in your family that I could talk to, so I can get permission to come to your place to interview you?" (*Meron pa po ba akong dapat makilala sa pamilya ninyo na pwede kong hingian ng pahintulot upang malaman nila na ako ay pupunta dito sa bahay ninyo upang kapanayamin kayo?*), I needed to ask this question in

[90] Palo is a city in the Island of Leyte. It is one of the ground zeros of ST Yolanda destruction.

order to get further consent. He called his nephew who was building a boat beside his house. “Is there anything that I can help you with?” (*Ano pong maitutulong ko sa inyo?*), a man in his mid-twenties came to his house and asked us. “Can I conduct an interview with Tatay Doning for my research on Panggal and his experiences of typhoons in Tubabao Island?” (*Pwede ko bang interview-hin si Tatay Doning para sa aking pag-aaral ng Panggal at mga karanasan nya ng bagyo dito sa Tubabao Island?*), I repeated my question but this time to the young man. “It is okay but you can also meet my auntie who is in the school right now” (*Pwede naman po. Pwede nyo rin pong puntahan yung auntie ko sa school*). He suggested that we should talk with Mrs. Erlinda “Erlin” Abuyen Yodico who worked as a school teacher.

Tatay Doning instructed our team on how to get to San Pedro Elementary School where Mrs. Yodico served as the Officer-in-Charge. We took the shorter route that led to the school. As I looked around while riding on the *habal-habal*, I noticed a big *sari-sari* store filled with hanging *sitsirya* (junk food) located on the right side of the narrow road; on the left was Leyte Gulf.[91] Before entering the first gate of the school we passed a two-storied building that housed the *barangay* clinic. We entered the second gate leading to a huge basketball court. Within this court was the *barangay* hall and behind this building stood a Catholic church.

The sound of the *habal-habal* motorbike caught the attention of the teachers. Mrs. Yodico was smiling when we arrived. Later on, we learned to call her, Ma’am Erlin.[92] We introduced ourselves and she allowed us to enter her classroom. I explained to her my doctoral study on climate change and ecological stewardship and why we were meeting her. She said that Tatay Doning’s house was flattened by ST Yolanda. The local government gave him around

[91] The family Duran owns this s*ari-sari* store in Barangay San Pedro which is the biggest store in the *barangay*. There are four existing *sari-sari* stores in the village.
[92] I will use this name to reflect how the community members call her and this is the same case with her husband, Sir Robert.

Php10,000 to help defray the cost of reconstructing their ancestral house.[93] Her family was expecting a bigger amount from the local government given the situation of Tatay Doning who was unemployed and had suffered from the occlusion of his coronary artery that led to his minor heart attacks. Ma'am Erlin revealed that Tatay Doning and Tatay Frank were the few remaining *Panggal* fishermen in the *barangay*. "It was through *Panggal* fishing that my father was able to send us to school" (*Sa Pagpapangal kami pinag-aral ni Tatay Frank*), she disclosed with pride. I asked her if it was possible to know more about this tradition and observe the local rituals in the Island.[94]

She told me that several years back a Manila-based-scholar went to the Island to document the local culture of Tubabao with a school teacher who assisted him. But the data they collected was destroyed by ST Yolanda. In that school, we also met Sir Robert Yodico who we found out was the husband of Ma'am Erlin. Sir Robert was rehearsing a dance piece that the school children would perform on the day of graduation, which was the following week. Earlier, we had observed him painting the school wall.

Before we left the school, I gave Ma'am Erlin the consent forms and said, "Ma'am Erlin I will return tomorrow. Let me know if you have questions about my research. Otherwise, I will stay here in Guiuan for the summer to do this research here in Tubabao Island" (*Ma'am Erlin babalik po sa susunod na araw. Kung mag tanong po kayo sa research ko, sabihan nyo po ako. Otherwise, mga buong summer po andito ako sa Guiuan para sa research na ito dito sa inyong*

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[93] This is around CAD$300 in 2013.

[94] I stayed in Guiuan until the Holy Week of 2018. During that time, I also met the third elder, Nanay Lina Lim-it. She is a respected religious leader of Barangay San Pedro. Nanay Lina as we call her endearingly inherited the practice of praying (*pangadi* and *pag-ampo*) from her mother. In the community she is known as the *Paragbuhat.* As a *paragbuhat* she leads the whole community in organizing and mobilizing the rituals of *Prusisyon* (processions) during the Lenten Season and Feast Day of Barangay San Pedro. She also leads a prayer for the dead when local family wishes to offer novenas or *Pasiyam* (nine days of dedicated praying) that marks the fortieth death anniversary of the person who passed away. Within that period, I learned observed and participated in the community's rituals and learned about its worldview. I will discuss this in Act 4.

barangay). I explained to her and Sir Robert that I would then be back in the following few days to arrange the possibility of conducting my research in the Island about the Indigenous knowledge of *Panggal* fishing and observe their rituals during *Cuaresma* (Lent). I also intimated to them that part of my research was to meet with community members who were willing to share their stories of ST Yolanda through performance and theatre. "*Pwede naman po kayong mag research dito. Hindi naman po kami bago sa research.*" (Yes it is possible that you conduct your research here. We are not new to research) was her immediate response to my question.

Finally, I had a field site.

End of Act Three.

|ACT FOUR |

Applied Theatre Research-as-Disaster Response: Agentic Creativity and Relational Co-Creation in Performing (Climate) Crises

Episode Thirteen: Towards a Practice of a Decolonizing Theatre

Interrogating the Practice of Applied Theatre

In what ways do the convergence of diverse artistic practitioners influence the creation of applied theatre performance texts on and about climate crises? To what extent do meteorological events influence the artistic processes and methods of creating applied theatre performance? How do these events affect the acts of inquiry in a performance making project? Who do we include in community-based-theatre performance collaborations that tackle climate crises? What are some of collaborative artistic principles and approaches that can deploy a decolonial theatre for climate crises advocacy? And how do we ethically apply these principles and approaches in post-disaster theatre projects? I flag these questions to interrogate the practice of applied theatre as a disaster response in the Philippines. And I approach these questions through narrative inquiry within these intersecting nodes of examining climate crises: (1) creativity and relationality in the performance of local religious devotion; (2) applied research praxis as collaborative art and social pedagogy; (3) and lastly, through a process of experiential meaning making on non-human subjectivity.

My collaborators and I deployed a practice of applied theatre in local communities that had recent experiences of catastrophic histories. I employed Practice-based-Research (PaR) and Participatory Action Research (PAR) as methods in the co-creation of community-based-theatre performances on climate crises in sites considered as precarious. One of the significant results of

employing these methods in my doctoral project were three applied theatre performance texts. They were co-created by artists and community members who were my collaborators in this project. By narrating the creative processes behind the writing of these texts and their inclusion in this Act, I aim to further a historical and reflexive discourse on rituality, subjectivity, and agency by way of applied theatre as a practice (research) of disaster response. Essentially, this Act delineates my personal engagement with the local community members and how mobilization of applied theatre projects is navigated in sites where social and economic inequalities are experienced not just collectively but individually as well. It also reflects on a series of encounters with the weather and its processes of atmospheric events that my collaborators and I experienced while creating these texts and performances.

This Act presents applied theatre as a practice of and for cross-cultural dialogue that seeks decolonial thinking, doing, and curating of community-based-theatre performances. And lastly, it aims to re-center local narratives and a worldview of social belonging embedded in the performativity of devotional religious practice and subsistence-based traditions that this practice of theatre draws inspiration from. This practice in theatre-making attempts to resist the inherent asymmetries of power in knowledge production that erases local epistemology and non-human entities as historical agents of emancipation. Here, I bring *Pintigan* or pulse-sharing-together inspired by Go-Ocampo's (2016) *Pakikipag-pulso* (pulse-taking together) (p. 51) as an artistic process and concept of metaphorical-meteorological subjectivity and agency. The concept harnesses human and non-human interactions that prominently figure in cultivating creativity on sites where climate crises are present. *Pintigan* nurtures self-reflection, inter-relations, and inclusivity in applied theatre exploration in local and transnational sites. Co-pulsating with the non-humans through self-reflection and improvisational creation in applied theatre as disaster

response, are key features of the methods employed in this doctoral project. As I present a discursive introspection of human to metaphorical and meteorological encounters in this Act, I argue that one should take weather events and other non-human phenomena into account as historical and creative agents in the co-creation of community-based-theatre performances. I found this critically relevant especially in sites that constantly navigate strong weather events and where knowledge production is inherently place-based. There is a tendency to forget the effect of weather patterns in theatre making. And I wish to further argue that theatrical creations are inherently meteorological. This is mainly because we think, create, and collaborate as theatre artists under the occurrence of different weather conditions. These weather occurrences have implications for the artistic elements, logistical direction, and the discursive trope of theatre and theatrical ways of doing.

In this Act, I wish to reflect on the local climate crises and the socio-economic problems that these communities face within the specter of colonial experience and historiography of disasters. There is a growing social insecurity and a depoliticization of the people-at-large in the Philippines within the disruptive impact of climate crises. This doctoral project emerges from such disruptive processes and attempts to transcend the limiting forces of these challenges through applied theatre's deployment of local and transnational convergences of collective creativity. Across the wide spectrum of development studies — anthropology (Cruikshank, 2004; Nguyen, 2019), geography (Ocampo-Go, 2017), history (Bankoff 2016; Warren 2014) and other disciplines (Buckley et. al, 2014) that examine climate crises— I situate applied theatre as an academic and artistic process that mobilizes socio-historical memories of disasters towards a re-imagining of collective possible futures. As I think through the constellation of social and economic challenges that exist in island communities in the Philippines by means of applied

theatre, I aim to highlight the local creativity in fishing traditions and social cohesion in ritual performances in Tubabao Island. Having interest in emplacing the participation of community members and non-human agencies like meteorology, in the center of the praxis of applied theatre, I aim to describe in this Act a disaster response that locates performance making foregrounding emphatic criticality and relational intersubjectivity. Such an applied theatre project in sites of precarity would build relational interconnection among diverse actors including the atmospheric entities. This spirals into a decolonial theatre that attenuates the virulent processes of disenfranchisement of the non-human, erasure of both, the local stories and ways of knowing of local community members. I aim to demonstrate how community-based-theatre performances deploy local participation of people from the margins and how the inclusion of non-human subjectivity can arrest possible colonial permutations in theatre making. I situate this argument on decolonial theatre, specifically, within the practice of applied theatre in communities prone to climate crises.

This Act emphasizes the decolonizing practice of applied theatre as research within sites with histories of disasters. In this Act, I will demonstrate the process of indigenizing a performance method that I conceptualized with my collaborators. Informed by a fishing tradition and local ritual, this performance method took root in the creativity of the collective. The three performance texts in this Act employed this method. They are indicative of shared responsibility in creating theatrical pieces with clear climate change advocacy. These texts were the creative output of community members and they were crafted to re-center the voices of local community members in articulating disaster narratives in climate change dialogues.

Critical Inclusions

Performing climate crises is not just thematizing disasters but is an embodied lens of creative renewal that emerges from the debris of catastrophe. Included in this Act are three performance texts that used PaR and PAR in foregrounding local stories of weather events. These texts underpin the significance of these methods in experimenting with the process of inquiry within the field of applied theatre. And as creative output of community-based-artistic collaboration, the texts in this Act represent the cultural imaginaries of the Filipino autochthonic and diasporic communities. They contain the assemblage of disaster narratives that interweave with my own stories. The tri-anthology is a dossier of the creative capacity of local artists and community members that illustrates their agency in articulating a climate-crises-free community. I have included them in this Act not as objects to analyse but as a corpus of living archives of a people's determination to survive the chronic social and economic disasters propelled by climate change.

The inclusion of these texts here, makes it the longest Act in this dissertation. I could have decided to place them as appendices but that would be a disservice to the community members who put in enormous intellectual labour in crafting these texts. Incorporating their texts in this Act is both a tribute to their capacity for creativity as well as a recognition of local intellectuals as socio-political agents in re-imagining their lives on the fringes. These texts represent PaR in its multi-dimensional functions: pedagogic tool, mode of arts inquiry that foregrounds the local Waray performance form, and as an artistic process in mobilizing community members in crafting performances by them and with them. I introduce these three dramatic texts with my phenomenological narrations that depict our ensemble's collective experiences and curatorial trajectories. In writing these introductions in this Act, I aim to:

1. discuss the human-meteorological relationality and co-creative processes in *Pintigan* (co-pulse together) that inspire an examination of creativity in local community;
2. recount the logistical demands of co-creating community-based-theatre performances that cut across local and transnational sites, which reflect PAR as a method of capacity building that involved local communities in the Philippines;
3. delineate the creative procedures that adapt with local cultures, people, environment, and meteorology;
4. present my self-reflection as an ethical trope in co-creating performances on and about climate crises in local communities and transnational sites; and
5. finally, I conclude with the function of applied theatre practice as disaster response as well as for the local's aspiration of cultural preservation.

These introductions are discursive forewords that foreground the narratives, social circumstances, and atmospheric patterns in the making of these texts crafted by community members and local artists. They illustrate the fluidity and adaptability of our creative collaboration processes that were contingent upon the changing climate and the unpredictability of weather patterns. My collaborators' logistical and artistic choices adapted to the different seasons: spring, summer, fall, and winter in which the artists and community members interacted, adapted, and navigated with environmental considerations, climatic conditions, and meteorological dispositions. At the heart of this creative endeavour were the community members and their ways of inter-relating.

As preludial depiction of the itinerant experiences of creative collaboration, these introductions narrate the multi-experiential processes that my collaborators and I underwent with each other, the environment, and with different weather patterns. They give expression to the

collaborative consciousness that shapes PaR as a communal, relational, and meteorological method of creative inquiry. The texts allude to the non-human and human relationality. For example, the performers who assumed the characters of the typhoon, ocean, fish, and bird manifested their characterizations based on their lived experiences and knowledge of these non-human entities. The theatrical anthropomorphizing of the non-humans in our performance extended into a curatorial gesture that represented the non-humans as living entities that bear life forces. And I recognized their equal contribution in the creation of these performance texts and the execution of our community-based-theatre performances with the humans inside and outside the performance venues. These entities shaped the world and the planetary schemes of the performance. The staging of these texts underpinned a decolonizing applied theatre practice that indigenized community-based theatre by ethically appropriating the rituality of devotional religious practice and deploying local narratives of people who lived in sites where underdevelopment was thrust upon their lives.

The texts in this Act are an additional contribution in the articulation of the complexities of climate crises emerging from the lived experiences of individual people. They are performance documents that testify to the people's will to create and imagine possible futures amidst the social and economic challenges entangled with climate crises. Also, these texts illustrate the collective effort of the artists and community members in local and transnational communities in propagating climate change advocacy. I write here about our rich experience of mobilizing community-based-theatre performances and the physical and intellectual labour involved in co-creating climate change performance theatre projects. While the Act discusses the broad logistical spectrum of organizing different stakeholders across localities and geography, it

also delineates the multidimensional approach of performance creations in postcolonial sites that grapple with arresting climate crises.

Episode Fourteen: Social Conditions in Island Communities

Limits of theatre

The day before we showcased our community-based-theatre performance in the summer of 2019, one of the six participant teachers asked me, "Sir Dennis, can you help me go to Canada? The life of school teachers here in the Philippines is hard" (*Sir Dennis, pwede nyo po ba akong tulongan makapunta sa Canada? Ang hirap ng buhay bilang guro dito sa Pilipinas*). The teacher asked me this question while we were waiting at the quay for our pump boat that would take us all to the *bayan* (downtown).[95] Although, it was not uncommon to be asked about my life in Canada as a foreign student, her unequivocal statement of leaving the Philippines in which she asked for my assistance unsettled me. What did I do in my workshop that made her think of this question? The daylight was about to fade, the sea was at low tide, and I felt uneasy on hearing the question she posed to me. I was at a loss for words. Just a few hours ago, I had been so loquacious about the philosophy of theatre and its value for social mobilization. That afternoon, I had concluded our rehearsal with a message of the power of theatre in resolving social ills and ecological destruction. But I was unsettled with her question that brought me to an impasse and unknowability.

My compounded theatre trainings in the Philippines and Canada were centered on the leadership of a theatre director and the power of theatre in mobilizing communities. In spite of

[95] The literal translation of *bayan* is "nation" but it can also mean "downtown". When one refers to "bayan" it denotes the municipal center where local governance as well as trade and business take place. Guiuan's *bayan* is around fifteen to thirty minutes boat ride from Barangay San Pedro depending on the tide.

being at the top of my ability as a facilitator in engaging the community of participants in using applied theatre for environmental education, the question of the teacher hit me hard. Her directness in asking for my assistance to emigrate to Canada exposed a moral perturbation that no amount of theatre training could have prepared me to answer. This encounter reminded me that my theatre was limited. I kept quiet for the time being. My silence underscored the burden of impossible redemption. Questions on how to migrate were a constant topic of conversations that I encountered in the field site. Time and again, in the big city of Tacloban, I would also receive questions on how I managed to go to Canada. I usually found myself relaxed when engaging in conversations about leaving the country since migration is not a new phenomenon for Filipinos. In fact, our ancestors travelled from one island to another even reaching Canada in late 1700's.[96] In my family alone, I have relatives both from the patriarchal and matriarchal sides who settled in North America and the Middle East in the 1970s and 1980s. And my siblings left the Philippines to work in Japan, Taiwan, and Saudi Arabia in the late 1990s and early 2000s. But why did I feel sudden unease with the question of this teacher, when migration was inherent in my history? I asked myself that night: Was that a declaration of her hopelessness that exposed her economic struggles as a member of the 805, 957 cohort of public school teachers in the Philippines?[97]

For many Filipinos labour migration is a passport to a better life, especially for a public school teacher who continues to live in the interstices of socio-economic difficulties complicated

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[96] According to history, the Filipinos first arrived in Canada in 1789. They initially settled in Nootka and Bowen Island, British Columbia. They also came to live in the Nootka-Tlingit Territory in the Yukon in 1791., William R. Manning writes in his book, *The Nootka Sound Controversy* that a vessel *San Carlos* travelled from Madrid to Nootka in 1778: "*San Carlos el Filipino* seems to have been the full name; it is here and often elsewhere in the documents spoken of simply as *El Filipino*." hinting on the presence of the Filipinos in Nootka (see: *The Nootka Sound Controversy* by William R. Manning published by [Washington]:[Government Printing Office] in 1905 https://open.library.ubc.ca/collections/bcbooks/items/1.0224029)

[97] See Mark Anthony Llego's (2019) *DepEd Basic Education Statistics for School Year 2019-2020.*

by the annual visitation of typhoons.[98] If you live in an island community without efficient land and sea transportation, with depleting marine resources, and continue to face a lack of medical services, feverishly following a migratory path can be a good option. Although, I was not alien to her predicament since my own beginnings are humble, I felt an inadequacy and embarrassment before her and other teachers as I tried to figure out an answer to her question. For behind this plain-spoken but insoluble question is a reality of social and economic struggle in the Philippines where 17, 600, 000 Filipinos cannot afford to buy a daily meal.[99] The teacher's comment, "*Ang hirap ng buhay…*" (Life is difficult) reflected the troubled situation in island communities precipitated by climate crises. Undoubtedly, there are public school teachers who see emigration as a way out from the knot of socio-economic challenges in the Philippines, which is further complicated by the chronic violence of super typhoons that visit the country annually.[100]

When the pump boat arrived, I contemplated the vastness of the ocean thinking about the notions of social emancipation and setting people free from social perdition. I had these thoughts while the colour of the water of Leyte Gulf were turning sapphire and the edges of the tide were glistening from the reflections of the sunset. What was this theatre that I had brought to the lives of communities where social and economic challenges were not just imagined but actually lived? The first time my host family accommodated me in the summer of 2018, community members asked what my purpose was in doing research in their village. They asked me: "How did you know about our *barangay,* Sir Dennis?" (*Papaano nyo po napili and barangay namin, Sir Dennis*). This question continually returned in my daily life for my first month in the village.

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[98] According to the Migration Policy Institute there are about 10 million Filipinos located outside the country who are "working/or living abroad" (Asis, 2017, para. 1).
[99] See the article, *Proportion of Poor Filipinos was estimated at 16.6 Percent in 2018* published by Philippine Statistics Office.
[100] While writing this act, Luzon Island was devastated by Super Typhoon Rolly (International Name: Goni) that left the cities of Manila, Pasig, and Province of Rizal inundated with flood waters. ST Rolly first slammed Bicol Region and continued its destructive path in the Southern Tagalog Region.

State of Fishers and Surviving life with the help of Sto. Niño

Several decades ago, Samar Sea was rich with marine resources (see Wernstedt and Spencer 466). Ate[101] Delma Abuyen confided to me that there was fish depletion taking place in their island: "We cannot find much fish in the sea, Sir Dennis. Life is so difficult. You sell this fish in the market and the return is just enough to help survive the day. Fishing is extremely challenging and dangerous. Our fishers go far out into the sea as far as Surigao" (*Wala na po kaming makuhang isda sa dagat, Sir Dennis. Napakahirap ng buhay. Ibenta mo itong isda sa palengke at yung kita halos sakto lang para sa isang araw. Tapos yung pag-ngingisda napakahirap at delikado na. Halos makapunta ka na sa Surigao*).[102] Ate Delma regularly sells the fish catch of her husband, Kuya Bernie, in the municipal wet market and the earnings they get from selling the fish help the family to buy rice consumable over, at most, two days. Inside the pump boat bound to the *bayan* I ask her: "How do you survive, Ate Delma?" (*Papaano po kayo nakaka-survive Ate Delma?*). And she replies: "*Napagkakasya naman din sa tulong ng Sto. Niño.*" (We can budget for it with the help of the Sto. Niño)

The sea of Barangay San Pedro continues to face depletion of its marine resources. This impacts the low salaried families like that of Ate Delma and Kuya Bernie. Ate Delma's family belongs to the 26 million Filipinos who struggle to survive life from the challenges posed by everyday economic precarity in the Philippines. Filipino fishers are the most marginalized sector in Philippine society. They receive little support from the government and continue to compete with "corporate fishponds, fish cages, and foreign-owned or joint-venture commercial fishing enterprises" (Burgos, 2012, para. 11). There are 832 coastal municipalities in the Philippines and

[101] *Ate* is a Tagalog word for "older sister" and is a polite form of addressing a person older than one. Ate Delma is a mother of two and married to Kuya (older brother) Bernie Abuyen who is the son of Tatay (father) Frank, younger brother of Ma'am Erlin, and nephew of Tatay Doning.
[102] Surigao is located in the southern part of Guiuan on the island of Mindanao.

fishers in small villages represent the poorest of the poor and the most marginalized.[103] Bernadette G. Gumba (2018) has reported on about 1 million underserved fishers living in island communities who survive on small-scale fishing (Gumba, 2018, as cited in Guzun, van der Heijden, and Shah, 2005, p. 83). Gumba reveals, "Fishing communities are often geographically isolated and have little access to basic social infrastructures" (Gumba, 2018, as cited in Villareal, Kelleher, & Tietze, 2004, p. 83). The decline in marine resources is an exacerbating predicament in Philippine waters that can be traced back four decades ago. Rosalina Palanca-Tan (2018) of Ateneo de Manila University has noted:

> Philippine waters encompass a total area of 220 million hectares (ha), about seven times the country's total land area (MA-ABCD 2016). Despite this vast fishing area, capture fisheries' output started to dwindle in the 1970s as the increasing demand of the Philippines' rapidly growing population and of the export markets led to a fishing rate that was faster than the generative capacity of its natural fisheries, resulting in natural fish stock depletion and the dramatic decline in output of municipal fishing (p. 295).

The over-consumption of marine resources is also a consequence of the increasing corporatization of Philippine waters where multinational fishing companies continue to operate in the country's ocean territory (Blitz, 1987, para. 1-3). The inability of small-scale fishers to compete with large fishing corporations places a greater burden on them. Additionally, grappling with everyday socio-economic challenges becomes more acute due to climate crises. In the article, *Projected Economic Impact of Climate Change on Marine Capture Fisheries in the Philippines* (2020), the authors, David Suh and Robert Pomeroy report: "Climate change brings

[103] For complete information on this see http://www.oneocean.org/flash/the_philippine_seas.html and https://rare.org/program/philippines.

negative consequences in terms of rural household income. Decrease in productivity leads to income reduction of households engaged in fisheries, dampening profitability of fishing industries (8). The phenomenon of warming waters in the Pacific Ocean impedes the growth of marine life causing its depletion, migration of fish into other areas, and its extinction. Shu and Pomeroy continue:

> Considering fishermen reside more in rural areas rather than urban areas, it is expected that climate change affects income of rural households more than urban households. Income of rural households is liable to decrease as climate change continues, and it is expected to deepen as climate becomes extreme. (p. 8)

The current socio-economic problems in island communities in the Philippines have been severely propelled by the intractable processes of climate change. It is not an easy feat for many fishers in the island communities in Eastern Samar but Ate Delma had a way to frame the quotidian tribulation. Her last words to me: "...through the help of Sto. Niño (*sa tulong ng Sto. Niño*) reflect the relevance of religious adherence in island communities that constantly face climate crises and socio-economic adversities. Her daily consternation brought about by marine life depletion is leveled by her faith in the Sto. Niño. Ate Delma is the treasurer of a community group in her village where she manages its small *sari-sari* store. The income she receives as treasurer helps augment her family's income. As an outsider with layers of local (Antipolo, Laguna, Quezon City), national (Manila), and transnational (Victoria and Vancouver) identities my unsettling encounters with the community members regenerated my self-introspection and examination of my presence in "vulnerable" sites like Barangay San Pedro. All these identities were collapsed by my status as a doctoral student in Canada and were instantiated by some inner conflicts that grew due to the social mobility that I currently enjoyed. But this conflict was also

a key element in the meditation of an imagined possibility: orbiting around the constellation of stories and questions in an island community that pushed me to pursue the project of local theatrical collaboration. I ruminated on of the value of forbearance in conflicted situations and to cultivate a self-reflexivity that reinforced a possibility of selflessness — a duty that is peculiar to the culture of neoliberalism forced on my generation.[104]

I continued to live in the village confronted with candid questions on migration, vivid and wounding stories of ST Yolanda, and economic insufficiency while asking myself: What social emancipation framework should I employ in my research amidst extreme social challenges and extreme consumption of environmental resources? My conversation with Australia-based-Filipino dramaturg, Reagan Maiquez, brought to my attention the *theatre of humility*[105] as I critically subjected my practice to the interrogation of the politics of agency and ethos of imagined possibilities. In this Act, I present my narratives that adhere to the limits of theatre in deploying human developmental programs, but which also reflect our collective capacity for rendering a possible future through applied theatre.

Under the (*radar of) Weather: Creative Collaboration Beyond the Human*

During my field research, I co-created with community members, three applied theatre performances that appropriated the rituality of a devotional religious practice to structure our performance text. These performances were undertaken through the practice and theories of community-based and community-led creations reflective of the processes of "enabling

[104] Growing up in the early 1980s, I was exposed to American pop-culture by watching canned television shows.
[105] My conversation with Reagan Maiquez happened in autumn of 2020 via FB messenger inspired. He coined this term out of the blue as a response from our conversation on Philippine theatre. Although, this concept has not been published in any academic journal, I wish to collaborate with him in the future to write about our theatrical experiences in working with diasporic communities to theoretically formulate *theatre of humility*. Great!

people…see themselves as actors…with agency and control" (Anderson and O'Connor 21). These performances were created by community members of Barangay San Pedro, artists from Metropolitan Manila and the City of Tacloban, and the Filipino-Canadian community members in Victoria, Vancouver, and Winnipeg.

Figure 13. *Rehearsing Murupuro 2*. Seen in the foreground is Gerald Abelgas who portrays the *badil* (dynamite) fisher. Behind him is Michelle Esquierdo as the ocean goddess against garbage calling out to him to abstain from using illegal fishing implements. On the farthest left is Monaliza Lacasa playing Character 6, a sage who has the ability to see all the sufferings of all the people in small island communities. (Gupa, 2018)

We crafted these performances on climate crises in the Philippines, and which contained songs, poetry, folktales, and dances infused with video footages, along with live and recorded musical instrumentation. The first performance was the output of a week-long workshop attended by teachers of Guiuan and the community members of Barangay San Pedro. My second artistic-collaborator, Marie Angelica "Angge" Dayao spearheaded the workshop in which she

used the concept of *Pintigan* as our artistic framework. She flew from Manila to Samar after Francis left my field research site few weeks before Angge arrived in the Island. The workshop centered on the improvisational music composition using salvaged objects that the participants gathered from around the village.

The second performance, *Murupuro/Islands of Constellation*, toured Victoria, Vancouver, and Winnipeg. This transnational community-based-theatre performance was initially conceived in the Philippines where the playwright and I travelled to Manila and Laguna Province to shape the structure of the performance text. It was supported by UVic Theatre Department and two theatre students who joined the Victoria production. The third performance was created by the community members of Guiuan and assisted by theatre artists of Tacloban City's Sirang Theatre Ensemble. *Murupuro 2* presented the issues of environmental destruction in an island community as a referent of socio-economic malaise in an unknown village where fishers were forced to use dangerous fishing implements.

The process of writing these performance texts was highly participatory and experiential, one that brought forth a practice-based-inquiry which was communal, mobile, and inter-relational. Our acts of inquiry and process of creativity responded according to the changing weather; my collaborators and I travelled from one place to another dependent on atmospheric conditions. Theatre making in this sense is both migratory and meteorological. The Greeks call the atmosphere, *meteōrologia*. The word *meteōrologia* comes from its root word *meteōron* or 'of the atmosphere'. We created theatre under the heat of the tropics in May and also when we experienced the first snow of the temperate zone in November. When the temperatures were high, our bodily activities accelerated. And when the temperature dropped, the creative process became contemplative. We traversed the unforgiving flood of Manila and embraced the frost of

Winnipeg. Our creativity knew no boundaries; creation stretched time, and adapted to the weather. Time and space converged — even, collapsed — in this locomotive creation of performances that dealt with climate change. In this project, climate change advocacy through applied theatre figured a composite embodiment: affective, creative, social, relational, and meteorological. Recognizing the agential influence of meteorological events on the processes of our performance-making and the impact that it rendered on our logistical and artistic trajectories, I amplified its subjectivity and accentuated its logic in informing our creative processes.

During the showcase of the third community-based-theatre performance, Eastern Samar was experiencing hot weather. When we opened our show in the Island, we worked in the searing heat of 35 degrees Celsius — the performers did not need to act as if they were sweltering in the heat. The heat of the sun was part of the performance; the weather itself was performing, and we did not need to rely on special effects from any theatrical lighting technology to render a scorching summer. This, in effect, was an embodiment of the reality of climate that overlapped with theatrical artificiality or illusion in a re-purposed performative site like the basketball court where a world of dramatic representation was invented. In that particular scenario, the multiple identities of weather events were experienced in various states – performative, ecological, atmospheric, and perceptive – clearly, it was more than atmospheric. It was also a process and an encounter. The weather conditions in applied theatre performances can work without any human representation. These conditions have their own social order. They have their agential subjectivity as sentient beings having a consciousness of their own. Moreover, in such conditions, meteorology and creativity interact with each other. This Act argues that creativity and the effect of creating are related and informed by the behaviour of meteorologic patterns, events, and phenomena. The weather informed the acts of our

aestheticization of dramatic stories and impacted on our production planning. If there was a typhoon, there was no rehearsal or performance. It was an implicit rule in the creative process but it was also an explicit mandate that one submitted to. That said, the performances we created were under the radar of meteorologic subjectivity. We worked with the weather: the temperature and through the day-to- day behaviour of atmospheric conditions we adapted, adjusted, and respected its workings. While it is true that a strong weather event disrupts the regular processes of human existence, it also assumes a propensity to participate in the creative formulation of an artistic undertaking. Weather is an agent with an inherent life force; therefore, its varied conditions should not be dismissed as merely disruptive but rather allowed its agency to emerge as a living creative agent. When the theatre artists from Manila arrived in Canada, the hues of the environment were starkly vivid. The autumnal month in Victoria with its trees changing colour was also mostly damp and cold. It was a season when darkness falls early. This meteorologic condition is in complete opposition to the tropicality of weather in the Philippines. When the artists left Canada, winter was approaching. I returned to the Philippines to co-create the last applied theatre performance with Tacloban-based artists and community members of Guiuan in the summer of 2019. That summer, the Philippine Atmospheric, Geophysical and Astronomical Services Administration (PAGASA) recorded the hottest weather in Manila with a temperature of 35.4 degrees Celsius (Dela Cruz, 2019, para. 1-2).

The stories narrated in this Act contend that weather is a crucial entity in performance-making that we easily forget to acknowledge in the traffic of actual construction of theatre.

Episode Fifteen: *Pintigan* as Process and the Vernacular Principles of Collaboration

Huh, applied theatre?

"*Ay, ano yung applied theatre, Sir Dennis. Parang yung ginagawa ni Lea Salonga sa Manila?"* (Huh? What is applied theatre, Sir Dennis? Is it like what Lea Salonga is doing in Manila?), one of the women in the community asked me. As a response to questions about my doctoral project by the community members, I co-organized an applied theatre workshop with Sir Robert and Angge. My objectives in this workshop were, to (1) present my dissertation to the community and (2) demonstrate to them what applied theatre is, by performing stories about climate change.

This six-day applied theatre workshop resulted in the first community-based-theatre performance, attended by twelve Guiuan public school teachers. The workshop took place from April 14 to 19, 2018 at Barangay San Pedro, Tubabao Island. It would begin at 10 am and end at 4 pm. The participants were engaged in various applied theatre processes including theatre games, breathing and voice projection, body movement, and, most significantly, improvisational music/sound creation. The workshop and performance were held in one of the classrooms in San Pedro Elementary School. When ST Yolanda made its landfall in the Island, the buildings of this school were destroyed. In providing the participants a space for creativity and a place that would hold them safely, Angge used the process and framework of *Pintigan* (heartbeat). The University of the Philippines' Filipino dictionary defines "Pintigan" as a biological condition of the circulation of blood as a function of the heartbeat: "*ritmikong paggalaw ng mga ugat dahil sa pagdaloy ng dugo mula sa puso, karaniwang nadaramá sa pulsúhan at leeg*" (rhythmic movement of veins because of the blood that flows from the heart, usually felt through the pulsation of the wrist and the neck) ("Pintigan", 2020).

Figure 14. *Pintakasi after the typhoon.* This is one of the school buildings of San Pedro Elementary School that was ravaged by ST Yolanda. Ma'am Erlin imbedded the text "on this site" to indicate the location of the actual classroom we used for the Pintigan workshop and performance. In December—a month after the typhoon—the community members of the village helped each other in cleaning the school grounds and helped in the construction of makeshift classrooms. Led by Sir Robert, a *Pintakasi* was organized: a customary practice of working together to carrying out a project. Five years after the typhoon, traces of the destruction on the school complex are still visible. (Yodico, 2013)

Another definition relates to non-biological terminology: "*ang katulad na galaw ng tunog, liwanag, koryente, o musika*" (a movement similar in sound, light, electric current, or music") ("Pintig", 2020). When Angge instructed the participants during the workshops: "*Pintigan nyo*" (Create the heartbeat) she was instructing the teachers to bring to life objects the teachers picked up in the school backyard: by creating sounds using these materials. She effectively facilitated

their getting in sync with their inner rhythm through the "possibilities" of these salvaged objects. *Pintig* cannot be separated from the word, "pulso" — the pulse that measures the number of heartbeats. When Sir Robert shared his thoughts with the audience about his experience with *Pintigan* he declared that as performers they became the *Pintig*. In his words:

> We used bits of garbage that litters our community and found life in them. [We found that] it is imbued with sounds. Life prevails in those leavings and scraps we thought have no value just like those we have here. Or those things we just see around us: we can ask ourselves, what is the sound of this thing? Dennis and Angel helped us give life to these and if you heard the lecture of Dennis and Angel, you would have realized that they do have their own life or distinct sound. What did you observe from these instruments? They are things that you just want to throw away. But when you put them together, they sound different from each other. His instrument is different from mine [referring to his co-participant], we are not musicians so basically we are not experts in music, but we learned from an excellent lecture by Angel. So, we are the beat-makers, sound-makers. (*Mga waray na mga gamit karon gintagan ng buhay, nilagyan ng bawat isa ng tunog diba, nagkaroon ng buhay an mga waray na mga gamit pareho an akon chairs nakikitan tala it dinhi, lokal, oh kun ano paman it dida nga waray nira gineekspektaran ano it tunog ini? Ano ba it tunog hini? Pero binigyan ng buhay nira Dennis ngan Ange kun nakakabati la kamo han kada presentation, nira an lecture ano, may ada ngayan nira kinabuhi o sariling tunog. Ano an iyo napapansin han aton instruments? Mga waray na gamit liwat, pero kun iyo ig-uuntog-untog kada usa hiton iba iba it tunog hiton. So, iba an iya, iba liwat an akon [Kun diin gintutudlok niya an iya kausa], iba liwat an ganito, hi kami waray namon hini nga parti musika, pero nakuha kami tikang han napakaupay,*

napakagandang pagtuturo ni Angel, so, pintigan tayo pintigan. Hi ako diri gud ako nakakatiming hito. So thank you so much Dennis, damo na Salamat.) (Yodico, speech, 43.21, 2018)

One became the *Pintig* by being an ensemble member of a team; one who could improvise using the debris left by catastrophic events or the litter of daily life activities. Discovering the heartbeat in those material things through *Pintigan* helped shape the teachers' confidence to become life-giving agents. But this *becoming* started with the act of creating that connects with the heartbeat of other members of the team. Sir Robert's heartfelt declaration of becoming a *Pintig* or life-giver to the discarded materials did not spring from a vacuum. It was a consequence of collective labour involved in co-organizing with Angge and Sir Robert.

Armed with the letter of support that I obtained from the Department of Education Regional Office in Tacloban City and an endorsement letter from the Local Government Office of Guiuan signed by Mayor Sheen Gonzales, I asked Sir Robert if he could help me organize an applied theatre workshop in his community. The plan was to reach out to the public school teachers after Holy Week for a week-long creative-teaching pedagogy workshop on climate crises and ecological stewardship. This workshop aimed at creating a performance that would explain to the community members my research goal and at the same time build the community's trust in me as I conducted my field research in their site. Although, there was no full guarantee that the community members or the public school teachers would grasp my research, I nevertheless, intended to explore ways of explaining to them my work other than through a written script that would delineate my purpose of conducting research in their community. This was my way of *Pakiki-pagpintigan* (Ocampo-Go 2018, p.40) pulsating with the

"people's heartbeat". When I distributed my written consent forms, I received questions about the definition of applied theatre, which baffled some community members.

Before I engaged in an interview, I first distributed written consent forms to elders and their families. Even though, I had translated my consent forms and dissertation script in Tagalog, I surmised that some members of the community would feel alienated by written material that asked for their consent to participate in my study. I received remarks jokingly delivered, like: "You wouldn't want us to go to prison for signing this form, right? (*Hindi naman kami makukulong dito kapag kami ay pumirma, tama ba?*). In the previous Act, I have analyzed the complexities of cross-cultural encounters and explicated the imperative of an ethical process in conducting field research. This kind of (mis)encounter tested my moral responsibility in knowledge production. I knew that this jocular tone communicated a surreal relationship with legal contracts. An explicit contractual relationship involving signing of written documents seemed to be looked on with skepticism if not anxiety among the community members. I found myself sympathetic to this concern, and hence, decided to conduct an applied theatre workshop that would explain my research goals to my potential collaborators. It aimed also to introduce myself and my Manila-based collaborators to the community members. Thus, the decision to "perform" my research with the help of the public school teachers came into being. When I consulted with Sir Robert about this idea, he observed that it would also help their school teachers learn about art theory and acquire skills in teaching theatre.

Teachers in public elementary schools are required to deliver lectures on multiple subjects. They are expected to have a general knowledge about different courses. Many of these school teachers have little knowledge of art theory. Sir Robert told me: "*Na-skip namin ang music theory sa lecture at theatre*. *Wala naman kasing nagtuturo sa aming nyan.*" (We usually

skip teaching music theory and theatre in our lectures. No one is teaching us that). It turned out that this workshop was also a way to reciprocate the generosity of Sir Robert and his family in accommodating me in the Island. This performance was a result of PAR that foregrounded social issues, local history, and ecological knowledge in the Island. By admixing PAR with PaR and autoethnography, our collaborators were able to creatively identify the themes of their performance, inter-weave local performance forms, and increase their knowledge of social issues that they were facing. Below is the performance text that illustrates the effectivity of PAR in the co-creation of performance in an island community participated in by school teachers, local elders, and members of thecommunity. The thematic of typhoon was prominently expressed in this performance text. It was a theme that the participants identified as an important subject to unpack their disaster stories and experiences. By embedding their disaster stories in this performance, they were also accessing autoethnography as a method that fitted well with PAR and PaR. Using these three methods, the performance that my collaborators created, allowed me to enter their social worlds and reflect upon the impact of disaster in local island communities. In doing so, I connected with Karen Hutzel's (2005) methodological intervention in examining community art in an African American community in Cincinnati, Ohio. By using PAR in her dissertation, *Learning from Community: A Participatory Action Research Study of Community Art for Social Reconstruction*, she described her work as one that:

> utilized several methods, including observations, interviews, drawing and writing exercises, an asset-based mapping exercise and documentation. The participants chose to create two murals and chose the concept of murals through an examination of their perceptions of the community. (p. 7)

In the *Pintigan* workshop, we used improvisational music creation, creative writing, and tableaux to collect and examine disaster experiences. Eventually, the participants were able to write and perform a theatrical piece on these stories. This performance was the result of planning and collective curation or mounting. At the end of our performance, we had a talk-back session and post-performance sharing in which we evaluated the process, performance, and impact of the workshop on the participants. This performance was my entry point to building trust with the community that, in turn, propelled a deeper collaboration with its individual members.

Figure 15. *Pintigan Sound Workshop.* Participant Michelle Esquierdo enjoys the playfulness of this music improvisation. In front of her is her tulipsay (scallop shells) that she used for improvising her sound creation. In this improvisational sound workshop, the facilitator explains to the participants the difference of rhythm from other elements of music (pitch, timbre, and duration) through Pintigan sound exercises. (Gupa, 2018)

In the workshop, Angge's *Pintigan* was used as a technique for creating original ensemble music using various organic and non-organic materials (shells, bamboo, tin cans, glass, etc.), that focused on rhythm as an essential element of improvisational composition. According to Angge, rhythm is a vital element in *Pintigan* improvisational composing. In her *Pintigan* workshop she highlights the value of rhythm that accents the energy of collectivising the sound creation. The aspiration is to create one beat from a sound that an individual generates and another connects another beat until it develops into an orchestral pulsation co-created by an ensemble.

As a facilitator she brought forth the inherent creative process in collective pulsation through *Pintigan* in which the participants were introduced to bringing out their inner sense of rhythm into their sound creations. One of the goals of this *Pintigan* Workshop was to develop an appreciation of salvaged objects as improvised musical instruments for music composition. Angge wanted to stir up curiosity among the teachers towards ordinary objects retrieved in the surrounding environs and to realize their potential as instruments for music creation. Because the rummaged objects were endowed with sound, *Pintigan* as an improvisatory music technique allowed this sound to be discerned. Music creation, "*...may not be expensive*", she told the teachers after they created a collective soundscape from the objects they picked up outside the room. She asked the participants, "*What word can you think of to describe our technique in music making?*" after the teachers and community members shared their sound creations. Angge prompted the teachers to reflect on their orchestral *oeuvre* after the participants presented their group output to her.

By drawing out some words from the teachers, she was allowing thoughts to formulate imaginatively. Her process was spontaneous and devoid of censure, like a stream of

consciousness, that she allowed everyone to share in a continuous manner. She did this by using words such as:

> Natural … 'natural' …What else? Just go on, perhaps there are more words that some of you can add to what has been said. Other words. 'Found objects.' If we say found objects, how do you understand that? 'Local materials' … 'Indigenous materials', says Wilmer (*Natural*' ... '*natural*' *... Ano pa? Sige po baka may maidadagdag pa yung iba… Iba pang mga salita.* '*Found objects.*' *Pag sinabi pong found objects, ano pong pagkakaintindi ninyo doon?* '*Mga local materials*' *...* '*Indigenous materials*' *sabi ni Willmer.*) (Dayao, 2018)

After Angge's *Pintigan* music session, I conducted a workshop on poetry writing that used their retrieved objects as themes to generate their imagination. This was followed by a storytelling workshop, tableaux, and creative bodily movement activities. These activities were designed to elicit the unhindered expression of the teachers by demonstrating their non-verbal and gestural performative abilities. Similar to the Angge's workshop the activities aimed at producing bodily movements in the most spontaneous way without the intervention of heavily cerebral effort. Both Angge and I were immersing the participants in a creative process that made them focused, active, and animated. During our post-discussion session, Angge, a thoughtful co-creator would pose questions about the possible decolonial acts of doing research around the inclusion of local culture in our pedagogy. In the morning before we began the workshop with the teachers, I would consult with Tatay Doning and Sir Robert about the possibility of borrowing their traditions of storytelling and ritual, into our process.

Figure 16. *Exploring Sounds in Found Objects.* On the right is Nerissa Badeo and beside her is Aiza Saliwan with their bamboo instruments while on the right side are Sonny Awa-ow with his metal scrap and Wilmer Dela Cruz with his water galloon. The participants of the Pintigan Workshop were divided into four groups composed of four members. They were assigned to put together their sound creations using objects they had scavenged from around the school ground. This activity led to a collective composition of a devised music performance that the group integrated into their final performance piece (Gupa, 2018).

And they would inevitably acquiesce. One of these traditional performance forms we borrowed was the *Iru-istoryahan.*

Iru-istoryahan

Amidst the intrusions of modernity, Barangay San Pedro has maintained practicing some of its cultural traditions that include its customary ways of storytelling. In one of our workshop activities, we once again went out of the workshop venue for an *iru-istoryahan* session. Angge

and I decided to interweave *iru-istoryahan* into our workshop on storytelling. *Iru-istoryahan* is a Waray term that refers to a gathering where a small group of people recounts and listens to stories. From the root word "istorya" (story*), iru-istoryahan* is a storytelling tradition where local community members engage in an informal conversation. While narrative sharing induces some cathartic effects in post-disaster circumstances (C. Zayas, personal communication, May 28, 2018), local folks in Barangay San Pedro find in the collective sharing of stories, their form of entertainment and passing the time. They gather under the shade of a tree where easy chairs or benches are set up, or in front of a *sari-sari* store to share tales on different topics in a relaxed manner. It is carried out with a sense of friendliness and ease. While one person shares a story, another one listens or bears witness to it. *Iru-istoryahan* entertains both the narrator and the listener through a shared encounter of telling and listening. It enables a sense of expression and empathy.

In one of the late morning *Pintigan* sessions, we all headed directly to Tatay Doning's house. Since I had been conducting an interview with him and delighted in his stories, I thought of having him as our workshop guest speaker. And without second thought, he accepted my invitation. Usually, at this time, Tatay Doning would be outside his house, unwinding. Being among the last few *Panggal* fishers in the Island, his knowledge of the tradition would make him an excellent *iru-istoryahan* narrator. Under the *Talisay* tree,[106] we gathered and listened to Tatay Doning's stories. He shared with us how he learned fishing with *Panggal* from his father. During this visit, his grandchildren were beside him who also shared some personal observations on Tatay Doning's ways of *Panggal* fishing. Having lived in Barangay San Pedro for weeks and

[106] *Talisay* is commonly known as the beach almond tree (*Terminalia catappa*). It is a tropical tree found usually on the shoreline of Philippine beaches.

being exposed to Tatay Doning almost every day, I had gained a certain idea of his good natured *persona*. It was a special time for all of us, to be with Tatay Doning and to listen to his stories. And that moment with the school teachers, I sensed Tatay Doning's joy in sharing his stories with the teachers. To be the center of our attention with mostly public school teachers listening to a fisher was a unique picture of how the pedagogical power can shift so fluidly. Here, was an example of how PAR's tenet of popularizing empowerment where "the inclusion of popular, local, or indigenous knowledge" (Angeles, 2011, p. 42), was engendered. Education is valued in Philippine society and a school teacher holds a prestigious position in the social hierarchy of Waray culture. The teachers' curiosity was piqued when he told them about his exploit of accidentally recovering a metal receptacle from the seabed of Leyte Gulf. While we were listening to him, the teachers' attention was caught momentarily by the high-pitched sound of a bird from a nearby house. Beside this house was another *Talisay* tree where nested a brown billed-heron. "That is Lapay and he is part of our family" (*Ha Lapay kasama na namin yan sa aming pamilya*), Tatay Doning told us. According to him, one of his nieces found Lapay when it was a fledgling in the *bukid* (farm). The bird was brought to their house since it seemed abandoned by its mother. The family agreed to build a tree house for Lapay. Tatay Doning continued, "Lapay fell from the treehouse when he was still young. That is why he is lame now" (*Nahulog yan si Lapay sa kanyang kanyang treehouse noong bata pa sya. Kaya napilay*). Certainly, he knew how to improvise and his ability to extemporaneously tell stories was evident. Lapay became a cherished bird in the community — it was specially remembered as a bird that survived ST Yolanda. We ended our *iru-istoryahan* with Lapay's story at around noon.

We invited Tatay Doning, his niece, and nephew for a lunch prepared by Sir Robert along with packed lunches that the teachers had brought with them, but they declined explaining that

they had lunch already prepared for them by Tatay Frank's family. After lunch, we returned to the classroom. Since the heat of the sun was intense, the group decided to spend another 45 minutes to rest. I re-gathered the participants at 1:45 pm and played theatre games to re-invigorate their energy after the siesta. I taught them how to create tableaux through different activities.

Figure 17. *Theatre Games.* Our early afternoon workshop is spent with theatre games. Certainly, a favorite part of the workshop, as one teacher would describe it, as our "energizer". Theatre games spark liveliness of participation especially when the summer can be unbearably hot. In this photo, we are playing "Chill Chill Bang Wha". In this game an "It" player picks someone in the group who is the most lethargic and wakes the senses of this person by saying "Chill Chill Bang Wah". (R-L) San Pedro Elementary School teachers, Sonny Awa-oa with Rachel Cano, Perlita Machica, Michelle Esquierdo, Sir Robert Yodico, Dennis D. Gupa, and Emelita Jadulan on who is looking at Sir Robert from the far right. Retrieved from https://www.youtube.com/watch?v=ykhlqahnpyw&t=4s. Screenshot by author.

One of them was a body sculpting activity where two participants played the role of a sculptor and a slab of stone. After these games, we sat on the floor and continued our *iru-istoryahan.* This time it was the teachers who played as narrators. After our *iru-istoryahan*, I divided them into groups and asked them to select any stories they remembered from Tatay

Doning and to translate them into their groups' tableaux accompanied by improvised music using their musical instruments. The goal was to re-create stories that they had learned from Tatay Doning into sets of performances by using the technique of *Pintigan*. These performances were created for an intergenerational audience in the community. The teachers decided to translate the stories of Lapay and the discovery of the metal receptacle into a series of tableaux. Some of the more skilled dancers of the group choreographed a movement piece that thematized the danger of a fishing expedition during the typhoon season. They also crafted poems about the objects they had found, which became the prelude of the final performance.

Performing Applied Theatre Research

During our last rehearsal it began to rain. It was not strong but we were worried that it would hinder an audience from attending our performance. The rain eventually stopped and the audience trickled into the classroom. Ma'am Erlin chose one of the best rooms of her school as our workshop venue, which we transformed into a performance space. This particular classroom easily received the cool breeze from the ocean. Its huge windows allowed the wind into the classroom. Several times these winds saved us from the enervating humidity of the summer. The performance inside the 7 meters x 7 meters classroom was attended by community members composed of fishers, women, and children. It was large enough to accommodate thirty spectators but too small for fifty. School children opted to stand behind the large grilled windows to watch the performance while some were seated on the floor. When the audience entered the room, they saw several objects lying on the floor. These were the objects that the teachers had scavenged from the school grounds during the *Pintigan* workshop for the music improvisation. The teachers used these objects as inspiration in crafting their poems as well as to create soundscapes that

helped dramatize their poetry performances on their experiences of ST Yolanda.

Tatay Doning was our guest of honour. Inside the classroom were performers seated on the floor. The instruments were the collected objects (bamboo sticks, water container, coconut shell, etc.) Angge organized a group of musicians who were tasked with orchestrating the music accompaniment of the performance. And when the show began, the performers seated on the ground ritualistically played their objects like musical instruments punctuated by a clapping of hands. The sound of the sea from outside the classroom intersected with the rhythms of the bamboo orchestra. The sound undulated like the waves that pounded the shore — beating, pulsating. For a community that had not seen any applied theatre performance yet, more so, a performance that showcased their local stories, the excitement in the room was palpable.[107]

Pintigan was organized to create a site where reflection on the social issues was encouraged. Through creative processes we involved the public school teachers in transforming their stories of disasters to serve as tools for social discourse on climate crises. It was a process of cultivating their critical understanding of their social worlds and through performances they were able to act on their visions for the future. After the performances, we would re-gather and talk about our experiences. This particular process was our way of gathering our reflections and to collectively grasp the complexity of the interplay of power, oppression, and agency. This was our *Praxis* — action and reflection — true to the words of Freire (1970):

> In fact, those who, in learning to read and write, come to a new awareness of selfhood and begin to look critically at the social situation in which they find themselves, often

[107] This was an updated version of an essay, *The Pulse of Applied Theatre* that I submitted to the Young People's Theatre. As a recipient of the Ada-Slaight Drama-in-Education Award, I was requested to share a reflection for their online blog. I submitted this essay which is also part of this Act.

take the initiative in acting to transform the society that has denied them this opportunity of participation. (p. 29).

PAR was the guiding method in the co-creation of our performances. It cultivated the political agency of the participants by reflecting on their disaster experiences and re-imagining them as acts of performative empowerment. *Pintigan* in that sense is one mode of political action.

Pintigan: The First Performance Text[108]

Prelude: Siday (Waray Poems)

PERFORMER 1: *Danga.*

Ito ay isang uri ng seafood.

Ito ay napaka-sarap.

Inihahalintulad ko ito sa aking sarili.

Matigas, ngunit kung magmahal wagas.

(Shell.

This is a type of seafood.

It is so delicious.

I liken it to myself.

[108] The playwrights of this performance text were the participants of the workshop who imagined their characters based on their lived experiences and re-imagination of the stories they learned from Tatay Dionisio. The poems in this text were the result of our poetry workshop that I had conducted. The participants (and their corresponding roles) were: Sonny Awa-oa (Siday Performer 1, Doneng), Mariah Cherry Bandoy (Siday Performer 2, Woman Chorus Member), Rachel Cano (Siday Performer 3, Branch, Woman Chorus Member, Branch, Voter), Angie E. Celis (Siday Performer 4, Woman Chorus Member), Wilmer Dela Cruz (Siday Performer 5, Musician), Michelle A. Esquierdo (Siday Performer 6, Woman Chorus Member, Tree), Maria Clarice A. Esquierdo (Siday Performer 7, Woman Chorus Member, Branch), Monette Lacasa (Siday Performer 8, Woman Chorus Member [Gabaldon Hall Performance]), Cheryl S. Lanzaderas (Siday Performer 9, Woman Chorus Member [joined in the second performance]), Mirasol O. Machica (Siday Performer 10, Fisherwoman, Woman Chorus Member), Perlita O. Machica (Siday Performer 11, Woman Chorus Member, Octopus, Branch), Ariely G. Pinton (Siday Performer 12, Woman Chorus Member, Branch, Table), Evangeline B. Sabalberino (Siday Performer 13, Woman Chorus Member, Branch), Aiza Saliwan (Lapay), Robert Yodico (Siday Performer 14, Man, Politician, Voter, Lapay's Keeper). The musicians were Marie Angelica Dayao, Wilmer Dela Cruz, John Mart L. Romero, Reymark B. Berongoy.

Tough, but with an enduring love.)

PERFORMER 2: *Plastic bottle.*

Ito ay ginagamit upang malagyan ng inumin.

Inihahalintulad ko ito sa kaalaman na dapat nating pagyamanin.

At inihahambing ko ito sa aking sarili.

(Plastic Bottle.

This is used to contain drinking water.

I liken it to knowledge that we need to enrich us.

And I compare myself to it.)

PERFORMER 3: *Sheels.*

Nagbibigay protina sa buhay.

Kailangan ng mga mamamayan sa pamumuhay.

Para sa gawaing araw-araw maging gabay.

(Shells.

These provide protein to our life

The community needs shells in order to live.

These also guide our daily life.)

PERFORMER 4: *Dyus.*

Manamis-tamis,

panawid-uhaw sa tahanan.

Sumisimbolo sa aking minamahal na kasintahan.

Na napakatamis, nagbigay kulay sa naghihinapdi kong buhay.

Dyus.

(Juice.

Oh so sweet,

Quenching thirst at home.

Symbolizing my beloved.

So sweet, giving flavor to my aching life

Juice.)

PERFORMER 5: *Binga.*

Kinakain ninuman.

Ginagamit pang-dekorasyon sa bawat tahanan.

Nagbibigay kulay at buhay.

Sumisimbolo sa aking ama't ina.

Na nagbigay buhay at nag bibigay kulay.

(Shells.

Eaten by all and used decoratively in every home.

Giving colour and life.

Symbolizing my father and mother.

Who give life and who give colour [to my life].)

PERFORMER 6: *Kalipayan.*

Uri ng halaman.

Na nagbibigay sigla sa bawat tahanan.

Maihahalintulad sa isang pamilya na matatag.

At hindi nabubuwag sa oras ng kahirapan.

(Kalipayan/Happy Leaves.

This is a type of plant.

That makes the house vibrant.

It symbolizes a stable family.

And cannot be broken in times of trouble.)

PERFORMER 7: *Yero.*

Kalimitang ginagawang bubong ng bahay.

Tunog nito'y aking naaalala sa isang trahedyang,

nagpabago sa takbo ng buhay.

Yerong kinikiliti ng malakas na hangin.

Na sa kanya'y sumama pa, at ako'y nakatingala.

Ramdam ang pangamba, ngunit, si Yolanda ay hindi nagpatawad,

yero namin ay nilipad.

(GI Sheet.[109]

It is often made into the roof of the house.

The sound of it makes me recall a tragedy,

that changed the course of [my] life.

A roof that was tickled by strong winds.

[Such] That it went [off] with Her; and I was taken aback,

Feeling afraid, but, Yolanda did not forgive; our GI sheet was blown away.)

PERFORMER 8: *Pito.*

Ito ay gawa sa plastic.

[109] Galvanized Iron Sheet is commonly used as roofing for houses in the Philippines.

At ginagamit bilang pantawag.

Pito na naging taga-pagligtas sa mga taong nasa bingit ng pagkalunod.

(Whistle.

It is made of plastic.

And used to call attention.

A whistle that was used to save people on the verge of drowning.)

PERFORMER 9: *Baunan.*

Lalagyan ng ibat-ibang pagkain.

Gawa sa plastik na mahirap sirain

Ito ay paalala sa akin,

na bawat Ina'y lahat gagawin

upang tayo'y papangarapin.

Ina.

(Lunch box.

A container for vaious foods.

Made of plastic that cannot be destroyed easily.

It reminds me,

that every mother will do everything,

for us to soar.

Mother.)

PERFORMER 10: *Ang Niyog.*

Ang niyog ay matayog.

Na inihahalintulad ko sa aking ama.

Na tahimik at kasing-tayog ng niyog.

Na sa hangin umaabuyon.

(The Coconut Tree.

This coconut tree towers,

That coconut tree is like my father.

As quiet and lofty as a coconut tree.

Swaying with the wind.)

Music incorporating the humming of voices. Silence.

PERFORMER 11: *Kahoy.*

Isang bagay na nagmula sa puno.

Naihahalintulad ko sa aking magulang.

Na siya'ng tagapag-puno.

Dumaan sa atin si Yolanda,

bahay na kahoy ang aming naging silungan.

(Wood.

A piece [of life that] comes from the tree.

This wood is like my parents.

Who both of my mother and father can lead our family.

Yolanda passed by us,

a wooden house became our refuge.)

Environmental ambient sound, high/low/fast/slow percussion sounds end with flute playing imitating the sound of wind.

Part I: Sayaw Han Babaeng Mangingisda (Dance of the Fisher Woman)

A group of six women danced the fisher lady's catch.

MAN: *Ano'n nahitabo ha imo? ano? Ini ba iton balos pagiging tangkud naton it kadagatan? ini ba?*

(What happened to you? What? Is this what we get from taking care of the sea? Is that it?)

Percussive sounds continue.

Part II: Ang Estorya Han Torpedo (The Story Of a Torpedo)

In the Depth of Tubabao Sea

WOMAN 1: *Langoy kamo, maupay it panahon.*

(Swim all of you, [have a good time] the weather is fine.)

MAN 1: *Sige kay maupay it hangin.*

(Yes, because the wind is fresh and clean.)

WOMAN 2: *Sige kay dre ako mapaso yana, sige sige.*

(Come, I won't feel the heat of the day, go on, go on.)

WOMAN 1: *Ha ilarom pa! Ha ilarom pa!*

(Go dive into the depth deeper! Go deeper!)

WOMAN 3: *Kad' na kad' na, dagmita pa, kaklangoy na kita kay nalunoy kita ha dagat.*

(Come let's go! Let us swim faster and deeper into the ocean.)

WOMAN 4: *Hain man niyo nakita? Aadi didi?*

(Where did you see it? In here?)

TORPEDO: *Aadi ako! Aadi ako! Maiha na ak didi nga natataguan.*

(I'm here, I'm here. I've been hidden here for a long time.)

DONENG: *Aadi hin busag nga puthaw.*

(There is a rusted metal here.)

TORPEDO: *Aadi ako! aadi ako! kuhaa na ak didi.*

(I'm here, I'm here, get me outta here.)

DONENG: *Iglusad na an higot.*

(Throw down the rope.)

WOMAN 3: *Aadi na an higot.*

(Here is the rope.)

WOMAN 2: *Huguta ta.*

(Let's pull it up.)

WOMEN 1, 2, 3: *Andam! Uno! Dos! Tres!*

(1,2,3, Ready, move! One! Two! Three!)

WOMAN 4: *Aadto na, aadto na nakuha na nira.*

(There it is, there it is they have it.)

WOMAN 5: *Sige kuhaa.*

(Go get it.)

One day in the Village of Elder Doneng

MAN 1: *Hagi! Hin kakuri ngane hit pagtinago hini ha pumpboat.*

(Haiii! It's hard to hide it inside this pumpboat.)

WOMAN 6: *Hala? Ano na dawla ini it iya ngaran Doneng?*

(Oh my! What do you think it is, Doneng?)

WOMAN 7: *Diri ma't isda.*

(It doesn't look like a fish.)

WOMAN 7: *Busad hiya, parehat kadako paru't bomba*.

(It is white and is the size of a bomb.)

WOMAN 8: *Hay salamat, me ada na gihap namon bubutangan hit tubig tikang hit uran, maupay ini it paglaba kay damo it tubig, dadamo pa naman it akon ralabhan.*

(Hay, thank heaven. Now that we already have a water container, we can save water here during the rainy season and use it for laundering.)

WOMAN 9: *Maupay nga kulop, Mano Doneng. Pwede ko dawla mapalit an imo nahirutan tikang kadagatan nga torpedo?*

(Good afternoon, Elder Doneng. Can I buy the torpedo you found at the bottom of the sea?)

TORPEDO: *Doneng! Doneng! Ayaw! Ayaw! Ayaw igbaligya!*

(Doneng! Doneng! No! No! Don't sell me!)

DONENG: *Diri ko igbabaligya an torpedo. Kay kinurian ako pagsulinap ha ilarom. Ginagamit ko iton hiya pagsalud hit tubig nga gagamiton para hit amon paglaba. Di' ko ini hiya igbabaligya kay mahal na mahal ko ini hiya.*

(I will not sell the torpedo. I plan to give it a shine. I will use it to contain the water that will be used for our laudry. I will not sell it because I treasure it much.)

Music interval (Percussive sound that will transition to bird sound).

Part III: An storya Ni Lapay (The Story Of Lapay [Heron])

CHORUS: An Istorya Ni Lapay.

(The story of Lapay.)

LAPAY: *Twit twit twit*

MAN 1: *Oy hala! Adi hin Lapay!*

(Oy hala! Look its a Lapay!)

NEST: *Ayaw! Ayaw hiya pagkuhaa!*

(No! Do not get her.)

TREE: *Adto na! Adto na! Ginkuha na niya!*

(Come on! Come on! He's already taken Lapay!)

(*Lapay is now seen in a tree house built for her by Man 1*).

LAPAY: (*Lapay attempting to fly from the tree house*). *Twit twit twit*

BRANCH 1: *Ayaw kabaraka aanhi dinhi tak mga kamot.*

(Don't worry, it's in my hands now.)

BRANCH 2: *Ayaw paglingiya kay bangin ka mahulog.*

(Don't move, you might fall.)

LAPAY: *Twit twit twit*

BRANCH 3: *Kapyot kay mahuhulog ka!!!*

(Hold on tight, you might fall!!!)

BRANCH 4: *Adto na, adto na nahulog na hiya!*

(There you go, there you go. Oh, Lapay has fallen!!!)

Music interval with a bird sound.

Lapay is going to the voting station

LAPAY*:* (*Walking away towards somewhere*) Twit twit twit

VOTER 1: *Oy Lapay tipakain ka?*

(Where are you going Lapay.)

VOTER 2: *Hmmm? Hino dawla it ak ibobotos yana nga eleksyon?*

(Hmmm? Who, me? I'm going to vote in this coming election?)

(*Group of people inside the classroom; some of them are voters in queue*).

POLITICIAN: *Salamat hit im pagbotos!*

(Thank you for your vote!)

VOTER 3: *Hay, makakauli na ak gihap.*

(Hay, finally; now I can go home.)

VOTER 4: *Unta! may sulod it ak botos.*

(I hope my vote will be counted.)

VOTER'S TABLE: *Sige igsunod na it hiya.*

(Ok, who is next.)

Music continues and transitions to a howling wind. The cast members transform into ST Yolanda.

Lapay after Typhoon Yolanda

LAPAY'S KEEPER: *Hain na dawla hi Lapay?*

(Where is Lapay?)

YOLANDA SURVIVOR 1: *Natahuban man an balay ni Lapay.*

(Lapay's house is covered with debris.)

YOLANDA SURVIROR 2: *Ruba na ngatanan an kabalayan!*

(All houses are ruined!)

YOLANDA SURVIVOR 3: *Patay ngatanan nga amon maagian!*

(Everything we have gone through is dead!)

YOLANDA SURVIVOR 4: *Kumusta dawla an Brgy. San Pedro?!*

(How's Barangay San Pedro?!)

LAPAY: (*Emerging from the debris*). Twit twit twit

LAPAY'S KEEPER: Ay salamat! Buhi pa hi Lapay. Salamat Lapay.

(Ay thanks! Lapay is still alive. Thank you Lapay.)

Celebration with dance and music.

Part IV: Curtain Call

Everyone dances and one by one introduce their names and schools they are affiliated with.

Performance ends.

Performing in the Ruins

After the performers had taken their final bow, Sir Robert facilitated a talk-back session that allowed the audience to interact with the ensemble. Tatay Dionisio was asked by Sir Robert about his feelings regarding his stories being performed:

Figure 18. *Sayaw Han Babaeng Mangingisda* (Dance of the Fisher Woman). This dance piece tells the story of a woman fisher who went out into the sea and found herself in the midst of a typhoon. The dance was collectively choreographed by participants. Creative movement workshop allows the participants to personify the marine life through gestural and somatic expressivity. The interpretation of emotions, behavior, and traits of fish through anthropomorphizing provides the site of empathy with the non-human. Angeli E. Celis is seen on the foreground portraying a fish who sacrifices itself to a poor fisher woman who lives in a village consistently battered by strong weather events. The dance is set to the live orchestral music using scavenged objects. (Gupa, 2018)

I have a question for Elder Doning. You are one of the characters in this performance about the torpedo. Did the music and dance express the quest of searching for the torpedo? Because that particular scene in the performance was based on the story you shared with us. (*May ada ko pakiana kan Papa Doning, yung isa karakter dito ay ikaw diba mahitungod han Torpedo. Naipahayag ba*

pamaagi hin musika ngan hin sayaw an paagi han Torpedo? Naihayag ba an saysay nira ba nga, an kun sakto ba an ira paglalarawan han Torpedo? Kay adto nga ira paglalarawan yana, basi adto an imo istorya nga ikaw la mismo an makakagistorya). (Yodico, speech, 20:01, 2018)

If the imperative in the co-creation of community-based-theatre performance is local participation, the questions raised for Tatay Doning, provided him a spot to continue his role as the master storyteller and interlocutor. The story of the metal receptacle or what the community members called *torpedo,* appears to be folklore with a quality of Nick Joaquin's magical realism. Joaquin, he Filipino novelist tells stories of ordinary characters with extraordinary experiences, similar to the story of Tatay Doning's *torpedo.* The teachers performed Tatay Doning's story and pushed the boundaries of their imagination by having the "*torpedo* underneath the waters of Leyte Gulf", talk with the fisher. Family members of Tatay Doning believed that the *torpedo* was debris from World War II's Battle of Leyte Gulf. Tatay Doning used it as a receptacle to catch rain water. His discovery of the *torpedo* is a story that continues to circulate in Barangay San Pedro. Shared knowledge about the *torpedo* enhanced by oral tradition, affirms the culture of storytelling as a living system of communication in Tubabao. In the performance, Doneng, the character was depicted as a fisher who stumbled on a rarity — not gold or platinum from the deep sea but war scrap recovered as an everyday household utility that he treasures and values; Doneng uses it as a receptacle to catch rain water.

"*We must ask Tatay Doning to show this torpedo to the school children. It is a piece of history that they should learn about.*" one of the teachers averred. "Beautiful" (*maupay*), Tatay Dionisio (Doning) responded to the teacher's assertion with a smile. In an age of fake news and unethical representation of a story, the teachers demonstrated the value of validation. He

remained silent looking at the teachers as if he was still reveling in the beauty of how his stories emerged from the depth of the ocean through song, music, and a series of tableaux. Several days passed before I followed up the questions of the teachers by asking Tatay Doning again: "Do you remember that story and what did you felt about the performance that told your story? (*Natandaan ninyo yung kwento Tatay at anong damdamin ninyo na kwento ninyo po yun?*), "Oh, joyful undoubtedly." (*Ay masaya naman*), he responded. The Mayor's Office had requested another performance. As my collaborator in the project, I asked him again for his consent. "But who will create the music for the performance?" (*Sino na ang lilikha ng tunog doon?*), he asked worriedly. He inquired if Angge would be returning to help with the bamboo orchestral playing. At this point, Angge was already in Manila. "Wilmer will do it" (*Si Wilmer po*), I told him. He was relieved to learn that someone would play the music for the performance in the *bayan* and gave us permission for a second performance.

I was gratified by his concern of making sure that the performance was well taken care of. The local government officials offered me an auditorium for the performance but I negotiated for use of the old Gabaldon Building instead.[110] Gabaldon Building was the former administrative office of Guiuan Elementary Central School.[111] The building was wrecked by ST Yolanda and plans for its renovation were underway. When I first visited the building that summer, the site was in total disarray and roofless. I sought approval from the Mayor's Office and the principal of North Guiuan Elementary School to use it as the site of the performance.

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[110] Four participants from the *Pintigan* workshop travelled to Tacloban City to perform for the International *Bugsay* Conference Festival. They performed part of the San Pedro and Gabaldon devised applied theatre performance during the closing ceremony of the festival. *Bugsay* was held in Leyte Normal University from May 28-31, 2018 which I co-directed with Joey Lianza. This festival and conference tackled issues on climate change, Indigenous knowledge, and theatre. It was attended by scholars and artists from Canada and Philippines.

[111] This Gabaldon Building is one of The Gabaldon School Buildings built during the American colonial era. Through the passing of Act No. 1801 penned by Isauro Gabaldón y González (1875-1942) construction of public school buildings in different provinces of the Philippines was executed between the years 1907 to 1915. The remaining Gabaldon Buildings in the Philippines are considered heritage sites.

Figures 19 & 20. *Gabaldon Hall Before and After.* ST Yolanda destroyed this building which has been abandoned since then. It was cleaned for the *Pintigan* performance. The picture on the right was taken a week before the performance and the picture on the left was taken the day before the show transpired. (Gupa, 2018)

When an approval letter from the principal of the school was released, the Tourism Office immediately cleaned up the site. The cast rehearsed the whole afternoon in their new performance space on the day of the performance. We opened the show at 5:30 p.m. and it was attended by the family members of the cast. Some teachers from other schools in Guiuan came in support of their co-teachers.

We finished the performance at 6:45 p.m. when the stars in the sky were clearly visible. That night was particularly cool for summer time. It was a perfect night. The teachers were excitedly taking pictures after the performance — until the earth shook. The cast members were already outside the Gabaldon Hall when a light earthquake occurred. I was talking with the

mayor's wife at the time. Although it was not intense, we all felt the tremor. I felt relieved that we were all outside the Hall and looked at the group of school teachers who, surprisingly, were not alarmed; in fact, they continued taking photos.. The whole ensemble ended the night with a dinner hosted by the mayor's wife in Tanghay View Lodge which was one of the more expensive restaurants in the *bayan*.

Figure 21. *Performing in the Ruins.* The cast during the curtain call led by Michelle Esquierdo who is seen here dancing on the circle with her fellow ensemble. (Gupa, 2018)

Earlier in this Act, I have hinted at the cluelessness of the community members about the meaning of applied theatre. And through the processes of co-creating community-based-theatre performances, I was able to explore new ways of presenting my doctoral project to them. When Sir Robert delivered his closing speech after our first performance, he uttered words of appreciation for the project. He shared these words in front of the audience composed of the elders, fishers, women, and children:

> We would like to personally thank Dennis, and thanks also to his colleague Angel. This is a part of his doctoral study in Canada. But for Dennis it is not just to extract information from us but to teach the teachers about theatre. Sometimes when the students ask us what to perform, we also do not know what to answer them. This is because we have no idea what theatre is, but now, I am confident to say that I know something about it. Thank you so much, Dennis and Angel; both of you did not just teach our community but all the Guiuan schools, so, thank you. (*Pasalamatan namon personally, nag-papasalamat hira Dennis at Angel another colleague of Dennis. This is part of his study, nga iya Doctoral didto ha Canada so, diri la an iya maka-aro hin information kundi tinutduan luat an aton mga teachers dinhi kun gin-aano pag-theatre, kay bisan ngani an mga bata namamakiana kun mayda nira ig-pre-present, waray liwat kami mabaton kay ano? Kay diri man luat ako maaram mag teatro, yana nakita ko na so alam mo na kung ano ang ginagawa mo, pero thank you so much Dennis, Angel kasi hindi lang yung aming kumonidad ang nais niyong maturuan about theatre, kundi lahat ng representative ng Guiuan schools so maraming salamat.*) (Yodico, speech, 26.04, 2019)

These two performances were significant in my exploration of approaches to re-imagining consent and obtaining permission when conducting a doctoral research. While *Pintigan* was an improvisational technique in music-making, its principle of intersubjective collaboration between humans and their environment mobilized a group effort of telling stories of memories of death and destruction. I left Guiuan for Tacloban City to attend the Pintados-Kasadyan Festival of the

Festivals[112] after which I flew back to Manila and began working on my second devised performance with Manila-based as well as Tacloban artists.

Episode Sixteen: Collaborating with and under Atmospheric Occurrences

Devising a (Trans)national Performance and Collaboration(s)

Our second community-based-theatre performance toured three cities in Canada and was co-created by the Filipino-Canadian community members of Victoria, Vancouver, and Winnipeg. It was a devised play that meditated on colonial history in the Philippines and the rise of authoritarianism in times when climate change was bringing about unprecedented weather events. The performance text authored and devised by Arjhay was an assemblage of sketches, poetry, and folksong. Some of my autoethnographic texts and climate change articles from online, were woven into this text. Arjhay structured the text based on the concept of the twelve (12) Stations of the Cross or the *Via Crusis*. Through a series of generative and participative writing workshops, the schematic outline of the text was created while we were travelling through several sites in Luzon in July 2018. The creative process of crafting the text and the performance itself was highly itinerant, cross-culturally motivated, and meteorologically experiential. Over a period of five months my collaborators from the Philippines and Canada built a devised performance piece that was to become *Murupuro/Islands of Constellation.*

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[112] This festival is held to honour Señor Santo Niño with a spectacularization of his image through a week-long parade, pageantry, and concerts by historizing the settlement of the first peoples, the *Pintados,* in the Visayan islands. By commemorating the first settlers, participants of the parade dance to percussive music in war-like movement approximating. the *Pintados* people who are known as fierce warriors in their ancestral lands. A striking feature of this parade are the painted bodies of the participants that resemble the *Pintados.* The *Pintados* were described as tattooed- people in the Boxer Codex, a folio dated 1590-1591 (see Roces, A. (Ed.) (1977). *Boxer Codex, Filipino Heritage: the Making of a Nation IV*. Philippines: Lahing Pilipino Publishing, Inc.). Some local visual artists that I met in Tacloban involved in the painting of the participants' bodies pride themselves in this ancestral heritage of tattooing. The confluence of the pre- and colonial histories in Kasadyan-*Pintados Festival* underpins the hybridity of aesthetics in the contemporary performance culture in Tacloban. For reference on Philippine festivals see Maiquez, R. (2017): Examining flow through performance: the Sinulog Festival in Cebu, Philippines. Monash University. Thesis. https://doi.org/10.4225/03/58acf720518c0

Crafting the performance text was acutely a transitory process for the playwright who went on a succession of trips with me; this afforded him creative inspiration. On the other hand, the performances cut across geographies and mobilized transnational collaboration. *Murupuro* was written for a Canadian tour in order to contribute to transnational climate justice dialogues.

Applied theatre as a practice of socially engaged performance creation accentuates an open participation of multiple stakeholders and provides marginalized communities, a platform for re-imagining their disaster stories. I furthered this by including the weather patterns in these communities as theatrical agents to broaden the horizon of the notion of participation by consciously engaging the environment in our creative process.

Given the dynamic complexities and possibilities of arts-based research, I thought of atmospheric inquiry as another mode of knowing, within the intersection of art and the environment. During the course of creating and touring our performances, the meteorological occurrences became agents of their own *beings* in the theatrical process and performances. They were rendered through sound composed by Angge, an experimental video of Jon, and the chant originally written by Arjhay. This invoked the logic of weather and its subjectivity in the various processes of co-creating applied theatre. The early phase of our creative process — that of formulating questions with my co-creators — was significant in identifying the genre of our performance piece. All through the process, we discussed the extent of our commitment in public dissemination of our creative output. Arjhay who was a native Waray speaker and who directly experienced ST Yolanda had to be part of the conceptualization of the questions, performance genre, and content of the performance itself. A detailed narrativization of how we used PAR that blended with PaR and autoethnography will be explicated in the followng episodes.

Pilgrimage as a Meteorological and Place-based-Inquiry

Three phases constituted the co-creating of *Murupuro.* The first phase was the creation of the text with a playwright from Tacloban City. Then, my Manila-based collaborators and I devised the performance in the Philippines and continued building on this performance in Canada. And finally, the last phase was the tour of the performance in Victoria, Vancouver, and Winnipeg. These three phases reflected Freire's (1970) emancipative education and critical consciousness. Through his concept of "generative theme" (p. 96) my collaborators and I meditated on what topics within the framework of climate change we wanted to deal with in the performance. At the onset, we were sure that our performance would draw on our own experiences and those of our people. The process we used was what I call, "Double Dialogic". The creative process that gives birth to a performance piece is buttressed by a dialogical conversation among the collaborators and the task of the performance is to encourage and expand political dialogue. The Brazilian educator, Paulo Freire (1970) explains:

> The methodology of what the investigation must likewise be dialogical, affording the opportunity both to discover generative themes and to stimulate people's awareness in regard to these themes. Consistent with the liberating purpose of dialogical education, the object of the investigation is not persons (as if they were anatomical fragments), but rather the thought-language with which men refer to reality, the levels at which their generative themes are found. (pp. 96-97)

Because PAR is dialogical, the use of "Double Dialogic" as a principle in crafting our second performance text was a necessary concept in ensuring that we were "consistent with the liberating purpose of education" (Freire, 1970, p.97). We began the process with the creation of the performance text when Arjhay flew from Tacloban City to Metropolitan Manila for a week-

long workshop (July 6-14). The conception of the performance text involved a generative writing workshop for Arjhay. It was an itinerant process that we both undertook through a series of field trips in Manila, Antipolo City in Rizal Province, and Los Baños in Laguna Province. In this workshop, we interviewed our collaborators in Manila and Antipolo, watched performances at the Cultural Center of the Philippines in Pasay City, attended a forum on theatre and social justice at the De La Salle University-Manila, and visited Mt. Makiling in Laguna Province. Arjay and I began the trip in Pasig, a city situated in the eastern part of Metropolitan Manila. It was in Jon's house where we initially laid down the process of our workshop for the entire Luzon trip. Jon and his family were kind enough to accommodate us in their house where we had our first collaborators' workshop, which was also attended by Angge and Francis. This was an exploratory workshop where we discussed ST Yolanda and generate ideas on the themes, characters, and dramatic forms of our performance.

Arjhay's trip to Manila left a strong impression to him. It influenced the dramatic structure of his performance text. His encounter with the city was a polemic and creative experience. Precipitated by its hyper urbanization, his bodily interactions with the metropolis incited climate justice discourse and ideas for scaffolding our performance text. At one point, when we reached Recto Avenue, he suddenly uttered, "*Oh, so this is it! Recto, the rectum of Manila!"* Recto Avenue is a busy commercial junction that connects to various thoroughfares of Manila. His description of Recto Avenue was a direct quote from the work of the Filipino writer, F. Sionil José.[113] The images of Manila's poverty, population density, and filth appeared aggressive to Arjhay's senses who grew up in the bucolic milieu of Leyte Province. While we

[113] F. Sionil José was honoured as a National Artist for Literature by the Philippine Government in 2001. His famous novel, the *Rosales Saga* is a tetralogy about the revolutionary history and peasantry of the Philippines. The phrase comes from page 15 of his novel, *Mass.*

would go around the streets of Manila, he had his voice recorder ready to document our conversations about several topics that orbited around applied theatre, human settlement, and social justice. Going around the Metropolitan City, we would regularly take the Metro Light Rail Transit (MRT) system that traverses Quezon City and Manila. Spotting them from inside the train and above the highway, Arjhay would remark on the shanties of slum dwellers in the cracks and crevices of the highly urbanized city. Some of these houses had green plants in recycled plastic bottles of *Coca-cola* hanging from windows or from the edges of galvanized iron roofs. After our Pasig City trip, we went to my father's house in Antipolo City, Rizal Province. Arjay and I interviewed my father about his experiences of surviving typhoons in Balangkayan Samar. Tatay Buena shared with us his stories of my great-great grandfather Cesnero Contado who was highly regarded in Balangkayan Island.

Tatay Buena chose to live in Sitio Boso-Boso in Barangay San Jose when he retired from driving his public utility jeepney in Quezon City. His house was located in the elevated part of the province, which is a safer location for Rizal Province's infamous flood water inundation during typhoon season. In September 23, 2009, the province was heavily affected by Typhoon Ondoy (Typhoon Ketsana). Antipolo was submerged in the flood waters and 239 villages in Manila were overwhelmed by the overflow of the Pasig River due to an enormous downpour (Seng 214). The Philippine National Disaster Coordinating Council (NDCC) reported 246 deaths from this typhoon resulting in more than 4 billion PhP damages (NDCC 2009). Residents from many informal settlements who tried to escape the engulfing waters of the Pasig River swam through the flood waters hurled by the river due to the heavy downpour accompanying Typhoon Ondoy.

Cainta is a neighboring municipality of Antipolo City. Tatay Buena's house was located at the foot of a hill. When they built the house three decades ago, my brothers and my mother planted trees on the hill top to protect them from possible landslides. "My wife planted that tree. It's older than my grandchildren." (*Tanim yan ni Misis. Ang tagal na yan mas matanda pa sa mga apo ko*.), father showed Arjhay the tall *Pili* tree (Canarium ovatum) that my mother had planted when they settled in Boso-Boso.[114] This *Pili* tree among others helped hold the soil from eroding during the wet season.

In the afternoon of our first day in Antipolo, I showed Arjhay my *baul* (creative morgue).[115] It was a box-load storing visual and research materials related to my dissertation that I had collected over the years. During the time that I was taking my directing course in the University of the Philippines Diliman under the tutelage of Jośe Estrella,[116] I developed a dramaturgical practice of collecting materials that gave rise to my curiosity. Inspired by the American choreographer Twyla Tharp's (2006) box, I would store these materials in a plastic container and open it on the day before I began my first rehearsal day. For Tharp, her box marks the genesis of her work, she says:

> I start every dance with a box. I write the project name on the box, and as the piece progresses I fill it up with every item that went into the making of the dance. This means notebooks, news clippings, CDs, videotapes of me working alone in my studio, videos of

[114] *Pili* trees (*Canarium ovatum*) are usually found in the Bicol Region where my mother came from.
[115] *Baul* in Tagalog, traditionally a wooden chest use for storing personal memorabilia.
[116] Josefina "Jose" Estrella is a contemporary Filipina theatre director known for her innovative theatrical projects. She is a faculty member of the Department Speech Communication and Theatre Arts of University of the Philippines Diliman. Estrella received her MFA in Directing degree at Colombia University where she studied under Anne Bogart and Robert Woodruff.

the dancers rehearsing, books and photographs and pieces of art that may have inspired me. (80)

This habit of collecting materials builds my creative momentum for my first rehearsal day. I would re-visit it whenever I needed inspiration while rehearsing. Like the box of Tharp, this creative morgue that I showed to Arjhay contained old maps of Manila, photos of stage designs, and vintage clothes of my mother. I narrated to him the significance of each material in relation to my dissertation. We ended our workshop in Boso-Boso after three days of conversation with my father and a presentation of my performance data that I had collected over the years, to Arjhay.

We took a six-hour drive to UP Los Baños, Laguna after our Antipolo trip. Through the assistance of the Young Professionals for Agricultural Development (YPARD) Philippines, I was able to obtain an artist-residency in Los Baños.[117] And it was here that we began schematizing the performance text. We were billeted in the Southeast Asian Regional Center for Graduate Study and Research in Agriculture (SEARCA) in the University of the Philippines, Los Baños (UPLB) campus. I had been a tenured faculty member of theatre and speech in this university for ten years. Through a decade long career in teaching theatre at the university, I was given opportunities to direct collaborative community-based theatre projects in Laguna and Quezon Provinces.[118] It was in UPLB that I started exploring interdisciplinary research that infused

[117] For school year 2017-2018, I was chosen as a mentor for the Young Professionals for Agricultural Development's (YPARD) Philippine Youth Agriculture Mentoring Program

[118] When I entered UPLB as a faculty member of theatre and performance in 2005, I began experimenting with theatrical projects that criss-crossed the fields of science. In 2010, I was assigned to head the Science and Fusion Program under the Office of the Dean of the College of Arts and Science. In the course of a decade, I was able to create theatrical projects oriented towards an interdisciplinary dramaturgical practice. My collaborations with faculty members from food science, nutrition, computer science, genetics, and agriculture introduced my theatre students to contemporary performance forms and other ways of crafting performances. Most of the research funding in the university was centralized towards the sciences; consequently, it was these collaborations that gave me funding support which sustained my creative explorations and pedagogic experimentation of interdisciplinary theatre in the university. On the other hand, the complexities of artistic crosspollination introduced me to questions about ethics and utilization of the arts.

theatre into other disciplinary fields like agricultural and nutritional sciences. Situated within 13,450 acres of land in Mount Makiling, the university has nurtured well-known Filipino artists and national scientists. The university has maintained Mount Makiling's fecund and lush environment, synonymous with Maria Makiling who is a mystical maiden in Philippine folklore. As a nature spirit who protects the mountain, Maria Makiling takes umbrage in undesirable acts that damage the ecosystem of Mt. Makiling. The noble princess is also known to easily get irked by noise pollution and invokes rainfall even in the summer in order to stop the adulteration inflicted on the mountain. When the founding father of UPLB, Edwin Bingham Copeland (1873-1964) saw the mountain, he was captivated by its beauty and envisioned building an agricultural college right at the foot of the mountain. Copeland was a Stanford educated biologist and was one of the Americans summoned by the USA colonial government to establish a public education system in the Philippines. He became the first dean of the University of the Philippine College of Agriculture that instituted the first higher education in agriculture in the country (Wagner, 1965, p. 33).

Since its founding year, UPLB has established itself as the foremost agricultural university in the Philippines that has contributed to its agrarian development and science education. During the artistic residency with YPARD, Arjhay and I visited the International Rice Research Institute (IRRI).[119] Our trip at IRRI reminded me of the complicated issues around

[119] The research institute was founded in 1960 through the largesse of Ford and Rockefeller Foundations. It was tasked with developing rice varieties, and over the years, the institute executed ground-breaking rice research including the famous and highly contested "golden rice". This variety modified the rice grain using the science of genetic engineering to attenuate the problem of Vitamin A deficiency among children in developing countries (see https://www.irri.org/golden-rice-faqs). Modification of the rice grain through a process of "inserting bacteria and daffodil and maize genes into it" (GRAIN, MASIPAG and Stop Golden Rice! Network, 2018, para. 5), was believed to yield beta-carotene which is a precursor of Vitamin A (Glover et al., 2020). The story behind the magnanimous intention of this research is not without controversy. The production of IRRI's "golden rice" was not an easy feat. It is not yet available in the market, being the subject of ethical controversies. Environmental activists and anti-GMO groups have staged protests against the genetic modification involved in "golden rice" production (Lynas 2013, para. 1).

environmental activism and genetic engineering in which the previous demands ethical practice of science while the latter aims an attenuation poverty. IRRI is an agricultural research institute with a thrust in advancing agricultural research to mitigate the escalating poverty in countries in the Global South. Pristine and imposing as it is and with the mystical protection of Maria Makiling, UPLB as a site of explorative free thinking is not bereft of the complicated issues of ethics around scientific experimentation and innovation.

Figure 22. *Climate Change and Youth Theatre*. *Nawa'y Muli Tayong Makauwi* (May We All Come Home Again) is the last theatrical project I co-directed with Regina Martinez and co-devised with UPLB Rural High School Glee Club in 2015. Written by Eljhay Deldoc, this multi-lingual and multimedia youth theatre on climate change and environmental protection was commissioned and funded by ASEAN Centre for Biodiversity (ACB) in collaboration with UPLB Rural High School Glee Club for ACB's 10th year anniversary celebration. (The Perfect Grey, 2015)

For this week-long artist-residency at UPLB, we were accommodated by a young geneticist who used to work with IRRI. She was involved in theatre projects on campus and had pioneered a musical theatre group. One of her projects was a theatre set to music and song that unpacked the depleting interest of young people in agricultural education. The project explored the phantasmagoric worldling of agricultural characters stuffed with the contending ideologies of good and evil. Her aspiration for blending theatre and science sparked new alternatives in thinking about environmental education and research. Theatricalization of knowledge and advocacies in the Philippines are in the nexus of ethics, politics, and aesthetics within the history of colonialism and underdevelopment.Arjhay and I threaded our way through this process in which our bodies travelled from city to city and mountain to mountain. We walked together under the drizzling rain of Manila, shared stories about the typhoons of our childhood, and asked questions about climate crises in the Philippines. His young mind was steeped in a vision of possibilities of a caring society that was free from the constant violence inflicted by climate change. He took the airplane, buses, jeepneys, and tricycles.

Arjhay was the perfect creative collaborator ready to swim in the undercurrents of knowledge production. He navigated the "nauseating urban world" of Manila without fear, in fact, able to frame his experience by drawing his critical discourse from the literary works of F. Sionil Jośe. He waded through the flood and embraced the heat of summer without disassociating himself from critical perceptiveness about the current situation of climate crises in the Philippines in relation to its North American and European counterparts. While we were walking the streets of Manila, and when clouds were slowly clearing up after a heavy rain, he told me: "There will be more people dying in Southeast Asia in times of climate change especially in the next few more years. Meanwhile the people in Europe will just need to remove

some of their clothing." (*Maraming tao ang mamatay sa mga bansa sa Southeast Asia sa panahon ng climate change sa loob ng ilan pang mga taon. Habang yung mga tao sa Europa, ay mag babawas lang ng kanilang mga damit*.), Arjhay was alluding to the intense heat from the sun that warms the Pacific Ocean, which in turn can cause devastating typhoons in countries like the Philippines and Vietnam while, the people in the western hemisphere would just need to remove their clothes to unwarm their bodies, owing to global warming. Arjhay's reiteration of the global climate crisis and dispersal of its gross impact on the world invoked serious attention to climate justice advocacies. This workshop taught me about Arjhay's art — shaped by his local experiences that expanded into global discourse on climate injustice.

Table 1

The Kaagi Process

SITE/DATE	**INVOLVED COLLABORATORS**	**ACTIVITY**	**CREATIVE OUTPUR**
Jon Lazam's House Pasig, Metro Manila July 7-8, 2018	Arjhay Babon, Angge Dayao, Dennis Gupa, Jon Lazam, and Francis Matheu	Discussion on performance genre	
Tatay Buena's House Boso-Boso, Antipolo, Rizal, Province July 9-11, 2018	Arjhay Babon, Dennis Gupa, and Tatay Buena	Conversation with Tatay Buena Presentation of Research Materials from the *Baul*	Interview data

SEARCA Hotel UP Los Baños, Laguna, Province July 12-14, 2018	Arjhay Babon and Dennis Gupa	Workshop on Performance Text	Performance Schema based on 14 *Kaagi*
Pension Natividad Malate, Metro Manila July 15-16, 2018	Arjhay Babon and Dennis Gupa	Post-assessment	

Note. This table provides a bird's eye view of the participative process of dialogic and experiential creation that Arjhay and I went through in crafting the performance text. Arjhay took part in crafting this schedule.

After our ten-day writing workshop, Arjhay and I were able to draft a performance structure that was divided by twelve *Kaagi* (station or experience). He proposed: "Let's make our settings like the stations of the LRT and MRT, Sir. Similar to the Stations of the Cross of the ritual of *Prusisyon*, would be the stories carried by these rail stations" (*Gawin natin yung mga scenes Sir na parang mga stations ng MRT at LRT.*[120] *Tulad ng Stations of the Cross ng Prusisyon, may mga stories din itong daladala.*) He envisioned a series of stations reminiscent of the *Via Crusis* (Christ's Way of the Cross).[121] Each *Kaagi* would appropriate the theme of Christ's Stations of the Cross that depict his last few days on earth. In Barangay San Pedro, the life and death of Christ is commemorated during *Semana Santa* (Holy Week Celebration). This

[120] After our workshop in Pasig, we went to the Cultural Center of the Philippines in Pasay City. We took the Metro Rail Transit (MRT) line from Santolan, Pasig station to Cubao Station in Quezon City and then took the Light Rail Train Transit 2 (LRT) that runs from Cubao Station to Recto Station in Manila.
[121] *Penetensya* is a transliteration of the Spanish word, *Penetencia* or "penitence" in English.

commemoration is ritualized through a *Prusisyon* (Procession) where members of the Catholic Church in the village are encouraged to devote their early morning until 12 noon to pray collectively. Arjhay re-imagined the ritual of the *Prusisyon* as a theatrical form by borrowing the idea of the "station" and turning it into a "scene" for our performance text. Travelling by train from Pasig City to Recto Avenue made a strong impression to Arjhay, thus, the concept of *Prusisyon* that he borrowed to schematize our performance text. Our ambulant experiences and sometimes inhospitable encounters with the city's urbanizing processes from one location to another reinforced his aesthetic decision of freely borrowing the idea of station in Christ's *Via Crusis*. He called these "scenes", *Kaagi* in the form of a song, poem, or a skit. Eventually he crafted a performance text made of vignettes with characters faced with climate change events and with images that depicted sufferings presented through videos and sound.

By using the ritual structure of the devotional practice of the Waray, Arjhay and I were crossing the boundaries of narrativizing disaster representation in applied theatre performance Using the *Kaagi* as a major element of storytelling, Arjhay veered away from the classical convention of a linear plot that adheres to Aristotle's definition of a Tragedy, "…that is complete, and whole… that which has a beginning, a middle, and an end (Aristotle, trans. 2008, VII). Instead, he structured his performance text by modeling the *Prusisyon* that comprised portraits conveyed by songs, chants, poetic performance, and sketches with music and video. He destabilized the classical Aristotelian dramatic structure that builds the action through introduction, climax, and ending. In his performance text, the action takes place within the *Kaagi* and each *Kaagi* is independent from another *Kaagi*.

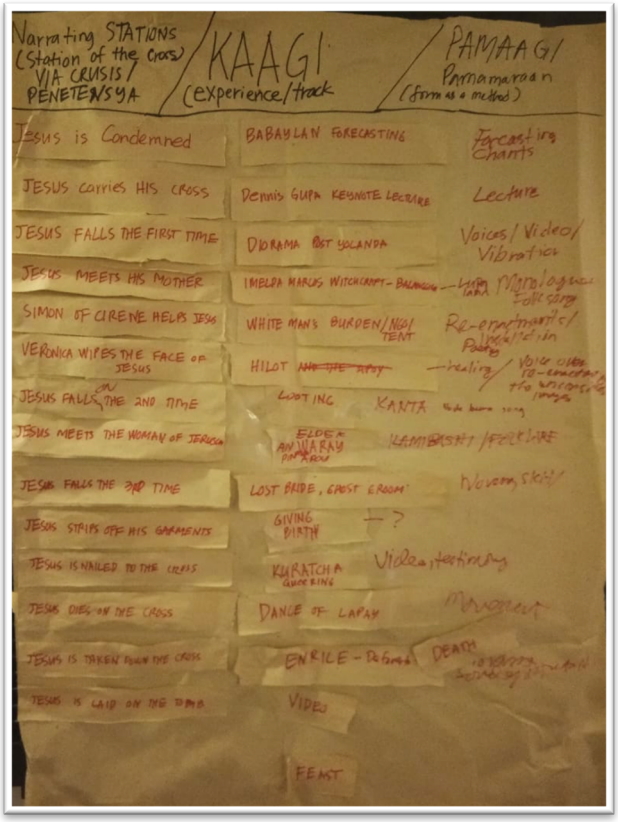

Figure 23. *Murupuro/Islands of Constellation's Performance Schema*. The performance schema in this picture shows the *Murupuro's Kaagi* that appropriates the scenes from *Via Crusis*. On the left side of the picture is the *Pamaagi* or the performance genre. (Babon, 2018)

In doing so, he was interested in offering multiple meanings through a vignette rather than render a definite plot that would encapsulate the action of the whole performance. Each station was an experience that evoked emotions for an audience to open a plenitude of affective experience and multiple subjective interpretation.

Ritual of Suffering and Theatre of Walking: Performance Text, Context, and Form

Arjay sent me the first draft of the performance text several days after he left Manila. The text consisted of fourteen *Kaagi* of songs, poems, and stories on the experiences of people after a powerful typhoon. The text appropriated the ritual of Christ's passion known as *Prusisyon.* This

ritual commemoration falls in any week between March and April that marks the Easter celebration of the resurrection of Christ.[122] Historically, *Prusisyon* was deployed by the Spanish colonizers to attract the natives into the church. One of the devotional religious inventions to proselytize the natives by the Spanish colonizers was its liturgical services in the form of processions. These processions portrayed and even spectacularized the life story of Christ and other biblical characters. Through these processions, the church was able to present its wealth to the natives. According to Benjamin Basilidez G. Bautista (2000) religious march such as the *Semana Santa's Prusisyon* is "An activity that was transformed into high theatre. Basically, the activity is a prayer march, a demonstration of faith, over which Church ministers preside. If the church was the heavenly court, the procession was the courtier's promenade." (pp. 73-74) While the Spanish church intended to erase the ancestral belief system of the Filipinos, the natives were able to embed animistic elements into the colonial religion that was imposed on them. When the Spanish church introduced a liturgical practice that centered on the divinity of Christ, the performativity of the practice tantalized the natives, whose pre-colonial folk rituals were essentially memetic. The Filipina cultural scholar, Doreen Fernandez (1980) notes:

> The many rituals that punctuated the daily life of the Filipino — his birth, his assuming of a name, his reaching of manhood or womanhood (marked by circumcision or by menstruation), courtship and marriage, planting and harvest, illness, battle, victory over enemies, the assumption of office of a new chieftain, death — were mostly marked by

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[122] Aside from Christmas, *Semana Santa's Prusisyon* is one of biggest Catholic rituals spearheaded by the Roman Catholic . Church in the country. The 19th century English economist, Sir John Bowring (1859) who made a short excursion to the Philippines describes in his book, *A Visit to the Philippines Island*, the dramatic curation and active participation that entails in such event: "Religious processions are the pride and the passion of the Filipinos, and on great festivals they bring together prodigious crowds both as actors and spectators. The most brilliant are those which take place after sunset, when some thousands of persons carry lighted wax candles, and the procession is sometimes a mile long, composed of all the military and civil authorities and of the ecclesiastical functionaries, vying with each other in the display of their zeal and devotion" (p. 202).

> some mimetic action. In them, the petitioner offered sacrifice symbolic of himself to seek the favor of the hidden powers — the supreme being, *Bathalang Maykapal* to the Tagalogs; the *anitos* and other spiritual forces such as sun, the moon, tala (morning star), or *bahag-hari* (rainbow); even certain powerful creatures, such as the crocodile; and certain trees, rocks, and birds (p. 390).

Eventually, these ritual processions designed to convert the natives, evolved into a syncretic religion through the processes of hybridizing the Catholic and *autochthonous* belief system and practices. And it emerged as a local religious expression that reflected the native's ancestral cosmology. My first time to witness and participate in the *Prusisyon* of Barangay San Pedro was on March 30, 2018. The ritual involved community members going around the village to pray the *Novena* (communal praying). They stopped at fourteen sites where portraits depicting the Passion of Christ were displayed. Since there were fourteen portraits, the prayer leader identified the fourteen sponsoring families assigned to provide chairs on which these portraits were positioned in front of their respective houses. Community members joined Nanay Lina Lim-it, the *Paragbuhat* (prayer woman) in the village, who led the annual ritual of *Prusisyon*. She had been organizing this ritual for almost ten years, then. Known as a devoted prayer woman of the village, she conducted *Novenas* for requesting families who needed an intercessor to pray for the souls of their dead relatives that required assistance in transitioning to the other world. As a *Paragbuhat* of the community, Nanay Lina also led the catechism and managed church activities.

Once, I joined her in the preparation of the ritual of *Prusisyon*, I witnessed her zeal in mobilizing the event. Her charisma in invoking the participation of the community members was noteworthy. Early in the morning, she would go around the community with her acolyte to

identify a spot for the portraits. I learnt that every year she would decide where to place these portraits. Being curious, I asked her: "How do you choose the site where those portraits are to be placed and how do you identify the sponsor? (*Papapano nyo po pinipili ang paglalagyan nyan at kung sino ng magiging sponsor*?) and she answered without any second thought, "You don't choose. You sense by calculating the distance" (*Wala naman. Kalkulada lang iyan.*) For Nanay Lina, distance (between the stations) was measured through her intuition. She exuded an air of authority while instructing her assistant to clean the spot she had chosen for the portrait to be displayed.

Figure 24. *The Prusisyon*. The shadows of community members cast on the brackish waters of Barangay San Pedro. Under the searing heat of the summer sun community members join the ritual of *Prusisyon* as an expression of their annual commitment to the religious practice of penitence. The devotees express their devotion by re-experiencing Christ's suffering through walking and kneeling in the streets around the village. There are twelve religious fixtures distributed on various sites that portray Christ carrying his cross on his way to calvary. (Gupa, 2019)

Her Good Morning Towel was draped over her shoulder that she kept on using to wipe the sweat off her face.[123] In due course, she inserted it in the back of her blouse to absorb the perspiration of her dorsum. Her leadership in mobilizing this ritual procession reflected the long-forgotten Philippine pre-colonial *babaylan* who symbolized cosmic power and was an anchor of social cohesion. Organizing this *Prusisyon* is a voluntary effort. Nanay Lina's commitment to the ritual went back many years when she received the responsibility from her mother. As a ritualist, she instructed the attendees when to stop a cortège, to kneel on the ground and pray in front of a portrait. She knew the *Novena* by heart. One of the prayers that she recited in the *Prusisyon* was the Waray version of *Our Father*[124] that she uttered mellifluously.

Nanay Lina had inherited another prayer from her mother that she regularly prayed for the protection of Sto Niño during impending catastrophes: "God, please have mercy on us. Deliver our barangay from this coming typhoon. If this is your will, send the typhoon to the place where no one dwells" (*Ginoo, kaluoyi kami, igawas, iiwas sa amon dinhi iton nga bagyo ng mga naabot sa amon barangay, iyan nga karuyag, doon na lang sa mga taong walang nakatira, doon tumama*.) Earthquakes and super typhoons were catastrophes that she had experienced in the past. She told me one afternoon, "Here when the typhoon is about to come, we feel it and we have had experience with it. Before we did not have so many super typhoons and it was not a problem. But when we experienced Yolanda — that caused a phobia in us all" (*Kasi dito talagang pag abot, pag dating ng bagyo parang nag aano na kami, naranasan na*

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[123] A popular towel among Filipino labourers. This towel was exported from Singapore. The words, "Good Morning" printed on the towel is a shorten translation of the Hanju Pinyin script 安早君祝 (Wishing Sir/Madame Good Morning, thus, the name, "Good Morning Towel".

[124] This is the Waray version of Our Father: *Hesus, Maria, Jose. Amay namon nga aada ka ha mga langit, pagdayawon an Imo ngaran, ikanhi Mo ha amon an Imo ginhadi-an, ipasunod an Imo pagbuot dinhi ha tuna sugad han pagsunda didto ha langit*." (Jesus, Maria, Joseph. Our Father who art in heaven, hallowed be Thy Name Thy kingdom come, Thy will be done in Heaven).

namin ang bagyo. Bali noon ang bagyo, bagyo konti konti lang walang problema. Naramdaman na namin yung Yolanda talaga, doon na kami na phobia.). She believed that praying the *Novena* regularly allayed the fear of an impending disaster.

On the day before the *Prusisyon*, while her acolyte helped her in cleaning the portraits of Jesus Christ inside the church, I enquired: "*Ano po ang tawag ninyo sa mga portraits ni Hesus*?" (What do you call these portraits of Christ?). An elderly woman who belonged to her prayer group turned to us and said, "*Pasos*". These *Pasos* are permanent fixtures of the Chapel of Barangay San Pedro. When they are not being used for the *Prusisyon*, the *Pasos* are hooked around the walls of the chapel. They are made of gypsum plaster with etched images of Christ depicting his way to Calvary. The locations where Nanay Lina chose to have these *Pasos* placed during the *Prusisyon* are called *Estasyon* (station) or the *Kaagi*.[125] The Philippine *Semana Santa* has borrowed many words from the Spanish language, which is indicative of the history of hispanicization of the Philippine. But these words continue to evolve and adapt to local signification. For example, the word "Pasos" is a Spanish term for "steps" but for the villagers of Barangay San Pedro who practice the *Prusisyon*, "Pasos" are religious reliefs used as liturgical objects for the Lenten commemoration or statues of the suffering Christ. While keeping the idioms of Hispanic culture in the Philippine heritage, the original linguistic meanings of some of these Spanish words have evolved to more local significance. Here we can surmise that the ritual of *Prusisyon* is not just an external performative expression; rather, it is internally motivated by the history of colonization albeit evolving through the processes of cultural hybridity and very much adaptive to the environment. Thus, the evolving lexical meanings in this

[125] *Estasyon* is a Tagalog and Waray term that springs from the Spanish word *estación* or *la puesto* (the place).

religious practice are imbued with historical and environmental complexities that make Barangay San Pedro's devotional practice uniquely local.

In other provinces of the Philippines like Bulacan and Laguna, the *Pasos* are elaborate carriages or *Karosa* (from the Spanish word: *carrozas*) with Biblical characters of life-size statues (*rebulto*)[126] with gilded decorations, gold threaded robes, and flowers. These carriages pulled by men are lighted with bulbs powered by electric generators.

Figures 25 & 26. *Pasos of Barangay San Pedro and the Karosa of San Pablo, Laguna.* The *Pasos* (left) on the top of the mono block chair is austere compared to the *Karosa* (right) of San Pablo Laguna. The 13th *Pasos* is one among the series of the 14th religious reliefs placed in front of the houses of selected villagers. The *Karosa* (photo was taken from the book *Cuaresma* and original image by Noli I. Yamsuan) on the other hand is paraded with the use of *Karosa* (carriage). (Gupa, 2019). Screenshot by author.

[126] In the Tagalog Region, the *Rebulto* of suffering Christ are also called *Poon* (Lord).

The *Rebulto* (religious statues) are estates from well-known and rich families of the communities. They are stored and managed with care especially those *Rebulto* made of ivory that were delicately crafted by well-known artisans in the past. The villagers in Barangay San Pedro sometimes refer to the *Pasos* as *Rebulto* as well. But Barangay San Pedro does not have huge carriages and life-size statues. Such carriages would be irrelevant since the pathways in the village are too narrow to accommodate the massive *Pasos* that Baliwag, Bulacan or San Pablo, Laguna do.

These latter cities have streets that are wide enough to parade their *Rebulto* during the Lenten celebrations. In this regard, the physical environment of Barangay San Pedro has altered and even expanded the original Spanish lexical definitions of *Paso* and *Rebulto* through its socio-economic context and environmental milieu. As mentioned earlier, the *Paso-Rebulto* of Barangay San Pedro are set up in different locations or *Estasyon* around the community. These *Estasyon* are adorned with white candles and *santan* flowers.[127] The *Pasos-Rebulto* are placed on top of white mono-block chairs, sometimes with a white shroud that overlays the chair. The humble *Paso-Rebulto* of Barangay San Pedro in Tubabao are signifiers of veneration by the imploring devotees who willingly subject themselves to any weather conditions.Performing sufferance under the intense heat of the mid-morning sun cultivates this relationship and devotion. No wonder they also call this ritual *Penitensya* (penitence) in which one needs to set aside a particular time during the Holy Week to demonstrate a penitential act to Christ and the Catholic Church. In a public performance of *Prusisyon-Penitensya*, a devotee remorsefully prays for the forgiveness of sins accumulated during the year.

[127] *Santan* (*Ixora coccinea*) is a shrub that bears red and yellow flowers found in many villages in the Philippines. It is planted as part of the fence or it serves as the fence itself.

For the duration of the ritual, Nanay Lina leads the community members in the re-enactment of Christ's sufferings. This act of submission is a resolute commitment to the quest for divinity and the Divine under extreme circumstances (Benitez, 2020). Aptly described by a poet, Una Persona Tagala (1605) in an archaic poem "May bagyo ma't, may rilim" (There be storm and dark), the gravitas of surrendering one's body and spirit under difficult conditions through *Prusisyon-Penetensya* manifests the sacred proximity of the human to the Catholic God. The poet writes:

May bagyo ma't, may rilim

Ang ola'y titigisin

Aco'y, mag pipilit din

Acquing paglalakbayin

Toloyin kong hanapin

Dios na Ama namin.

(There be storm and dark,

The rain shall be contained,

And I shall also persist:

I shall go on a journey

And continue my search

For God our father) (Una Persona Tagala, 1605, as cited in Benitez, 2020, p. 1)

This embodied performativity of penitential devotion during Lent is a task of persistence and dignity. When villagers go around the community uttering their prayers and singing religious songs, they strive to keep the rendering of their prayers and songs beautiful even as they parade under the intense heat of the sun. They move from one *Estasyon* to another

performing their *Pag-estasyon* (the re-enactment of Christs' suffering through *Prusisyon-Penitensya* by visiting each station) without any clue of torment from possible exhaustion and discomfort in kneeling on the cemented road. The ritual allows the villagers to publicly but silently ask forgiveness for the sins they have committed explained by Ma'am Erlin:

> Those replicas of a suffering Jesus are placed on the streets or around the village….*pag-estasyon* that's what it's called. It commemorates the death of Jesus. Begging forgiveness for the sins committed and one promises that this will never be done again. You always ask this for each *estasyon* (14 stations). My Father I have committed a sin, please forgive me. We have sinned, please, pardon us (*Yung mga replica ng mga pagpapasakit ni Hesus [referring to the pasos] naman ay nilalagay sa daan o palibot ng barangay…'pag-estasyon' ang tawag doon. Inaalala angmga pangyayari sa kamatayan ni Jesus. Humihingi ng pagpapatawad sa mga kasalanan nagawa at nanagangako na 'd na gagawin ulit. Sa bawat estasyon (14 stations) palagiitong dinadasal. "Nagkasala ako Ginoo, ha imo ako kalooyan. Nakasala kami imo, imo kami pasayloon.*) (E. Yodico, personal communication, 2019)

In joining the ritual of *Prusisyon-Penitensya* in the summer of 2018, I attempted to kneel on the concrete surface of the street, when we arrived at the first *Pasos-Rebulto* in front of a house located beside the church. For the time being, these cemented pathways were transformed into a religious site for this ritual event. Community members knelt here with composure. Some used their rubber slippers or cardboard as padding to protect their knees but many opted to genuflect on bare knees. And since I had on shoes, I had to tolerate the pain from kneeling on the street. The first time my knees touched the ground, I felt the heat of the sun on the surface of the

rough cemented road. For several minutes, in bended position, my knees ached; I was troubled that my kneecaps might get injured. At one point, I was thinking of leaving the procession to get my slippers from Sir Robert's house; however, I was close to Nanay Lina and retiring from the ritual would have been an impulsive indiscretion and might appear rude. Instead I plucked a few thick broad leaves from the roadside and used them as protectors. And as I went along the *Pag-estasyon*, the shame at the thought of leaving the procession pivoted to a reflection about the threshold of pain one experiences in this ritual and how its re-enactment becomes the platform in sustaining life through its many challenges including the impact of extreme climate events.

Figure 27. *Act of Devotion to Señor Sto. Niño.* Nanay Lina, in the middle of the row, kneels with other members of the villagers during the ritual of *Prusisyon*. (Gupa, 2018)

My participation in the ritual was also observational. I would inconspicuously cast a look at the participants of *Prusisyon-Penitensya* when they walked and prayed. And I noticed that it was a religious devotion to allow communal empathy and shared responsibility of sustaining community bond and deepening the sense of belonging. The slow pace of moving together as

one group and bowing down, the singing and praying with unhurried utterances of the story of Christ's life, death, and resurrection, was a ritual of social cohesion. In this ritual, there was no spectacular display of golden *carrozas* that accrued awe from "all the military and civil authorities and of the ecclesiastical functionaries" (202) that Bowring had witnessed centuries ago. The *Prusisyon-Penitensya* of Barangay San Pedro points us to the meaning of moderation and to experiencing sublimity in silence as one inflicts pain on one's knees at the same time exposing the body to the intense summer heat. While the individual has particular vows for religious aspiration, this ritual also allows the individual to carve out her identity as a collective. The participants learned the meaning of community through unrushed walking, collective singing, and prayerful kneeling in their most dignified but difficult ritualization of Christ's life, death, and resurrection. Barangay San Pedro's *Prusisyon-Penitensya* elucidated a performance that engaged equanimity in self-infliction. There was an interiority in this act: a meditation while in pain, and a contemplation of strength in the practice of kneeling while singing songs and praying. The solemnity of the devotees in the ritual of *Prusisyon-Penitensya* was a re-enactment of the agonies of Christ on his way to his crucifixion. It was also an internal rehearsal of placidity, a type of calm required to face an impending super typhoon, for example, that Nanay Lina had mentioned earlier. The ritual of *Prusisyon-Penitensya* performed under the searing heat of the sun was not just a renewal of faith in Christ or recommencement of affiliation to the Catholic Church but a rehearsal in resisting surrender to tempestuous extreme weather events in the seasons where death and destruction come face-to-face with mortality.

We borrowed the aesthetics of *Prusisyon-Penitensya* in scaffolding our performance text. But we made sure that we were informed about the nature of this culture. The contribution of Arjhay, who understands Waray history and traditions, was elemental in crafting our

performance text and the directions of the creative process. In our process of creating the performance schema, he went through the place-based-inquiry with me. From Tacloban, Arjhay flew to Manila and we went around the city to engage in different levels participative creation through dialogic and experiential inquiry. Just like the ritual of *Prusisyon-Penetensya,* our PAR process of crafting the performance text was experientially oriented. In this project, I employed PAR as an experiential method, another feature and legacy that this method offers to researchers.

Applied Theatre and the Weather: Rehearsing in the Philippines for Canada

"*What is the title of this performance?*" is a short message I sent to Arjhay on Facebook messenger while the Manila-based ensemble was rehearsing in Quezon City. The volley of messaging between me and Arjhay ended up in a title: *Murupuro/Island of Constellation*. According to Arjhay, "Murupuro" is a Bisayan and Waray word for "constellation." The root word "puro" means "island", he tells me. He envisioned this play as a constellation of narratives and stories of the sufferings of people in times of climate emergencies. He wanted his audience to reflect or meditate upon these sufferings. From August to September of 2018, the Manila-based theatre artists composed of Angge, Jon, Francis, and I, spent around six to ten hours a week rehearsing at the Center for International Studies (CIS) University of the Philippines Diliman, Quezon City. The performance was created for a tour in Canada. We rehearsed the twelve *Kaagi* of sketches, chanting, video images, and songs that thematized ST Yolanda. The first part of our rehearsal was spent in analyzing the performance text and identifying different aesthetic forms to fit each *Kaagi*.

At the peak of our rehearsal, in mid-September, a typhoon hit Luzon Island.[128] Classes

[128] ST Ompong (International Name: Manghut) entered the Philippine Area of Responsibility on 14th of September, 2018.

were suspended and government offices were forced to close. PAGASA declared that the typhoon would develop into a severe tropical storm with strong winds of 200 kilometers per hour and a wind gust of 245 kilometers per hour (Galvez 2018, para. 4; PAGASA "Typhoon Ompong"). I continually received text messages from my local telephone network updating me about Typhoon Ompong (International name: Manghut), which prompted me to cancel our rehearsal. According to the news reports, Typhoon Ompong would cause flooding in many parts of Metropolitan Manila due to torrential rains. PAGASA predicted that it would cause floods in many parts of Quezon City where Francis lived. Angge came from Muntinlupa City, and travelling from Muntinlupa to Quezon City would mean traversing the flood-prone cities of Las Piñas, Taguig, Makati, and Mandaluyong. Jon lived in Pasig City. In the recent past Pasig River had overflowed due to intense rainfall brought on by ST Ondoy (International Name: Ketsana) submerging houses in Marikina and Pasig cities. In one of our rehearsal sessions, Jon recalled how his house was inundated by the typhoon in 2009, "The water was surging. I was saved by keeping myself on top of the kitchen cupboard." (*Ang bilis ng pasok ng tubig sa bahay namin. Nakaligtas na lang ako dahil umakyat ako sa cupboard ng aming kusina.*) His house was submerged by the raging flood waters: first in the living room area, and then, the entire first floor was deluged in dark, muddy water.

My father and I watched the news report of ST Ompong with images flashing on TV of its winds belligerently blowing through the coconut fronds.[129] I had brought my father to Quezon City where I was staying in a rented apartment in UP Diliman campus for the duration of our rehearsal. I had to take care of him while rehearsing for *Murupuro,* as his health was

[129] At the time of this writing ST Ulysses (International name: Vamco) brought on an immense downpour causing widespread flooding in Metro Manila while Cagayan River in Cagayan Province overflowed resulting in the inundation of Cagayan Valley and Isabela. It made its landfall on the 11th of November and left the Philippine Area of Responsibility (PAR) on the 15th heading towards Vietnam.

deteriorating. My apartment was close to Philippine Heart Center where we would take him whenever he experienced difficulty in breathing. While ST Ompong was battering entire Metro Manila and Northern Luzon Island with its sustained winds of 205 km/h (125 mph), I was also observing my father's condition. Allusions to the climatic intensity of ST Yolanda have become the archetype of catastrophe. In several news reports on TV, I noticed that ST Yolanda was a recurring reference point in describing the intensity of other weather events that followed such as ST Ompong in 2018.

I continued to monitor the status of this latest typhoon for the whole day while watching over my father. ST Ompong's howling wind was fierce and I could only imagine the impact of this event on vulnerable communities in Northern Luzon. We were not able to sleep that night as the winds were extremely gusty. A day or two later, news reports on landslides in the Cordillera Autonomous Region were reported. The news on TV was flashing a team of rescuers who were pulling out dead bodies of miners who worked with the Benguet Corporation, Inc.'s (BCI). Before the typhoon entered Mt. Province, these miners decided to take refuge in the chapel in Barangay Ucab in the town of Itogon, Benguet Province (see Macansantos, 2019, para. 18).[130] During the height of the typhoon, a landslide occurred that buried the chapel where these miners took shelter from (Cahiles 2018, para. 10-11). Benguet is the ancestral land of the Ibaloi, Kalanguyas, and the Kankanaey Indigenous peoples.[131] BCI has a 100 year old long history of gold trading and mining operations in the province (Agatep, 2019 para. 6; Campaigns for Human

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[130] In *30 Minutes and a World Apart***,** the Filipina poet and novelist Monica Macansantos (2018) has written a compelling article on the social, cultural, and economic disparities that ST Ompong exposed. Through her keen poetic eye, autoethnographic sensitivity, and hard-hitting journalistic exposition on the impact of the destructive processes deployed by multinational mining corporations onto the environment and Indigenous communities in her home province, Monica presents a sophisticated argumentation on the continuing histories of oppression in Philippine Indigenous societies (see bibliography for reference).

[131] Because of its rich mineral reserves, gold trading and commercialization of minerals has thrived since the Spanish colonial era (Habana, 2001, p.3). BCI and other mining conglomerates like
Philex Mining Corporation and Lepanto Mines operate in the Cordillera region.

Rights Philippines, 2018 para. 6; PSE Edge, "Benguet Corporation"). The impact of the commercialization through mining operations and quarrying exercises is erosion of land elevations thus weakening the mountains. One of the perils of mining operations in the area is landslides during the onslaught of a strong typhoon.

After the typhoon and when the flood waters receded in Manila, we returned to our rehearsal in a state of grief from the death and destruction of the recent disaster. My father and I spent an afternoon together, walking around the campus grounds grateful for surviving the intensity of the storms that visited our lives. I went back rehearsing the performance while thinking about the complexity of representing to a Canadian audience, the stories of acute ecological disasters and precarity of life in the Philippines. One of the questions I asked my collaborators was: how do we communicate local disaster from climate crises, transnationally and is transnational empathy possible? That week, we wound up our Philippine rehearsal with these question hanging, and I left my father for Canada.

A Transnational Project

On the 20th of September 2018, I landed in Vancouver after twelve hours of flight. When I stepped out into the airport, the coolness of the day and the fine drops of rain made me think of my homeland. The autumnal clouds softened the city's landscape. Known as Turtle Island, this ancestral land had gone through painful colonial histories under its European settlers. And as a returning *arrivant*, I had to think of this history. My trip back to Canada marked the beginning of the transnational acclimatization for *Murupuro* — our bodies and creative imaginations would have to adapt to circumstances, time, and space. I began the pre-production work immediately after I arrived in Victoria from Vancouver by meeting with the community leaders of the

Victoria Filipino-Canadian Association (VFCA) and the Bayanihan Cultural & Housing Society (BCHS).

These two community organizations in Victoria agreed to support my dissertation. When I first met the board members of VFCA and the BCHS in 2017 they immediately accepted my invitation for a collaborative applied theatre project appended to my doctoral research. One of the board members, Tita[132] Laila Pires sponsored the accommodation of the Manila-based artists in her home for the entirety of our Victoria tour. VFCA and BCHS asked their members to serve as performers in *Murupuro*. Members of other organizations volunteered to prepare the food and in executing other production and logistical demands of the performance project. Those who volunteered as performers were part of the VFCA's Sampaguita Dance Group (SDG). SDG has four decades of intercultural performance experience.

Figure 28. *Company Call.* Cast and crew of *Murupuro/Island of Constellation* gather in a circle to share their emotions and aspirations with each other before the opening night. (Emmanuel, 2018)

[132] *Tita* (auntie) is an honorific term used to address an older woman.. Tita Laila is married to Ben Pires from India, who studied in UP Diliman in the 1960s and has maintained his ties with the Philippines and Filipinos in Canada.

The group has performed in different local arts festivals and international events in British Columbia including the historic Vancouver Expo ’86 and the Commonwealth Games in 1994 in Victoria (Pires, 2018). VFCA was established in the winter of 1969 by fifteen visionary Filipinos. The convergence of these first Filipino settlers in Victoria led to a concerted effort in establishing a Philippine center. And this became a reality when in 2001 VFCA acquired a piece of land and a building transforming it into the Philippine Bayanihan Community Center (Bayanihan Center) (10th anniversary program, 2011). Since the establishment of the Bayanihan Center, it has become the fulcrum of a unique brand of Philippine intercultural programming and events. It was in this venue that we finished creating *Murupuro*.

I structured our work on three parts: *Papapakilala* (Introduction), *Pagsasanay* (Workshop and Rehearsal), and *Pagpapalabas* (Performances). *Pagsasanay* introduced the ensemble to my dissertation and the purpose of the project. It was in this phase that I facilitated theatre games that aimed to build camaraderie among the volunteer artists: we played games and told stories about our experiences with typhoons. The second part was the actual creative process of installing the performance at Bayanihan Center; thus, the word *Pagsasanay*, which means continuously doing the task until one grasped of the technique. During this phase, I engaged the ensemble in applied theatre workshops on dancing, chanting, and storytelling. The last phase of the performance project was the *Pagpapalabas* which was the performance phase. This was co-conceptualized with the board members of VFCA, namely Tita Laila Pires and Tita Dominga Passmore and presented to the ensemble before we began our workshop, rehearsal, and performance.

All of our rehearsals and performances took place in the two-storey building Bayanihan Center located on Blanshard St.[133] Every Sunday, the VFCA and BCHS hold their regular Open House at the Bayanihan Center where volunteers sell traditional Filipino food to the public.[134] Another regular program at the Bayanihan Center is "Feeding the Needy" administered by Tita Nora Acala-Duy in which once a month, the Bayanihan Center is transformed into a cafeteria for the homeless people who are given a free assortment of food. Aside from these regular programs, the first floor (Assembly Room) is also used for yoga classes, intercultural meetings, and is the site for passport renewals for Filipino migrants.

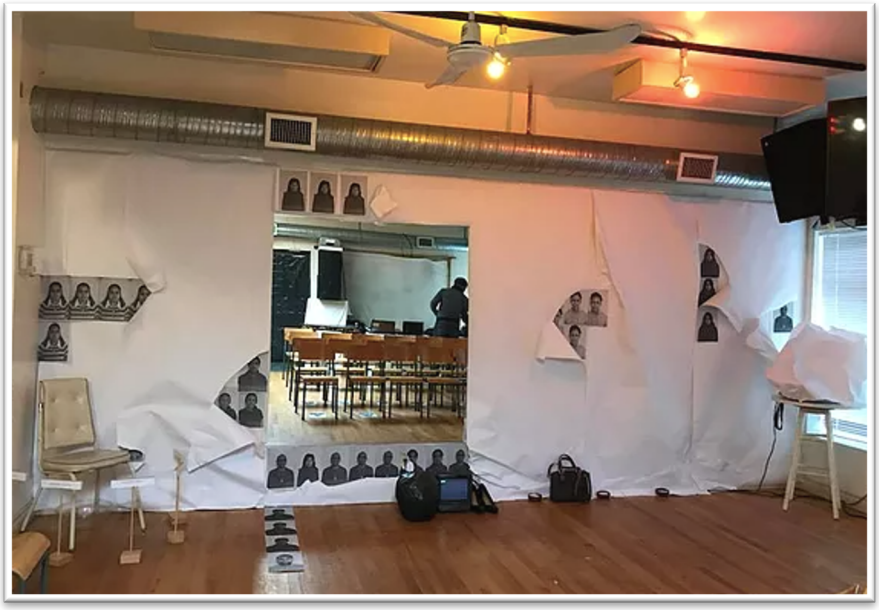

Figure 29. *Scenography at the Bayanihan Center.* The Assembly Room was transformed as a black box theatre with white paper rolls and white curtains and one hundred copied photos of cast members. (Gupa, 2018)

[133] We were originally booked to stage *Murupuro* in one of the theatres at the University of Victoria, BC. But due to some delays in our rehearsal schedules, we had to find another venue. Since the theatres at the Phoenix Building at the University of Victoria were all taken up for other events we ended up using the Bayanihan Center's Assembly Room.
[134] I once attended this open house sometime in 2016 with some UVic students. The diners were composed of Filipinos and other nationalities interested in experiencing Filipino cuisine. Due to Covid-19 this program was temporarily cancelled.

Because of its wide dance mirrors, the Assembly Room is also used for dance classes and rehearsals. On the left wall are bulletin boards mounted with fliers advertising programs of organizations housed in the Bayanihan Center and newspaper clippings. A huge bulletin board is assigned to SDG that looks like a treasure chest displaying a bevy of performance memories. There are dozens of photographs affixed to this board that memorialize past performances of the group in tandem with some old postcards of the Bayanihan Dance Company.[135]

The right side of the wall is a wide sponsorship board resembling a Philippine traditional house, the *bahay kubo* (nipa hut), that displays the names of donors who have contributed in the purchase of the building and its lot. This floor extends to the kitchen and washrooms leading to the back parking lot. The room has a low ceiling with recessed, track lighting fixtures, and fluorescent lights. The second floor serves as the office and a conference room. Fashioning a performance space in this building was a challenge. As soon as Jon and Francis arrived in Victoria on the 9th of October, I brought them to Bayanihan Center. That day we discussed different spatial performance configurations of the room. With the help of a VFCA board member, Tita Dominga Passmore, the team tried to set up a performance space by arranging and re-arranging the chairs to decide the best stage configuration for our performance. This process allowed us to perceive the geography of the Assembly Room as a potential performance space for *Murupuro*. Transforming the spatial environment of the Assembly Room was not easy. But it was a playful process that surprised us with its many possibilities and unpredictable results. Eventually, we decided to transform the room into a black box theatre. We covered the walls with white 26”x60” Kraft Paper Rolls and curtains to approximate a clean canvas. The dance

[135] Bayanihan Dance Company is a world renowned folk dance group supported by the Philippine government under the auspices of Philippines Women’s University and an official performing group of the Cultural Center of the Philippines.

mirrors were also covered with Kraft Paper leaving a small portion uncovered. This provided an illusion of wider space. These white walls neutralized the atmosphere of the room.

We set up forty chairs and arranged them to resemble a thrust stage that also looked like an island with pathways in between the right and the left groups of chairs.[136] The pathways allowed multiple points of ingress and egress for the performers. Francis suggested that we cover some of the fluorescent lights with colored photo gel to enrich the lighting effect during the show. I printed and photocopied the profile pictures of the cast members on 8"x11" bond paper and posted these in different spots of the performance venue. These photos added to the scenographic quality of the performance that thematized absence and memories. They looked like fliers of missing people, resulting from ST Yolanda.

The Theatre Department provided us with sound and video equipment, which was very helpful in securing a technically efficient production. The Department even sent a technical director to assist us in using the sound and video equipment. Soon enough, we had a performance site with minimal lights, sound equipment, and scenic decor. Jon, Francis, and I would come to the Bayanihan Center at 10 in the morning to fix the lighting and set up the scenography for the performance.

When Angge arrived in Victoria two days before the show opened, we synchronized with Jon's videos, the live and recorded music she had composed. During these two weeks of creative work, when the trees' foliage had turned yellow and red, and occasionally rain fell, our mobility was affected; some members of the cast would come in late for rehearsals. Nevertheless, the zeal in co-creating this community performance was palpable. Members of VFCA and BCHS, led by

[136] There were days that we had to remove the chairs because a renter would use the Assembly Room for yoga class or Tita Nora needed the Assembly Room for her "feeding the needy" lunch.

Tita Leonor Santos, volunteered to prepare snacks and dinner for the cast members. Her team of volunteers would use the kitchen area in the afternoon and in the evening and would also help the cast in transforming the area as our backstage. It was in this area where performers put on their costumes and make-up. We also used the parking lot as an extended backstage where Francis was usually stationed for some of his entrances.

Carlo Pagunaling who designed the costumes had created a ritual attire of the *Asog* (shaman) for Francis. The long costume was made of *abaca*.[137] It covered his chest and the lower extremity of his body. But since it was constructed with flowing strands of fiber it left his body receptive to the cold of the autumnal weather. Francis told me his experience during our preview while waiting for his cue for the prologue: "There was no blanket. I was barefoot. There were two white people who saw me while the show was running. They took me for a homeless beggar. Hahaha. I told them that we had an ongoing show. And so all was well. Nothing beats that experience." (*Walang blanket. Nakayapak din ako. May 2 puti na nakakita sa akin while the show is running. Naawa. Akala nila pulubi ako. Hahaha. Sabi ko we have an ongoing show. All is well kaps. Walang kapantay itong experience.*) One of the cast members. Ligaya Agravia Agapito, suggested that he'd wait for his cue in a warmer place, and so the following day, she offered her van which Francis used as his "backstage".

Pagmamalasakit (compassion) is a Filipino core cultural virtue that illustrates *Kapwa* relationality that is perfectly expressed in Ligaya's gesture of offering Francis her van as a backstage venue. Engaged care in *Pagmamalasakit* is a performance principle that we learned in the process of co-creating this performance. Social relationality in the shared embodiment of *Kapwa* inspired resourcefulness (as with Ligaya's gesture). From the root word, "sakit" (sickness

[137] Abaca (*Musa texilis*) is known as Manila hemp. Samar Province produces export quality of *abaca*.

or pain), *Pagmamalasakit* is an attenuation of pain to help ease the discomfort or the suffering of another person. And this concept provides creative imagination to reduce, if not to eliminate, the suffering of others. The cast in this performance employed *Pagmamalasakit* as a code of ethics of collaboration and the result was a mutual relationality and shared creativity. And beyond personal individuation, *Pagmamalasakit* as an engaged care is a relational principle in a collaborative theatrical enterprise that exemplifies social cohesion similar to the ritual of *Prusisyon*. Applied theatre in this case is a space for care and creativity.

First Show in Victoria

When the audience enters the performance venue, they see an old Filipina woman seated on a chair with her grandchild. The two are watching an NBC news report on ST Yolanda on TV. On the right side of the room, behind the chairs, is a woman in a suit standing near the video-sound station where Jon and Angge are located. She plays the role of a Philippine Senate Secretary who annotates the Senate Emergency Meeting for ST Yolanda. Close to the door leading to the second floor are two women holding notebooks. They are the Filipino-Canadians who are mobilizing the collection of disaster aid funds for ST Yolanda survivors. During our *Pagsasanay* workshop, the actors playing this role were Tita Daisy Breuer and Agnes "Agie" Myhre since the two of them volunteered for VFCA's fund drive.

Their actual experience in raising funds allowed them to "emote" appropriately, so they told me. VFCA had collected $150,000 (PhP 6.2 Million) for the fund drive, which the Canadian Red Cross helped in distributing (Pires, 2019, 21). During the show, Tita Daisy and Agie are excitedly taking calls, performing their role animatedly: "*Hello, this is Bayanihan Center…Yes we are still accepting donations for ST Yolanda…Thank you!*" The sound from the television begins to reverberate inside the space that serves as the cue for the chorus of women to enter the

performance space. These women are ST Yolanda survivors looking for the missing and dead bodies of their mother, father, child, relatives, sisters, and brothers after the storm surge in Tacloban City. They roam around the room; some are wailing and some are praying. One of the women starts to sing, "*Iliganon na Buotan*" (The Kind Iliganon) that functions as another sound cue for all the characters to exit the performance space.

When the women exited, Tita Laila Pires, a VFCA Board Member, took center stage and explained the rationale of the performance. After she delivered her opening remarks, she introduced Kristy Charlie of the W̱SÁNEĆ territory for the welcome speech. Kirsty is an Indigenous woman from the Saanich Peninsula and the village of Tseycum First Nation. It was a ceremonial opening by two women who are leaders of their communities that off-set the heavy prelude of the performance. When they left the stage, the lights were turned off.

Figure 30. *Opening Speech and Land Acknowledgement*. Tita Laila speaks before the audience after the Prelude at the performance space. (Emmanuel, 2018)

A hissing sound is heard. Angge plays her Indonesian string-instrument, the *Kecapi*, that produces an ominous drone. Then one of the women characters turns on the overhead projector (OHP) that flashes a text "*Siyahan nga Kaagi* (*First Station) Pahimatngon/Warning*." When the OHP is turned off, Jon begins his first video by projecting my picture in *Ati-Atihan* costume taken in 1982 for the *barangay fiesta* (feast of the town patron celebration) of Barangay Pinyahan. The video overlaps with my recorded voice. This is the beginning of the first *Kaagi*.

Murupuro/Islands of Constellation: Second Performance Text[138]

Prelude: After ST Yolanda

An old woman and her grandchild are watching news reports of ST Yolanda. They are in a living room, somewhere in Canada. Later on, there will be women characters who will enter in the space looking for their relatives, *the day the typhoon left the Philippines. They are survivors of ST Yolanda.*

Over Head Projector (OHP): Siyahan nga Kaagi (First Station) Pahimatngon/Warning

DENNIS: (*Voice Over*) Typhoons have marked my life. The first typhoons I remember encountering were Bebeng and Katring in 1983. I was seven years old My family had just moved to the national capital from a coastal village just north of it, in the island of Luzon. Even

[138] The ensemble for Victoria performance composed of Dennis Gupa (as himself), Francis Matheu (Asog, Imelda Marcos, Yeb Sano, Cisnero, Lapay), Lara Aysal (Bride), Lucas Simpson (Dayuhan/Foreigner/Genera Mac Arthur) Raver Agravia (Child), Sam Peñola (Young Woman), Benny Aglugub (Senate Secretary), Daisy Breuer (Bayanihan Woman 1), Ligaya Agravia (Bayanihan Woman 2), Mary Jetko (Mother 1), Tita Araquel (Mother 2), Agnes Mhyre (Daughter/Imelda Marcos Assistant), Daisy Breuer, Mary Jetko, Agnes Mhyre, Norma Acala-Duy, Tita Araquel, Benny Aglugub, Ligaya Agravia, and Jinggay Peñola (Women/Chorus); the live music instrumentation was played by Marie Angelica Dayao and the video was designed by Jon Lazam, costume by Carlo Pagunaling and mask by Carlito Camahalan. During the rehearsal in Manila, Meliton Roxas helped in the technical direction. For our Winnipeg show, the volunteer performers were: Cece Berces, Joyce Amante Ferrer, Liezel Jacinto, Vina Dimayuga (Women) and former Royal Winnipeg Ballet performer, Horace Pfeiffer played *Dayuhan* (Foreigner).

though I spent my early childhood by the sea, my familiarity with water did not make me less afraid of braving the floodwaters that threatened to engulf our new home and that decimated our urban poor community. I have tried to bury this memory.

House music (synthesized drone and kecapi playing. Class picture (Screen) It gets smaller, until it's just one tiny circle. And in it is the face of a very young Dennis.
Four WOMEN enter with ASOG with the banig (mat).
A PAGASA weather map is seen in this first station. In this map, ST Yolanda is seen represented by circles of red, yellow, green, and blue colours. An ASOG is seen approaching and he/she begins to chant.
Four WOMEN enter with the ASOG.

ASOG: (*Chanting*) *Pamati! Pamati!*
An banig igtutukyab
Dara tanan nga hugaw-tapotapo
Waray igsasalin nga kabutangan
Labot la hin mga susumaton
Dalagan ha bukid
Diri para sumirong
Kundi basi malantaw an hilom
Nga dagat nga may baba ngan ngipon

Nga nangangaon hin sala Hin unod hin tawo Lalabnasan an

kinabuhi Pagtangis la an igsasalin

Ayaw pamati! Ayaw pamati!

Ayaw kahadlok han Dúlok

Pamati! Pamati!

(Listen! Listen!

The mat will be shaken.

It will shake out all the waste and dust)

Nothing will be left

Except for [our] stories

Run to the mountain

Not to take shelter

But to witness the calm

Sea reveal its teeth;its monstrous mouth;

That swallows sins

And human flesh

It will wreck lives

Only tears left

Listen no more! Listen no more!

Don’t be afraid of the Dúlok

Listen! Listen!)

Women ceremoniously scatter salt on the performance venue.

OHP Projector: Ikaduha nga Kaagi (Second Station) Panlantaw/Worldview

Kaagi stringer sound.

Intertitles (Screen): Rain Inverted.

DENNIS: (*Voice Over*) *Ako ang ulan*

Pinapawi ko ang takot sa lupa

Ako lamang ay umaawit, sumasayaw

Dala ko ma'y takot sa inyo, hindi ko kayo masisisi

Huwag nyo rin sana akong sisisihin, pagka't ako'y ulan rin lang.

(I am the rain

I put an end to the fears that the land feels

I only sing and dance

And if I bring fear to you, I cannot fault you for that

Please do not feel the same way with me, because I am only rain.)

WOMEN enter on introduction of song. SINGER sings and moves to the tune of "An Iroy nga tuna" All videos out. DENNIS leaves stage. WOMEN dance with the mats. Play An Iroy nga Tuna (*recorded sound) Intertitles* (*Screen): Storm.*

YOUNG WOMAN: (*Sung*) *An iroy nga tuna matam-is pagpuy'*

An Bisan diin siplat puros kasangkayan

Aanhi an hingpit nga ginkalipayan.

Aanhi hira nanay, tatay pati kabugtuan

(It is so sweet to live in the motherland

You see friends everywhere

It is there where pure happiness dwells)

It is there where Nanay, Tatay, and [one's] siblings are.)

DENNIS enters with toy house submerged in a bowl of water.

Lugaring kay hiblon, sa dughan bati-on

Inin Pilipinas dayuday uripon Ay Tuna nga akon natawohan!

Hain daw an hingpit nga ginkalipayan? Lugaring kay hiblon, sa dughan bati-on Inin Pilipinas dayuday uripon Ay Tuna nga akon natawohan! Hain daw an hingpit nga ginkalipayan?

(How painful it is, to feel it in my heart

How Philippines suffers from an unending bondage

Oh my land of birth!

Where is now the promise of your sweet freedom?

How painful it is to feel it in my heart

How Philippines suffers from an unending bondage

Oh my land of birth!

Where is now the promise of your sweet freedom?)

WOMEN exit with mats. DENNIS enters with toy house. Proceeds to play with it.

DENNIS: (*Voice Over*) In 2013, another — much deadlier — typhoon ravaged the Philippines. In the entire Eastern Visayas region,

where my father was from, 10,000 people died and 1,473,251 were displaced because of Yolanda. Her international name was Haiyan, from the Chinese word 海燕, meaning “petrel” or birds that inhabit the sea.

Intertitles (Screen): ST Yolanda devastation

For several weeks, my father had no contact with our relatives from that region. Later on, we learned that they had survived the typhoon but their old house was flattened and their crops destroyed. They had to resettle in a makeshift bunkhouse. Until now, four years later, they are still recovering from their economic and emotional loss. Such traumas, I have realized, remain for a long, long time.

DENNIS moves towards TV.

Growing up in an urban poor community in Manila, early on, I realized that my fighting chance to succeed was too slim.

DENNIS turns on TV. Intertitles (Screen): Martial Law on second TV.

OHP Third Station: Ikatulo nga Kaagi (Third Station): Amay/ Father

Kaagi stinger sound. Intertitles (Screen): Marcos archival footage continues (TV on the floor)

DENNIS: *(Voice Over)* My father worked as a gardener in Malacañang Palace in the early 1970s. Malacañang is the official residence of the president of the Philippines. When Imelda Marcos sponsored the Miss Universe pageant in 1974, my father became a contractual worker for the Folk Arts Theatre, the venue of this international pageant, clearing the land, digging the soil and planting Imelda's favorite ornamental plant, the *bougainvillea*. In the 1970s, my father was one of the young men who migrated from the province and found a life in the city under the enchantment of Imelda Marcos's flowering era of the . . . "the good, the true, and the beautiful" for a new Philippines — a mantra that would reflect the growing disparity between the rich and the poor and those in power and the muted people in the peripheries.

DENNIS starts wearing IMELDA mask.

She built many structures and her staunch critics would call this tendency an "edifice complex". The obsession for her fantastic beautification of Manila continued into the early 80s amidst the flooding in Manila, rising poverty incidence and inflation, death by tuberculosis and hunger, political fiasco, cronyism and kleptocracy of the Marcosian era, the counter-insurgency in the

villages and the whole utopic cultural and economic shebang. Against the grandness of the Folk Arts Theatre.

Two WOMEN enter with strobe lights and flashlight.

My father, a hardworking Waray, who left his native Eastern Samar because of typhoons, persisted and would soon plant bougainvillea around [the Folk Arts] Theatre seven days a week, eight hours a day beating the time for the opening of the international beauty pageant. . . [Within] seventy-seven days, Imelda Marcos was able to accomplish her dream of building an edifice that she would call, "monument of the spirit". In 1979 she said in a *Fortune* magazine interview, "I'm like Robin Hood. I rob the rich to make these projects come alive... not really rob. It's done with a smile." With a smile, Imelda saw the theatre [to] its fulfillment — grand and imposing. A writer described the theatre architecture as [the roof] "appears to float, creating the impression that the building is a dream in one's tender hands." When the pageant started, Manila was sunny; one might think why Manila was so bright when it was [the] monsoon season. Well, Imelda tasked the men of [the] Armed Forces of the Philippines [to discharge] artificial clouds or what they call, "cloud seeding operations" that would alter the weather patterns of Manila. While

the sixty-five (65) beautiful candidates sashayed around the theatre, thousands of families in Northern Luzon were battling a raging typhoon. Typhoon Ilian killed 20people and left the folk homeless.

Angel's live performance of synthesizer and kecapi.

After the pageant, when the women all left Manila, Malacañang Palace terminated my father's contract and [he] soon became a jeepney driver [plyhing] the streets of Manila with his colorful public utility vehicle, witnessing the fierce student protest[s] and ghosts of nine men killed in the bombing of Plaza Miranda.

Intertitles (*Screen): Bombing of Plaza Miranda. Static* (*TV on the floor). DENNIS exits. Child enters playing with jeepney toy. IMELDA is wheeled onto the stage by WOMAN.*

DENNIS looks at IMELDA. Ambulance siren SFX

OHP: Ikaupat nga Kaagi (Fourth Station) Iroy (*Mother*)

Kaagi stinger sound

Intertitles (Screen)

IMELDA: (Holding her Sto. Niño) I'm too old now, Oh Señor Sto. Niño, *tabangi ako*. Please don't let my enemies condemn me for the

things I haven't done. (*To DENNIS*) Now, you fool, 'Indio' as what the Spaniards labelled you, get my basin.

DENNIS gives basin to IMELDA.

FERDINANAD MARCOS' face in basin goes to Imelda's body – climax

DENNIS gets back the basin.

It's been too long, Ferdie, but your scent still lingers in my nose. The weight of your body pounding mine, heavier than a log. And yet, I feel as if I'm floating like a leaf blown by a wet breeze. My yearnings empower your voice, resonating like the Balangiga bells uttering cries of Freedom.

DENNIS gets the Sto. Niño from IMELDA.

WOMAN: (*Sung*) *Inday-Inday, nakain ka Han kasunog han Balangiga*
Pito katuig an paglaga
An aso waray kitaa.
(Inday-Inday, where were you
During the Balangiga's burning
Seven years of fire
But no smoke was ever seen.)

The WOMAN sings this again and IMELDA joins in.

(Screen) Balangiga images

WOMEN: (*They sing with IMELDA*) *Inday-Inday, nakain ka?*
Han kasunog han Balangiga.
(During the Balangiga's burning
Inday-Inday, where were you.)

IMELDA: Balangiga? No, this. . .this. . .this will be a disgrace to my American friends. It was in Balangiga where the Americans had their worst defeat during the Filipino-American War. They used to call it Massacre. But wait. . .who really massacred the Philippines? No, Ferdie, no. Neither you, nor our American friends. No one massacred the Filipinos. Look at them, they are happy and enthusiastic. They are satisfied in their homeland. That is why they chose to die working in the Philippines rather than die working in other countries, like US, Japan, China, and Canada. Rest your soul, Ferdie, worry no more. You are now buried in the Libingan ng mga Bayani.[139] You are now a hero, thanks to Pres. Duterte. He is the one who will [re]instate us back [in]to power. He

[139] *Libingan ng mga Bayani* (Heroes Cemetery) is located in Manila's Fort Andres Bonifacio where Presidents for the Philippines and other declared national heroes and artists of the Philippines are laid. The burial of Ferdinand Marcos in the *Libingan ng mga Bayani* was controversial. He died on the 28th of September 1989 in Honolulu, Hawai'i. His remains were initially preserved in 1993 at the Ferdinand E. Marcos Presidential Center in his home province, Batac, Ilocos Norte due to political dissension between the Marcoses and former President Corazon Aquino. And in 2016, under President Rodrigo Duterte, the Supreme Court approved for the transference of the former president's body at the *Libingan ng mga Bayani* winning nine (9) votes over five (5) among the members of the Supreme Court justices. Protest rallies were staged by different activist groups in reaction to the decision.

is [ruthless] and fearless, like you. He kills — like you. Remember, Ferdie: more Blood, means [a bigger] feast [for] us.

(Screen) Marcos' face in basin – martial law proclamation.

DENNIS gives candle to IMELDA.

When they dry, these candle-tears will become [a] bridge to your [boundless] dream[s]. These tears, Ferdie, will drip-and-drip-and-drip, and will connect these fragmented lands. This is our power, our dream. My eyes [see] beyond poverty and reality. My fantasy is infinite. Not even death, Ferdie can tear us apart. (*She sings*) Inday-Inday, nakain ka. Han kasunog han munyika Pito katuig an paglaga. An aso waray kitaa. (*Inday-Inday, where have you been during the burning of the doll. Seven years of fire. The smoke was never seen*).

DENNIS wheels out IMELDA. Three WOMEN enter. One of the WOMEN takes IMELDA from DENNIS. The other WOMAN gives DENNIS human figurines (of his ancestors). The other WOMAN sets up the chair upstage.

(On screen image of Imelda) Flames of candles become drops. DENNIS walks to the fire.

(Screen) Fire fades to train moving in snow.

DENNIS: (Voice Over) Everything was burning, until everything was gone. Until burning sites waned to burial sites – a hub of ashes, bones, blades of grass, of terrorizing peace and silent bombs. The memory is the navel that connects me to my home, to my ancestors who endured the struggles for Freedom.

DENNIS takes chair, brings it downstage. Sits, turns on blinking light.

Let these memories dwell in your white earth. Your cold-white earth now shares my navel.

(Screen) Small flames become a big fire. Ambulance siren SFX.

Child sings "Nahan"

CHILD: *Hindi ba sabi mo kay ganda ng lahat?*
Kulay rosas pa ang mga bulaklak.
Tila sa akin ay ayaw kang magtapat
'Yan ba ang sabi mong pag-ibig ay wagas.
Ang iyong ngiti dati ay kay tamis,
'Pag ikaw at ako ay nagkakalapit.
Nahan ang yakap mong dati ay mahigpit,
At ang ligaya kong matamis mong halik

Tila sa akin ay ayaw kang magtapat,

'Yan ba ang sabi mong pag-ibig ay wagas.

Ang iyong ngiti dati ay kay tamis,

'Pag ikaw at ako ay nagkakalapt.

Nahan ang yakap mong dati ay mahigpit

At ang ligaya kong matamis mong halik.

(Did you not say that everything is beautiful?

And it seems that you do not want to confess your pure love to me

And your smiles before were sweet,

Especially when you and I were together.

Where is your embrace that was so tight before,

And my joy from that sweet kiss of yours.

And it seems that you do not want to confess,

Your pure love for me.

And your smiles before are sweet,

Especially when you and I are together.

Where is your embrace that was so tight,

Before and my joy from that sweet kiss of yours.)

DENNIS aims video camera at ST Yolanda diorama set up on the right corner of the performance space.Angel's live performance of synthesizer and kecapi.

<u>OHP: Ikalima nga kaagi (Fifth Station) Libnas / Deluge</u>

Kaagi stinger sound

Intertitles (Screen)

DENNIS goes to Dayuhan and lights him up with LCD flashlight. WOMEN enter "wearing" the mats. DAYUHAN and YEB enter. They deliver their lines like in the form of a fugue. They are debating. [140]

DAYUHAN: Take up the White Man's burden —

YEB: The devastation is colossal.

DAYUHAN: Send forth the best ye breed —

YEB: To anyone who continues to deny the reality that is climate change,

I dare you to get down from your ivory tower —

DAYUHAN: Go send your sons [in]to exile —

YEB: And away from the comfort of your armchair —

DAYUHAN: To serve your captives' need —

YEB: You may want [to] pay a visit to the Philippines right now.

DAYUHAN: *Karawta an parasanon han imo katulinan*

Ha pag-antos umuyon.

(To cover the ruins of the typhoon

And measure your love for the nation.)

[140] The lines of Yeb were taken from an actual speech of Yeb Sano at the United Nations Framework Convention Climate Change Conference's Conference of the Parties (COP19) held in Warsaw, Poland in November 11- 23, 2013. Yeb a native of Tacloban City delivered his speech after ST Yolanda made its landfall in Tacloban. For complete transcript of his speech, see:https://www.climatechangenews.com/2013/11/11its-time-to-stop-this-madness-philippines-plea-at-un-climate-talks/

YEB: What my country is going through as the result of this extreme climate event is madness.

DAYUHAN: Take up the White Man's burden—

YEB: The climate crisis is madness. We can stop this madness.

DAYUHAN: In patience to abide. To veil the threat of terror. And check the show of pride;

YEB: We refuse as a nation to accept a future where super typhoons like Haiyan become a fact of life.

DAYUHAN: *Basi taklapan an mga kataragman han bagyo.*
Ngan suklon an gugma para han nasud…
(Accept the burden of your race.
Befriend your suffering…)

YEB: We simply refuse to!

DAYUHAN: *Karawta an parasanon han imo katulinan*
Ha pag-antos umuyon
Basi taklapan an mga kataragman han bagyo
Ngan suklon an gugma para han nasud.
(To cover the ruins of the typhoon
And measure the love for the nation
Accept the burden of your race.
Befriend your suffering.)

OHP: Ikaunom nga Kaagi (Sixth Station): Lawod /Sea

Kaagi stinger sound.

Intertitles (Screen)

(Screen) Fisher man at 4 am.

DENNIS: (*Voice Over*) *Hinahanap ng aking mga kamay ang mga dalampasigan.*

Wari silang mga alon na dumuduyan patungo sa mga buhangin, hinahanapang hinagpis ng mga mangingisda, at ng mga taong-bayang pagal na't walang pahinga. Sa dalampasigang narating ng aking mga kamay, wala akong pílay na nadatnan. Kung may pilay man, ito'y naroon pa sa malayong dako, sa dakong mas malalim pa sa buto, sa dako ng kaluluwa.

(My hands are searching for the sea. They ripple and move towards the shoreline, searching for the discontent of fishers, and the folk who are tired and worn out. In that sea my hands have arrived, I end up well and without any broken bones. If I have broken bones, it is there in the farthest land, farther than the deepest bone on my flesh, close to the soul.)

DENNIS wears yellow raincoat similar to the one the Pope wore during his visit in Tacloban after ST Yolanda.

DENNIS: (*Voice Over with video of Dennis conducting field research in Leyte and Samar Provinces*).

<u>OHP: Ikapito nga Kaagi (Seventh Station) Tukyab/Unfurl</u>

Kaagi Stinger sound

Live guitar accompaniment to "Payapang Daigdig". WOMEN carrying their loot move from upstage downwards in slow motion.

DENNIS goes to the WOMEN. WOMEN sing "Payapang Daigdig"

WOMEN: *Ang gabi'y payapa, lahat ay tahimik,*

Pati mga tala sa bughaw na Langit.

Kay hinhin ng hangin, waring umiibig,

Sa kapayapaan ng buong daigdig.

Payapang panahon ay diwa ng buhay.

Biyaya ng Diyos sa sangkatauhan (Repeat 2x's)

Ang gabi'y payapa, lahat ay tahimik

Pati mga tala sa bughaw na langit.

(The night is peaceful, everything is quiet,

Even the stars in the dark skies.

The breeze is gentle, and seems to be in love,

With the peace pervading the world.

The peace of this season is the heart of this life.

The blessings of God to the entire world.

The night is peaceful, everything is quiet,

Even the stars in the skies).

Various colours projected onto the bodies of the WOMEN.

They exit.

<u>OHP: Ikawalo nga kaagi (Eight Station): Mangirisda/Fisherman</u>

Kaagi Stinger sound Angel's live performance of synthesized drone and drums

Intertitles (Screen)

ASOG enters with his coconut shell. He does his rituals. DENNIS walking with red flashlight in his mouth.

ASOG: Voice over.

I once told you, "This day will come."

That the sea is a mat.

And God, from his deep sleep,

will shake this mat to agitate the remains of His body.

Have you seen the waves coming to your house?

It was the mat rolled by God.

No one remembered God and His sleeping mat.

Forgetting is [the] cure for a poisoned past.

DENNIS exits. WOMAN enters with a mat. She unrolls it out on the floor.

<u>OHP: Ikasiyam nga Kaagi (Ninth Station) Pamatbat/Prayer</u>

Kaagi Stinger sound

Intertitles (Screen)

Angel's live performance of synthesized drone and drums.

CESNERO turns his back to the audience, wears the mask of ASOG. While ASOG is dancing, the WOMEN enter and execute the banig ceremony. The women place candles on the side of the mat. They will then prepare for the ritual of birthing.

BRIDE: (*To the audience*) Excuse me! Do you know this man? Have you seen him?

ASOG: *Sa ngaran san kadagatan*
San amon ginikangan.
Ug san mga Diwata ug umalagad sa kalibutan.
(In the name of the ocean
Accept the burden of your race
Befriend your suffering.)

BRIDE: (*Crying*) This man in the picture is my future husband and the future father of the baby now in my womb. We agreed and settled to have our wedding on November 8, 2013, but unfortunately the Super Typhoon came.

This text is delivered like a pamatbat or prayer.

ASOG: *Iroy namon nga ada ka sa dagat*

Pagdayawon an imo ngaran nga si Magway

Ikanhi mo sa amon an imo ginhadian.

Igpasunod an imo kaburut-on

Dinhi sa tuna sugad man sa kalalawdan.

(Our mother in the ocean

Praise your name by everyone

Give to us your kingdom

Let your will be done

Here on earth as well as the deep sea.)

WOMEN: *Ug tagan mo kami niyan san amon Isda*

Nga kakaunon sa pamahaw, paniudto ug pangiklop

Ngan diri mo kami bayaan

Basi diri kami pagwad-on

San mga manarakop nga panulay

Kun di bawia kami

Bawia an amon mga kalag sa pagkaburong.

Iroy namon nga si Magway

Nga puno ka sin kaupay

An kalag san amon mga minatay aada sa imo

Gindadayaw ka labi san amon kaapoyan

Gindadayaw man ta nira an imo kamakagarahom.

(Provide us fish for our breakfast, lunch, and dinner

And never forsake us

So that we'll never get lost

By the evil colonizers

Salvage us instead

Salvage our souls from the state of being lost.

Our mother Magway

Full of goodness and mercy

Keeper of the souls of our dead

You are glorified by our ancestors

They glorified your power and will.)

WOMEN: *Baraan nga kalalawdan*

Ginhugasan mo an amon kamakasasala

Kun hadi ginkalimtan na namon an imo gahom

Yana imo na liwat kami ginpahinumdom

(Holy Ocean

You cleanse us of our sins

If we have forgotten your power in the past

Now help us to remember it again.)

ASOG: *Himaya sa Iroy san kadagatan*

Ug sa amon kaapoy-apoyan

(Glory to the Queen of the Ocean

And to our ancestors.)

BRIDE: *Ikaw an maghadi ug maghirot san amon mga hinigugma.*

(Reign and take care our beloveds.)

SABAY: *Harinawa, matuman unta!*

(May your will prevail, Amen!)

OHP: Ikanapulo nga kaagi (Tenth Station) Halas/Snake

Kaagi stinger sound. Angel's live performance of synthesized drums.

Intertitles (Screen)

ASOG conducts a ritual of giving birth.

BRIDE: *Adoy! Adoy! Manganganak na ada ako! Adoy!*

(Adoy! Adoy! I feel like I'm near to giving birth!)

The ASOG notices her.

ASOG: *Naano ka na Iday?*

(What's up woman?)

BRIDE: *Manganganak na ada ako.*

(I think I'm going to give birth.)

ASOG: *Kadi, pakadi.*

(Come, come here.)

He lays the woman down on the mat.

BRIDE: *Adoy!*

(Adoy!)

ASOG: *Undo! Undo pa!*

(Push! Push it more!)

The BRIDE gives birth to a snake.

ASOG: *Lalaki. Lalaki ini ng imo anak.*

(A boy. You gave birth to a boy.)

ASOG dances with a snake.

Smoke (Screen)

OHP: Ikanapulo kag-usa nga Kaagi (Eleventh Station) Pagtugway/Surrender

Kaagi stinger sound

ASOG: *Bagyo nga nabuburong tikang ha kalalawdan.*

Silhigon mo pahirayo an tanan nga magraot.

Dad-a an am' mga sakit ha imo paggikan.

Mabuhi-mamatay, ha imo an pagburut-on.

(Typhoon lost from the sea.

Sweep away all evil.

Take with you all our plague.

In life or in death, your will be done.)

CHILD enters holding a ritual bowl with salt on it and gives it to ASOG.

ASOG throws salt at the audience.

DENNIS: (*Voice over*) *Bagyong nawawala mula sa karagatan;*

Iwaksi mo palayo ang lahat ng masama.

Dalhin mo ang aming mga sakit sa iyong paglisan.

Mabuhay man o mamatay, utos mo ang mangingibabaw.

(Typhoon lost from the sea;

sweep away all evil.

Take with you all our plague.

In life or in death, your will be done.)

DENNIS gets the capiz chandelier. He creates sound out of it.

BRIDE: Typhoon lost from the sea;

Sweep away all evil.

Take with you all our plagues

In life or in death, your will be done.

<u>OHP: Ikanapulo kagduha nga Kaagi (Twelfth Station) Paglaum/Hope</u>

Kaagi Stinger sound

Intertitles (Screen)

CHILD sings "Payapang Daigdig."

<u>OHP: Ikanapulo kagtulo nga kaagi (thirteenth Station) Kahilom—Laylay han kasakit ngan paglaom/Lullaby of sorrow and hope</u>

Kaagi Stinger sound

Intertitles (Screen)

The WOMEN and the child sing "Payapang Daigdig." They are all holding candles. After the last stanza the women will stop singing while the music background of the song will continue.

ASOG: (*Voice over*) The dark air that swallowed the night, soon the wind shall blow it away. No suffering will last forever, memory is everybody's power.

Angel's live performance of curtain call music with kecapi and recorded taiko drum loop. WOMEN will sing the last stanza again while they put the candles on the floor. (Screen) A child on the boat and then transition to a text, "We will never forget you."

Blackout.

OHP: Ikanapulo kag-upat nga kaagi (Fourteenth Station) Namumukatkat nga kabitunan/Twinkling stars

Kaagi Stinger sound.

Performance Ends.

Performing Politics, Engaging Dialogues

Our preview was attended by family members of the cast and crew while the opening and closing shows drew a wider audience. Among these were faculty members of the Theatre Department and Indigenous Governance of UVic, VFCA's friends from Intercultural Association of Greater Victoria, and Mable Elmore who is Member of the Legislative Assembly of British Columbia representing Vancouver-Kensington. After every show, Tita Laila would facilitate a public dialogue on climate change in the Philippines. On the last night of our show it was raining; it was cold outside but the discussion indoors was heated. While there were many provocative questions raised during the public forum after every show, one of the highlights was when a member of the audience from Tacloban raised a question on the representation of Imelda Marcos as a corrupt and ostentatious government official in the performance. He asserted that the performance had glossed over the failure of President Benigno "Noynoy" Aquino, Jr. in dealing with the tragedy brought about by ST Yolanda in Leyte. This triggered a reaction from another audience member who stood up and suggested not to de-politicized the discussion:

AUDIENCE 5: Can I say something, please? Because we're going deeper into politics now. Actually, the show is really nice. Very informative. We just have to be careful next time because it's already happened.

This is a show. So we should have to be careful by mixing politics in [a] show like this. My only say right now is it has happened. So, we just actually [need to] enjoy the moment.[141]

And another member of the audience jumped into the conversation by asserting: "*No, I think you have to incorporate politics to a certain degree —*" and the room buzzed in agreement. And the fiery exchange between the two viewpoints continued:

AUDIENCE 6: No I think we have to incorporate politics.

(Applause from some of the audience)

AUDIENCE 5: Yes, I agree but you cannot depict just one…

AUDIENCE 6: …no, no, because there are so many corrupt officials in the Philippines…

AUDIENCE 5: Exactly. But [you can] not only [depict] one president—

ENSEMBLE MEMBER: Don't talk at the same time please…

AUDIENCE 6: …and you cannot depict every one of them. So if there is somebody, if there is one little segment that would evoke then bring back what the experiences are. Of course, if you go to Ilocos, of course they would be pro-Marcos. I'm from Iloilo and I grew up [there] and how bad it was during my time, right? So, politics is politics. It's how you perceive it and the experience you incorporate [in]to it [the play]. That's how I look at it, so I don't think there's anything wrong with politics being with theaters as

[141] The full transcript of this talk back is found on the Appendices.

> long as [it is] done in a way that will evoke emotion, reaction. [Like the] one we are in now.

Outside the performance venue, the rain continued to pour. And inside the room, the temperature of a provocative exchange, was high. When theatre transforms itself into a convection of encounters, heat suffuses courage to confront histories that we tend to forget. The provocation that erupted during this encounter between Audience 5 and Audience 6 underscored the plurality of the audience's political subjectivities that an applied theatre performance could bring about. Members of diasporic communities who are unable to participate in political discourse within their local communities in their homeland can exercise their social and political imaginaries in sites of contestations that applied theatre can offer. In this volley of heated exchanges, I had to keep my bearings. I listened to the sentiments of individual people about the pressing issues around graft and corruption of humanitarian aid affected by ST Yolanda. I was confronted by the urgency of voices that aimed to claim political discourse from members of the communities who had not been given opportunities to engage in safe community dialogues on Philippine governance and politics. For a community that is already divided, political discussion is almost a taboo. Criticality is a privilege of the few — especially for Filipinos in diaspora many of whom came to Canada to alleviate their lives from economic challenges by engaging in 2 to 3 jobs simultaneously, as im/migrants. Open debate among the audience unfettered their voices regarding corruption and non-disbursement of international aid to local community people directly impacted by the super typhoon. For Filipinos in the diaspora in British Columbia, there is an absence of open political discussion where contradictions in views are encouraged in the community. But that night, following the performance, applied theatre exemplified an empowering process in civic literacy among diasporic communities within a space of inclusivity

and non-discriminatory. Difficult questions may not have been fully answered nor have satisfied the Socratic audience member in the talk-back following the performance, but it indicated that civic engagement propelled by applied theatre performances can increase awareness of a political discourse that is often restrained in diasporic gatherings.

Figure 31. *Climate Crises and National Politics*. Francis is seen here holding a basin with the image of former Philippine President Ferdinand Marcos (1917–1989) beamed from the video projection. He plays multiple roles including Imelda Marcos (1929 –) who organized a "manipulation" of the weather during the Miss Universe Pageant in 1974 through the cloud seeding process to inhibit an impending typhoon's arrival in Manila where the pageant was held. Behind him Agnes "Agie" Myhre who plays as one of the members of the chorus of women. The author plays himself listens to the love song of Imelda Marcos, portrayed by Francis, for her husband—Ferdinand Marcos. (Emmanuel, 2018)

On the 30th of October, the cast travelled to Vancouver for a one-night performance at the KW Studio Woodward's Heritage Building on Abbot Street sponsored by Co.ERASGA through its Studio Salon Series (SSS). As an outreach program, SSS aims to open "…communication

between artists and the community while their works are still in development." (Tolentino, "Studio Salon Series"). Co.ERASGA was founded by Alvin Tolentino in 2000 with a mission of creating provocative contemporary dance projects. He envisioned a dance company that blurred the boundaries of the arts. By delving into issues around colonialism, geopolitics, ancestral memories, bodies, and ancestral culture eroded by globalization, Alvin's dance projects attempt to foreground a plural and prismatic act of engaging with the moving body and dance curations.

His abstraction of human relationality, non-human representations, and the cosmological Asian worldview in dance, all provoke the re-imagination of hegemonized social and political structures. Alvin is ahead of his time (Vancouver Sun, 2000 para. 35). He established his dance company when there were few choreographers in Vancouver's dance community willing to assert a representation of stories from people of colour in Canada.[142] My affiliation with Co. ERASGA dates back to 2007 when Alvin performed his solo show, "*Field: Land is the belly of Man*" at UPLB and IRRI. Since then, we have forged several collaborative dance and theatre projects that connect the Philippines and Canada. Alvin's inclusion of *Murupuro* in Co. ERASGA's 2018 performance season through SSS demonstrated his active participation in supporting Philippine-Canada transnational theatrical creations. He pursued this collaboration even with limited financial resources. Alvin tapped his dance networks in the city to allow a community-based performance project like ours to be witnessed by Filipinos who have limited time and resources to see live theatre performances by Filipino artists. We successfully executed our Vancouver performance before an audience of twenty-five. Our shared artistic practice

[142] Alvin is known to render his choreographic meditations of gender, class, and race distilled through his Asian and Southeast Asian performance forms. He have been contributing to Vancouver's cultural diversification of immigrant art, discourses on migrants' lived performativity of identity and belonging, and the ethos of cosmopolitanism since the establishment of Co.Erasga in 2000. The Filipino-Canadian dancer-choreographer's project of re-purposing Western classical dance convention by blending Asian dance forms into it, ruptures a provocative and richer dialogue on global interculturalism. He continues to support Indigenous, artists of colour, and emerging dancers through his company's artistic and community-based programs.

informed by *Kapwa* broadened the signification of collaboration where kinship was manifested in addressing each other as *kapatid* or *kapatiran* (indicating brotherhood/sisterhood) within performance-making. This demonstrated a relational collaboration sustaining transnational theatre that connected the Philippines and Canada. After the Vancouver performance, the Manila artistic team went to Winnipeg for the last leg of the tour. The Winnipeg tour was supported by Aksyon ng Ating Kabataan, Inc (ANAK) through Johsa Manzanilla, Darlyne and Daisy Dee Bautista, Viz Cabrera, and Diwa Marcelino of Migrante Manitoba. The leadership of these Filipino-Canadian community organizers has expanded the Philippine-Canadian social, political, and cultural education of the Canadian public in Manitoba. I met Johsa in 2017 during my doctoral exploratory research in several cities in Canada.[143] In Winnipeg, I was introduced to Johsa by Jovy De Manuel who was a former student of UPLB and now based in Winnipeg.

As a program director of ANAK, she co-leads the Filipino im/migrant youth projects with Daisy Dee, Darlyne, and Viz. ANAK was founded in 2010 by Darlyne Baustista and since then has organized Filipino-Canadian youth in important community-based projects. These projects are significant in building infrastructures for Filipino youth's visibility and promotion of criticality on racial politics and cross-culturalism in Winnipeg. Their deep interest in Philippine heritage spins into a diverse educational and cultural programming that conceptualizes a transnational belonging. ANAK's youth programs dig deeper into Philippine heritage within the diasporic discourse and the historical processes of im/migrant belonging. For a decade now, members of Winnipeg's ANAK have been re-examining the ontology of a Filipino child or children within the diasporic imaginaries and experiences. [144] After meeting with Johsa, I was

[143] In the summer of 2017, I met with the Filipino-Canadian artists, community leaders, and university professors in Toronto, Winnipeg, Saskatoon, and Edmonton to present my doctoral applied theatre performance to them for a possible collaboration.
[144] The acronym ANAK is a play on the word Filipino word "anak", which means "child".

accompanied by Juvy to meet Kuya Levy Abad who brought me to the house of Diwa, a community leader of Migrante Manitoba. Kuya Levy is a poet/songwriter whose cultural and activist work began in the Philippines. His education in political science in the Philippines prepared him for a wide array of cultural advocacies and activist involvement in Manitoba. He formerly worked as an Executive Assistant of the Minister of Culture and the Minister of Multiculturalism. Kuya Levy continues to be an active member of Manitoba Migrante. Meeting with Diwa for the first time was an important education for me to learn about the history of the migrant's activism in Manitoba. A resolute and proactive leader, Diwa has a forward-looking attitude in community organizing. As an artist himself, his confidence in the possibilities of rendering social justice through the processes of art making impressed me deeply.

For eight years now, Migrante Manitoba has been organizing projects that help and assist migrants in Manitoba. Just like Johsa, Diwa expressed his interest in supporting my dissertation's performance project. The leadership of Johsa, Darlyne, Daisy Dee, Viz, and Diwa in the Filpino-Canadian communities in Winnipeg is unimpeachable. Over the years, ANAK and Migrante Manitoba have successfully established a network in Winnipeg. Among their close community associate is Magdaragat Philippines Inc.[145] Magdaragat Philippines Inc. was founded by the late Dante C. Buenaventura who emigrated to Winnipeg from Manila in 1976. Dante pioneered the first Filipino-Canadian theatre company in Manitoba and perhaps in the whole of Canada (see Abad 2016; Alcuitas 2018).[146] Kuya Levy introduced me to Goldie Garcia who has performed with the group since she was a young child and now works as Magdaragat Philippines Inc.'s Production Chair.

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[145] The FB Page of the dance company translates the Tagalog word, *Magdaragat* as "Voyagers of the Sea" or "Seafarers". ories[146] Dante C. Buenaventura founded the theatre group *Tanghalang Filipino* in Winnipeg in 1976. His pioneering efforts to establish the first Filipino-Canadian immigrant theatre company in Canada is a topic of research that I aim to conduct.

Figure 32. *Magdaragat Performers.* In *Ikapito nga Kaagi (Seventh Station) Tukyab/Unfurl,* the performers of Magdaragat are singing *"Ang Gabi'y Payapa"* (The Night is Peaceful) to express their calm lamentation of for those who died in ST Yolanda. From right to left are Cece Berces, Joyce Amante Ferrer, and Liezel Jacinto. (Marcelino, 2018)

Goldie recommended five performers from her company to complete the cast of *Murupuro* Winnipeg. My work became less onerous when I met the performers at our rehearsal. I found them technically prepared and skillful in collaborating and working under the pressure of a short-term production preparation. Like Goldie, they exuded a modesty and grace that made their love for performing attractive and sublime. An audience of eighty-nine persons showed up for our performance. One of our guests was a Member of Parliament, Robert-Falcon Oullette, PhD who stayed after the performance to attend the post-show panel facilitated by Johsa. The discussion centered on issues around climate change and Indigenous ecological knowledge in which I shared a panel with Chance Paupanakis and David Oro. Chance is a prominent student leader from University of Manitoba and a Maskeko Ininiw from Kinisiw Sipi Cree Nation in

Treaty 5 while David is a talented visual artist and a first generation Filipino-Canadian who recently immigrated to Canada. Aside from the performances, ANAK organized the Philippine Heritage Youth Forum at the Colin Jackson Studio inside the Prairie Theatre Exchange where Jon, Angge, Francis, and I led a series of applied theatre workshops. This was attended by nineteen Filipino-Canadian high school students who were accompanied by their teachers. The objective of this forum was to engage these young people in thematic discussions on Philippine heritage and culture. And at the end of the workshop, the students created performances that narrated their diasporic experiences as Filipino-Canadian youth in Canada. It was a challenging process to tour this performance.

From getting visas for the Filipino artists to organizing the audience for each of the performances, the embodiment of creativity deeply rooted in kinship transcended the challenges of mobilizing a transnational theatre in the cities we went to. Our collaborators in Canada mobilized not just their communities to bring in an audience but they also deployed a collaborative attitude that demonstrated the principles of *Kapwa* and *Pakikig-pulsuhan.* These are creative and relational ways of dealing with climate crises through community-based theatre performances. For further context, I should mention that I had no prior theatrical collaboration with the Filipinos (except with Alvin) I worked with in Victoria and Winnipeg. When I visited Winnipeg in the summer of 2018, I literally knocked on the door of strangers — Diwa with Kuya Levy and Jovy — to present my project to him and his organization. I was embraced by his kindness and all those people I met to co-produce my doctoral project. The Victoria Filipino Canadian Association similarly shared their resources with me and opened their homes to the Filipino artists for the entire duration of their stay in Canada. The artistic possibilities of applied theatre in tackling difficult issues of climate change inspired our eventual collaboration and the

kinship, which operated in the creation of community-based theatre performance, sustaining our collective advocacy for climate justice.

Figure 33. *Shaman's Costume*. Carlo Pagunaling's costume of Cesnero Contado (played by Francis Matheu) the *Asog* (shaman) is made of *Abaca fibers* or Manila hemp. Magdaragat performer Cece Berces, in the foreground, wearing the traditional *baro* (blouse) and *saya* (skirt) with *tapis* (wrap-around-clothe) and *belo* (veil) worn by women during *Prusisyon*. Dennis Gupa is on the background on the left side aiming a flashlight to the *Asog.* (Marcelino, 2018)

The day before we flew back to Vancouver, the temperature in Winnipeg was -6 °C. It was cold for us. Jon and Francis left Canada three days after we arrived in Vancouver from our Winnipeg tour. Angge on the other hand stayed on for a few more days in Victoria to facilitate a *Pintigan* Workshop for VFCA members. On the day she departed for Manila, the weather was beguiling. After the rainfall, the clouds parted to show the sun. "Okay Sir I won't cry. We will see each other anyway in Manila. Thank you for everything. (*Sige Sir hindi na ako iiyak.*

Magkikita naman tayo sa Pilipinas. Salamat Sir, sa lahat.), she said to me before she entered the boarding gate at the airport. It was a long journey for her, and had been for all of us. Arrivals and departures in between encounters with people and communities were strengthened by the unchanging commitment to an art form we all respect, theatre – far and near, here and there — under the changing seasons. Jon once told us in one of our group sharing sessions after a performance, "The changing of the seasons comes around when people leave." (*Sumasabay ang panahon sa paglisan ng mga tao*.) Co-creating community-based-theatre performances is a collective task between human and non-human agents.

And the season of departure is also a new period for another journey.

Episode Seventeen: Applied Theatre from the Ground Up into the Vastness of the Ocean

Why I had to repeat my field research?

I consulted with Kirsten Sadeghi-Yekta (my supervisor), Warwick Dobson (committee member) and, Allana Lindgren (department chair) after the tour because the three of them had watched the performance. My interest was to get their thoughts on my project. In this consultation they raised some valuable questions pertinent to the research methodology. In my conversation with Allana, she asked me interrelated questions on the nature and functions of PAR. She asked: (1) While auto-ethnography is an artist/creator centered approach, as a concept and practice is it comparable to PAR which is community-based or are they at odds with one another? Whose stories are told (in the performance)? And what is the role of artists that help community members go beyond trauma?[147] On the other hand, Warwick queried the

[147] The questions were based on my notes and may not fully represent the actual words spoken during our conversations . My consultation and conversations with Warwick (December 4) were in person while for both Kirsten (November 19, 2018) and Allana (December 10, 2018) these were held via Skype.

representation of the stories. He wanted to know: how much of the content of the performance comes from Canada? Lastly, Kirsten reminded me of how my method would/should work in the community by asking me: did the PAR process work in the Philippines and how? How was the partnership formed? Can PAR and Autoethnography work together? Their questions precipitated my own question: Who belongs to the community? With these questions I decided to go back to the Philippines to re-create *Murupuro* such that it would allow for critical and creative participation of the local community in the creation of a performance on climate crises. As I prepared for my trip to the Philippines, I was thinking of how my method should highlight the artistic capacities of community members in Tacloban and Guiuan. I sent a Facebook message to Ma'am Erlin that I would be conducting my second field research again in the Tubabao.[148] She responded that I was welcome to return anytime in the summer of 2019.

When I arrived in Tacloban City, I had to re-acquire an endorsement letter from the Department of Education (DepEd) Regional Office to obtain consent for the applied theatre workshop in Guiaun. Upon receiving the endorsement letter from that office, I was instructed to get my final letter of approval from the School Division Superintendent in DepEd Office in Borongan City, which was a four-hour land trip from Tacloban. In Borongan, I met the School Regional Superintendent and the Division Superintendent who issued my final endorsement letter. This letter had to be given to the Public Schools District Supervisor who was based in Guiuan. The Curriculum Implementation Division Chief of the School Division Superintendent Office suggested to the Regional Supervisor that I be accompanied to Guiuan. He urged him, "Why don't you join Sir Dennis to talk with the District Supervisor" (*Samahan mo kaya si Sir*

[148] The family of Sir Robert could only be reached through FB messenger. At the time, Sir Robert did not have a FB account yet. Most of my communication went through Ma'am Erlin.

Dennis para makausap ang district supervisor) to which request the Regional Supervisor agreed.[149] That day, I decided to stay overnight in Balangkayan at my relatives' house. Early in the morning, the Regional Supervisor and I travelled to Guiuan where we were welcomed by the District Supervisor and her staff at the terminal. We all went to Lupok Central Elementary School where an annual meeting with the school heads of North Guiaun Elementary Schools was being held. At the meeting, I was greeted with smiles by the school heads who were participants of the first *Pintigan* Workshop. Ma'am Erlin was also present in this meeting.

The District Supervisor gave me an opportunity to present my doctoral project with the school heads in which I expressed my intent to conduct an applied theatre workshop that foregrounded the local narratives and participation in a co-creation of a performance. I explained that it would integrate the Waray performance forms in the co-creation of the performance devised by the local community members of Guiuan and Tacloban. The Regional Supervisor showed interest in the idea of a workshop on local performance forms. After the meeting, I was given a list of names of school teachers who were assigned to participate in the workshop. The following week, I organized a *Kamustahan* (update) meeting with the participants that aimed to re-connect with each other and orient them of my project in a relaxed atmosphere. Sixteen (16) teachers attended this orientation, which was half the number of participants that were supposed to join the workshop. The teachers who were not able to join the meeting were busy with family work, I was told. This meeting was also a consultative meeting where I asked them what would be the best date for our applied theatre workshop and how this workshop could best serve their needs. Collectively the teachers decided that the date should fall after the *Semana Santa* and they

[149] It would be proper to keep the officials of Department of Education anonymous, as a I do not have the permission to . mention their names in this study.

expressed a wish to enrich their knowledge on creative teaching, using theatre arts. I, then, went back to Tacloban for a pre-planning workshop with the theatre artists of Sirang Theatre Ensemble (STE) who agreed to conduct the theatre workshop for the teachers.

Applied Theatre Workshop with the Local Theatre Artists

STE is a university-based theatre company founded by Joey Lianza, a Professor of Social Science at the Leyte Normal University. I had consulted with Joey and asked him to help me identify STE members who could facilitate the workshop. Joey started directing theatre in 1980 through the Harambee Folk Development Theatre (HFDT) under the auspices of then, Leyte State College. Founded by his mentor, Dr. Cres V. Chan-Gonzaga, Joey's early experience of folk theatre inspired him to run his own theatre company (Lianza, 2020, p. 1).

Figure 34. *Theatre after ST Yolanda.* [Online image], 2015. STE performers present ST Yolanda play, *"Surâ"* (Viand), a ST Yolanda play created as a post-disaster recovery program for public school students in Samar and Leyte Provinces. The project was organized in collaboration with STE, Palo Culture and Arts Organization and Cultural Center of the Philippines' Tanghalang Pilipino through UNICEF Theatre for Development (T4D) project. (Lianza, 2015)

In 2008, he established STE to continue the work of HFDT in reviving the Waray performance traditions by bringing theatre outside the confines of conventional theatre spaces. His theatrical initiative "that fosters and promotes culture and the arts in Eastern Visayas" (Lianza, 2020, p. 1) metaphorizes the illuminating rays of the eastern sun. He states: "Sirang is the East, where the sun rises, a resounding metaphor for new beginnings, cultural revival, knowledge, and rebirth. Sirang literally means dawn." (Lianza, 2020, p. 1). Through STE he has revitalized classical Waray dramatic texts of Illuminado Lucente, Eduardo Makabenta, Norberto Romualdez, Sr. and Carmen Honopol. By recuperating the works of these Waray writers, Joey and his theatre members have imbued a vitality into the dying tradition of the Waray spoken drama through research and through community engaged theatre performances. Over the years, Joey has experimented with a performance making process oriented towards a Waray cultural ethic and the re-animation of a people's struggles in Leyte.

After the onslaught of ST Yolanda, STE was the first theatre group in Eastern Visayas to perform disaster stories in communities in Leyte and Samar heavily damaged by the typhoon. UNICEF and Tanghalang Pilipino of the Cultural Center of the Philippines asked STE to co-devise a theatrical project on ST Yolanda's impact in Eastern Visayas. In this project, Joey led a group of theatre artists who converged to present a vision of preserving lives especially those in precarity. His theatrical praxis continues to evolve within extreme situations emerging from his "hometown ravished by political and natural calamities" (Lianza, 2020, p. 3).

And it is from this sense of location that his moral proclivity towards building a "preservatory" of life by humans and the non-human manifests a Waray worldview on healing to which his theatre adheres. Joey and the members of STE willingly agreed to join me in my second field research. I was feeling restive with thoughts that the members of STE may not be able to

attend our scheduled meetings. The day we had our meeting, the city was busy with preparations of the Pintados-Kasadyaan Festivals of Festival, an annual cultural celebration that commemorates the life and artistry of the early Visayan tattooed people known as *Pintados*. I was worried that our meeting would be cancelled because of this preparation. But they came happily reuniting after eight (8) months. In this meeting it was attended by STE senior members, Arjhay and Aivee Badulid. They were joined by Rhodora "Dorai" Abalajen who works as a faculty member in Visayas State University. The meeting began with updating each other. It was our way of *iro-isturyahan.* I reported to them on the tour in Canada and gave them a copy of *Murupuro's* video performances. It was an engaging reunion. I found the members of STE progressive and responsive to social and political issues in Tacloban.

Arjhay and Aivee were at the time composing a petition to the Department of Environment and Natural Resources to investigate the cutting of century-old trees inside a university campus in Tacloban. I was impressed with their commitment to local social and environmental advocacies. Aivee even presented me her research data that she had collected online concerning local and national policies on cutting trees and the Presidential Decrees barring the practice. We spent the remaining hours discussing my doctoral project and what the teachers wanted to achieve in the workshop. Eventually, I shared with them an initial workshop syllabus that I had drafted. It explained applied theatre and my doctoral project's goals. I was unsure whether the syllabus reflected the participatory engagement that I wished to further in this second field research, since I was the one who created it. I shared the syllabus with them and explained that it was open for re-construction, re-calibration, and even deconstruction. The material was a jump off point for our discussion and interrogation. Arjhay suggested that we highlight the local performance traditions in the syllabus and Dorai's idea was to engage the

participants in analyzing Waray folksongs. Aivee proposed a timeslot for an eco-critical lecture that she intended to deliver. We then came up with an integrated syllabus based on the suggestions and proposal. The number of facilitators expanded with the inclusion of Leo Tristan Calipayan and Aldren Bolito. Leo was Arjhay's co-teacher at Liceo del Verbo Divino and another senior member of STE. He volunteered to conduct the visual arts workshop and eventually helped in designing the set of our performance. Aldren was assigned to facilitate a workshop on sound composition. Arjhay on the other hand conducted the generative poetry writing workshop using the structure of *Siday*, traditional Waray poetry. Five Tacloban-based artists joined me and stayed in the Island for a week to execute our applied theatre workshop.

Table 2

Workshop Syllabus

MURUPURO/ISLANDS OF CONSTELLATION: WORKSHOP/PERFORAMANCE (DOCTORAL FIELD RESEARCH PERFORMANCE PROJECT FOR APPLIED THEATRE)
Participants Guiuan Public School teachers Barangay San Pedro Community Members Barangay San Pedro Local Elders
Focus Surfacing of stories on local indigenous knowledge and practices within the current history of climate crises
Rationale This workshop is part of my field research that engages the public school teachers/community members as volunteer-participant-artists for my second applied theatre doctoral performance

project. While I draw my initial definitions of applied theatre from the works of Louise Burleigh Powell's *The community theatre in theory and practice,* Robert, J. Landy and David T. Montgomery's *Theatre for Change: Education, Social Action and Therapy*, Monica Prendergast and Juliana Saxton's *Applied Drama: International Case Studies and Challenges for Practice,* Tim Prentki and Michael Balfour's *Applied Theatre: Development,* Gareth White's *Applied Theatre: Aesthetics,* and Jill Dolan's *Utopia in Performance,* I frame my practice from an epistemology (ways of knowing) and ontology (nature of knowledge) from the indigenous theories of knowledge propagated by Filipino scholars like Virgilio Enriquez, Zeus Salazar, Shawn Wilson, Taiaiake Alfred, Linda Tuhiwai-Smith. While the Philippines has a vibrant and rich history of theatre for community or development theatre initiated by various non-profit organizations in partnership with local art or theatre groups, my work centers on a practice of applied theatre emerging from transnational sites crossing Canada and the Philippines that thematizes the island as a site of knowledge production and inquiry. I explore a practice of applied theatre that originates, flows, and emanates from local sea coast communities in with local rituals existing in these sites blurring boundaries and territories (read: multidisciplinary). My current interest is an inquiry on how these rituals will inform applied theatre as a performance and theory that I wish to bring about in my doctoral project. In building my dissertation, I am using combined methods of research (autoethnography, Participatory Action Research and Performance-based-Research). The stories, aesthetics and process employed in this workshop will reflect on my dissertation as sources of interpretation and academic exegesis that hopefully will enrich the discourse on ecological stewardship and agentic theatre for the community situated in vulnerable zones due to climate crises.

Course Objectives

1. To foreground local ecological ways of knowing through various arts-based method leading to a community oceanic performance;
2. To engage the community in an integrated, collaborative, decolonizing and ethical applied theatre research/performance process;
3. To facilitate the community members in a performative event that will gather various publics engaging them with issues that deal with ecological stewardship in times of climate crises;
4. To create an agentic space of creativity and imagination for community members in which they can potentially be inspired to use applied theatre in their research, pedagogy, and performance that will build their own communities.

Dates

April 24, Wednesday

ORIENTATION MEETING

Goals

- Presentation of Doctoral Rationale and Objectives
- Lecture on Applied Theatre
- Introduction to Facilitators

Lecturer/Workshop Facilitator

- Dennis Gupa

April 25, Thursday

FIRST WORKSHOP DAY ON LOCAL MUSICAL FORMS AND THE ENVIRONMENT

Workshop 1

- Body in the Performance
- Waray Folk Songs
- Discussion on Status of Marine Reserve Protected Landscape/Seascape in Guiuan by Department of Environment and Natural Resources

Strategies

- Creative Movement
- Tableaux
- Lecture on Local Environmantal Protection and Local Policies on Community Environment Management

Lecturers/Workshop Facilitators

- Dennis Gupa
- Rhodora "Dorai" Abalajen
- Vivian Cuadra

April 26, Friday

SECOND WORKSHOP DAY ON LOCAL PERFORMANCE AND THE FISHING TRADITIONS (*PANGGAL)*

Workshop 2

- Community Mapping through Transect Walking
- Local Environmental Knowledge in *Panggal*

Strategy

- Performance creation workshop based on *Panggal* demonstration

Workshop Facilitators

- Arjhay Babon (Siday and Creative Writing)
- Leo Tristan (Visual Arts)
- Aldren Bolito (Music Creation)
- Tatay Dionisio Abuyen, and Tatay Teodoro "Didik" Bantilan Sr. (Panggal making)

April 27, Saturday

CREATING THE PERFORMANCE

Workshop 3

- Text, Music, and Visual Composition for the Performance Piece

Strategy

- Poetry performance focus on *Siday*
- Music composition for Performance storytelling
- Visual Arts for Set and Costume

Workshop Facilitators

- Arjhay Babon (Siday and Creative Wrirting)
- Leo Tristan (Visual Arts)
- Aldren Bolito (Music Creation)

April 28, Sunday

REHEARSING FOR THE PERFORMANCE

Workshop 4

Rehearsal and Lecture on Eco-critical Thinking

Workshop Facilitators

- Arjhay Babon (Siday and Creative Wrirting)
- Leo Tristan (Visual Arts)
- Aldren Bolito (Music Creation)
- Aivee Badulid (Lecturer on Eco-critical Thinking)

April 29, Monday

MURUPURO 2: THE PERFORMANCE

Workshop

Rehearsal for the final performance

Lecture on Eco-criticism

Workshop Facilitators

- Arjhay Babon (Siday and Creative Wrirting)
- Leo Tristan (Visual Arts)
- Aldren Bolito (Music Creation)
- Aivee Badulid (Lecturer on Eco-critical Thinking)

Note. This workshop syllabus crafted by Dennis D. Gupa and STE illustrates the programmatic integration of local performance forms and applied theatre techniques. The workshop was facilitated by STE members. It aims to foreground the local performance traditions and ecological knowledge of the village elders and integrate them in devise performances for the community.

The workshop was attended by ten elementary school teachers and three community members.[150] One of these community members was Kuya Bernie Abuyen who was elected *kagawad* (village councillor) of the community. He was the son of Tatay Frank Abuyen. Kuya Bernie's family opened their house to accommodate the members of STE for the entire workshop while I stayed in Sir Robert's house. Aside from these workshops, the participants attended seminars and lecture-demonstrations on topics related to Waray culture conducted by scholars, writers, government officials, and elders. Dorai led a seminar on Waray folksongs while Aivee delivered a lecture on eco-criticism. The head of Guiuan Marine Reserve Protected Landscape/Seascape of the Department of Environment and Natural Resources (DENR), Vivian Cuadra gave a talk on Guiuan's local government policies on environmental protection.

Members of STE executed the workshop using their own theatre education processes. Aside from our workshop activities, there were lectures and workshop-demonstrations led by the local government officials and Tatay Dionisio shared with the participants his knowledge of *Panggal*. He was assisted by Teodoro "Didik" Bantilan Sr. who demonstrated the step-by-step process of making a *Panggal.* According to Tatay Doning, there are six phases in making this fishing device and each has a lexical term that describes the process of crafting the fishing trap.

While Tatay Didik was demonstrating the process of creating the *Panggal*, Tatay Doning was identifying each phase for the participants. According to him the process begins with *Pagpulod* (gathering of bamboos in the field), followed by *Utod-utod* (cutting of the bamboos into smaller ones) and the *Buka-buka* (slicing into thinner parts). When the bamboos are already slit into smaller strands, the fisher then must polish them. This is what they call, *Pagnawi*. These

[150] Out of 16 teachers who attended our orientation/consultation meeting only ten attended the workshop.

strands are then soaked in the sea water — a phase called, *Papapaluoy* — for several days to make them sturdy and resistant to insect infestation. Lastly, it is harvested from the water and the weaving or *Larahon* of these strands begins. *Larahon i*s the last phase of the process until a fully formed *Panggal* is woven. This lecture-demonstration re-introduced us to the wealth of creative life in the Island and local Indigenous knowledge of the elders.

It was not our first time to learn about *Panggal*. We used this process of crafting *Panggal* as our method of creating our community-based-theatre performance. Each section in the making of *Panggal* was re-imagined as a creative segment used to scaffold the performance. For example, we used the word *Pagpulod* as the gathering of the stories, materials, and objects that could be utilized to inspire the dramatic sketches, poetry, and song. The last step *Larahon*, was a word that we used to describe the integration of all the performance elements that were created by the participants in the workshop. When a *Panggal* has been crafted a fisher is ready to sail (*Paglalayag*) on the open sea to use it in catching fish. Such appropriation is an exercise of indigenizing theatre by drawing on the richness of local knowledge and creativity that exist in their village.

Table 3

Panggal-as-Performance Method in Community-based-Theatre Performance creation

Steps in Crafting *Panggal*	**Tasks**	**Appropriated Task for Community-based-theatre performance Process**
Pagpulod	Gathering of bamboo from the *bukid* (forest or hills)	Gathering of the stories or objects as materials for the performance
Utod-utod	Cutting of the bamboo into smaller pieces	Selecting of the stories for the performance

Buka-buka	Slicing of the bamboo into thinner parts	Rehearsing each segment of the performance
Pagnawi	Polishing the bamboo to remove its prickle	Technical dress rehearsing
Pagpapaluoy	Soaking the sliced bamboo on the sea water	Group discussion to make necessary changes
Larahon	Twining of the bamboo strands as final phase in crafting the fishing trap	The last rehearsal before the performance
Matunod	Using the *Panggal* to catch the fish on the open sea	The Performance

Note. *Panggal-as-Performance Method.* This table shows the steps of creating *Panggal* and the how these steps are appropriated in creating community-based-theatre-performance in Tubabao Island.

The origin of *Panggal* reveals a history of human-ocean-typhoon relationship in Barangay San Pedro. Part of the villagers' oral stories of typhoon is the history of how *Panggal* arrived in their village. The first set of *Panggal* came to this village, hurled into their waters from Surigao del Norte during the typhoon sometime in the early 1970s. Surigao del Norte is one of the closest islands of Mindanao, located in the southern part of Tubabao Island. My collaborator-informants Tatay Frank Abuyen and his brother Tatay Doning told me how their local *Panggal* arrived in their island and how the fishers of the village acquired the skill of crafting this fishing contraption. According to them, the Waray fishers from Guiuan knew of the existence of this fishing contraption used by fishers of Surigao del Norte. After the typhoon that struck the province that year, the fishers in Barangay San Pedro saw some fishing contraptions

lying their seashore. In the pursuit of learning the proper way of constructing these fishing traps, the fishers collected the contrivance and began dismantling the bamboo strands carefully before re-assembling it to its original structure.

Figure 35. *Panggal Lecture and Workshop.* Applied Theatre workshop participants during Tatay Doning's lecture on *Panggal.* Ariely Pinton seen on the foreground tries her hand on crafting *Panggal* on the first time after Tatay Didik demonstrated the process of making this local fishing implement. (Badulid, 2019)

Once I was walking along the seashore of the community, I observed some strands of bamboos soaked in the sea water. If my calculations of time did not fail me, I believed that those strands had been immersed in the water for almost two weeks. Curious about this, I asked Tatay Frank why there were bamboo strands in the water and his response was, *"*to make the *Panggal* strong…" (*Basi magin madig-on an Panggal…*) Soaking the strands also helps in resisting the impending attacks of borers, he explained. This process of preservation reflects the Indigenous knowledge of the local fishers in marine ecological sustainability. The whole process of making *Panggal* demands dexterity of the hand and a knowledge of geometry in entwining, intertwining,

and weaving bamboo strands in making a whole piece of fishing object. The fishers of Barangay San Pedro have cultivated a local practice of fishing methodology fostered by practical innovation and tacit creativity. From the moment Tatay Frank picked the first strand of the bamboo, the fluidity of his hands in interweaving it with another strand displayed a grace and inner sophistication of knowledge in shaping the fishing trap. He told me that there were six things to know when creating *Panggal*. How do they use this fishing device? The *Panggal* fisher releases the device into the sea without any buoy. After a week or two they recover it through a process that the fishers call, *eskwala*. Fisher will refer to two *tigaman* (signs) — one from the mountain and one from an island in the ocean.

These *tigaman* could be a *lubi* (coconut tree) or the tip of a mountain. The two markers must correlate to each other within the area where the *Panggal* was dropped. The fisher recovers the *Panggal* by going back to the area where they dropped the device and where these *tigaman* converge. This act of marker reading is called *eskwala*. Marine anthropologist Cynthia Zayas refers to this ethno-mathematical embodied knowledge as triangulation. Fishers of *Panggal* should be able to read the signs in the mountains. This technique of fishing that connects the water and the land suggests an embodied practice of Indigenous epistemology. The *Panggal* fishers that I met in this island community were keen readers of signs. These fishers made me think of how creativity and knowledge can grow and evolve with disasters.[151]

[151] One of the *Panggal* fishing traps crafted by Tatay Frank was donated to The National Museum. I facilitated this process with the approval and guidance of the family of Tatay Frank. The Deed of Donation can be found in the Appendices of this dissertation.

Graph 1

Mechanics of *Eskawala* (Triangulation)

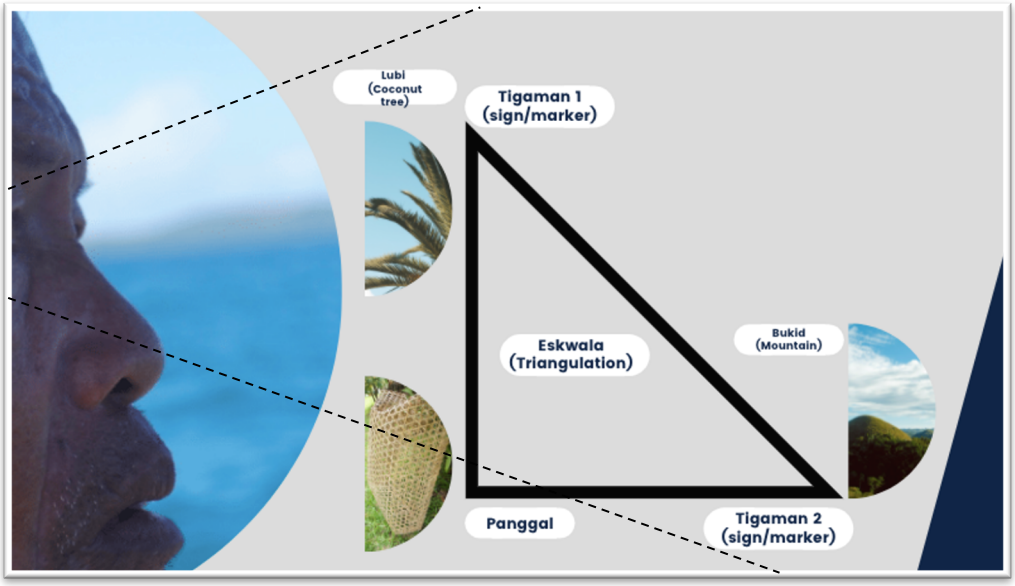

Figure 36. *Mechanics of Eskwala (Triangulation).* Tatay Doning looks at the *tigaman* (markers/signs) in the terrestrial ecosystem to recover his *Panggal* fishing trap. He locates his trap by scanning the land forms from where he is located on the waters and where the *Panggal* was dropped. (Gupa, 2018; Canva, 2021)

Through this fishing tradition, my collaborators from the Island and I were able to conceptualize a performance method of creating community-based-theatre-performances that may serve as disaster response and mitigating approach to coping with climate crises. Adapting theatre processes to the local context responds to the aspirations of people and their circumstances. An acculturation of artistic practice that would give birth to a performance method based on local rituals and other performance traditions was necessary in creating performances on local disaster stories that were inherently traumatic.

I wanted to begin this post-disaster response through applied theatre from the perspective of cultural subjectivities of the members of the ensemble. To sing their local songs about the

typhoons, chant their prayers of resiliency, recite their poems about the ocean, and move their bodies in their traditional folk dance manner of celebration, provided the fundamental strategy in coping with the trauma. These cultural expressions constituted the making of our performance method. Such performance method helps expand applied theatre's collaborative approach by drawing on local performance cultures.

I was cognizant of my innate tendency to impose my artistic practice in the creation of the performances in the Island; thus, I consciously avoided any coercive gestures that would influence the decisions of the ensemble. My aim was to strategically position an agentic process of executing a decolonial theatre informed by local traditions and applied theatre practice that was culture-based. Here, I thought of the multiple applications of applied theatre as a grassroots strategy in trauma response that also served in foregrounding the ecological epistemology of local community members and that highlighted the logic of non-human entities such as typhoons. In times of climate crises, when disaster and extreme weather disturbances continue to enter in island communities, everyday creativity of local community members can give us clues to resiliency and human – non-human relationship encoded in itinerant objects like the *Panggal* of Barangay San Pedro.

Philippine Public School Education in Island communities

Similar to Angge's *Pintigan* music improvisation, Aldren facilitated a workshop on rhythmic sound creation using salvaged objects. The music that they created was eventually interwoven into their *Siday* poetic performances. The songs, poetry, and skits were written in Waray language. During our final rehearsal we were visited by the Regional Supervisor, who was able to witness Arjhay's directing process in weaving the song and choreography into a

whole performance piece. He shared his thoughts with the teachers after the rehearsal, observing: "Be aware of the universal space. Try to learn about the tempo. These are things that we are missing out on when we teach our students about the arts. In the recent workshop we had in Manila, we talked a lot about these things. It is important to learn about harmony. You are lucky, you have the artists here to help you. They have come from faraway places just to conduct workshops like this."[152] Access to higher arts education is almost impossible for the teachers in island communities. When K-12 was introduced in 2017, the new curriculum raised national controversies. K-12 offers a course known as "specific track" in which the Filipino students in the senior year, can choose from among four tracks. [153] One of these is the Arts and Design track that consists of a wide variety of artistic disciplines that students can choose to major in. When this curriculum was implemented, the teachers in Guiuan were in a quandary. They faced the challenge of teaching a fine arts course many of them lacked training in. But they had to execute it eventually, since it was mandated by the national government. To survive they had to rely on their improvisational skills of scouring information from the internet.

Teachers on the Island skip topics on arts theory. "How do you survive the demand of teaching a course without any training," I asked them during our workshop. One of the participants answered me. "You sense the pulse. You use your instinct. Yes, you generate a sense of awareness by instinct. It is difficult to enter. That's it." (*Pinipintigan natin ang nangyayari. Kayo doon nakakapasok tayo. Fe-ne-feel mo iya. Oo, pinakikiramdaman mo. Mahirap kasing makapasok. Ay sya nga ni.*) "That's right, so you don't get lost." (*Oo, para hindi mawala sa scene.*), another teacher reacted. These answers gave context to the words of the

[152] The workshop that he was referring was a conference on arts and education that was organized by the National Office of the Department of Education and the National Commission for Culture and the Arts for K-12 teachers and supervisors.
[153] The four tracks of K-12 are the (1) Academic, (2) Technical-Vocational-Livelihood, (3) Arts and Design, and (4) Sports.

Regional Supervisor: "Not just the big voice; it is important to have the dynamics…Then the rhythm and the tempo…I think you are creative, Sir [referring to Dennis and his team] [that] is part of the 21st century: the creativeness, innovativeness…" (*You utilize your space. And your voice. Hindi lang malakas, kailangan medyo nag da-dynamics…Then ang rhythm, ang tempo… Seguro Sir creative ka, that's part of the 21st century: the creativeness, innovativeness…*) (Campani, 5.37, speech, 2019). His response to what he had seen from the rehearsal confirmed the necessity of creativity in the site within infrastructural limitations posed by underdevelopment.

For the teachers on the Island who continued to survive these challenges, improvising was a key to the "universal space". "*Do not be lonely. You have a family here...*" the Regional Supervisor told me before he left the rehearsal space. In this island where there was a lack of resources, the kindness of people was abundant and teeming. All through the creative process, I was observing Arjhay and his team work with the teachers until he came to me and asked: "Sir what should we call this performance?" (*Sir ano pong title ng performance natin na ito?*) in which I responded: "Do you want to call it *Murupuro* 2, what do you think?" (*Gusto mo bang tawagin itong, Murupuro 2, sa palagay mo?*) He thought for a while and answered, "It's possible, I think." (*Pwede Sir, sa tingin ko*.) The participants continued working on their performance piece after the Regional Supervisor returned to the *bayan*. At that time, Tatay Dikdik and Leo were putting last touches to the stage set in the middle of the covered basketball court. And when they finished building the set — a huge *bakhaw* (mangrove) made from bamboo — Kuya Bernie led his team of volunteers in arranging the chairs facing the *bakhaw*. The afternoon was hot and humid and that caused some delays. We were relaxed taking our time for a 3 pm show because there was nothing to rush for, anyway. In fact, Arjhay even played

basketball with the young people while waiting for the audience to arrive. I spotted a young child taking his nap in the bleachers and three young men playing *Pusoy dos* (a card game) at the other end of the bleachers. One of the school teachers, Michelle Esquierdo, walked down the road leisurely from the elementary school into the covered court in her garbage costume followed by other teachers in costume.

Figure 37. *Rehearsing Murupuro 2.* Cheryl S. Lanzaderas explores her character as a piece of wood during the rehearsal process conducted by Arjhay and STE members. In the background is Dennis Gupa documenting the process of the creative explorations using local performance styles and methods. (Badulid, 2019)

When Tatay Frank arrived, we decided to begin. The music orchestration of Aldren and his team commenced, its undulating sounds inviting a growing audience to come and occupy the chairs that Kuya Bernie had provided. The percussive sound of the broom and galvanized iron

launched *Murupuro 2* as the second community-led-theatre project in the Island. Tatay Didik occupied the performance space with a smile, holding his *Panggal* and started delivering his *Siday* to the delight of the audience who knew him as a fisher and farmer.

Murupuro 2/Islands of Constellation: Third Performance Text [154]

MANO DIKDIK: *Mga laylay ni Nanay ha akon*

Pinatam-is ko la ha akon dumdum

Diri ko hi Nanay babayaan

Kay hiya an akon kalipayan.

Sanglit Nanay yana pag-iluba

Kay diri hi ako ha im mabaya

Waray gud la in ngak' kakadtuan

Pagtalwas han aton kakurian.

Sanglit Nanay yana pag-iluba

Kay diri hi ako ha im mabaya

Waray gud la in ngak' kakadtuan

Pagtalwas han aton kalipayan.

(Mother's songs to me

Stay sweet in my memory

[154] This performance text was collectively penned by the cast members composed of Teodoro O. Bantilan Sr. (Mano Dikdik), Queena Angeli A. Yodico (Young Child/Sto. Niño), Ariely G. Pinton (Granmother/Apoy), Nora D. Quizo (Grandchild), Cheryl S. Lanzaderas (Wood), Michelle A. Esquierdo (Garbage), Gerald Abelgas & Bernardo O. Abuyen (Fishers), Emelita T. Jadulan, Monaliza G. Lacasa, Perlita O. Machica (Community members); Aldren Bolito, Jusvi David & Roberto P. Yodico (Musicians), Amado Arjhay Babon (Direction), Aldren Bolito (Music Direction), Leo Tristan Calipayan (Set Design), Teodoro O. Bantilan Sr. (Set Execution), Aivee Badulid (Assistant Director), Erlinda A.Yodico (Production Manager). Each member of the cast contributed their text and Arjhay wove them together.

I will not leave mother

Because she is my happiness.

That's why, Mother, please endure

Because I will not leave you.

Where I'm going to is unimportant

Just to save us from our hardships.

That's why, Mother, please endure

Because I will not leave you

Where I'm going to is unimportant

Just to save us from our hardships).

YOUNG CHILD 1: *Uyas kita! Uyas kita! Uyas kita! Uyas kita! Uyas kita! Uyas kita!*

Uyas kita! Uyas kita! Uyas kita!

(Sung) *An amon lugar, akon igindadasig*

Maanyag ngan mga molupyo nagbuburublig

Ha pangisda kinabuhi ginsarig

Ha komunidad dako an pakabulig.

Dinhi makikita an adlaw natunod

Kaupay pagkit-an ha dagat nalunod

Usa nga senyales nga usa ka adlaw an natangpos

Bag-o nga paglaum kahuman han unos

(Come, let's play! Come, let's play! Come, let's play! Come, let's play! Come, let's play! Come, let's play! Come, let's play! Come, let's play! Come, let's play!

I take pride in our place

So beautiful, and our community helping one another

We entrust our lives to fishing

That is a great boon to our community.

This is where one sees the sunset

How beautifully it descends to the sea

A sign that [yet] another day has passed

New hope after a storm).

CHORUS: (Sung) *An amon lugar, akon igindadasig*

Maanyag ngan mga molupyo nagbuburublig

Ha pangisda kinabuhi ginsarig

Ha komunidad dako an pakabulig.

(I take pride in our place

So beautiful with citizens helping one another

We entrust our lives to fishing

It is a great boon to our community).

(Repeat twice)

MANO DIKDIK: *Bukid*

Pungkay sinin bukid

Sag-od han kalalawdan

Hagunos han uran

Ngadto ha kadagatan

Sanglit mga kabugtuan

Angay naton hibaroan

Nga ini nga bukid ngan kadagatan

Diri naton angay abusaran

Kay sunod nga henerasyon

Amo ini nga mga kabataan.

Sanglit mga kabugtoan

Angay naton kitaan

Ini nga kalibungan

Kay hira an aton lalaoman.

(Hills

The summit of this hill

The sea floor

The swooshing of the rain

To the ocean.

That is why brothers and sisters

We must know

That this hill and ocean

We must not abuse

Because the next generation

Are these children.

That is why brothers and sisters

We must mind

Our World

For they are the ones we'll hope for.)

GRANDMOTHER/APOY: *Maria, apo, Maria, hain ka na?*

(Maria, grandchild, where are you?)

GRANDCHILD: *Ano, Apoy?*

(What is it, Grandma?)

GRANDMOTHER/APOY: *Pakadi daw anay!*

(Come here for a while!)

GRANDCHILD: *Adi na ako, Apoy.*

(I'm here, Grandma.)

GRANDMOTHER/APOY: *Kaluy-an ka han Ginoo…Maaram ka, apo, mayda ko ig-iistorya ha imo.*

Pasidlit han adlaw

Akon nalalantaw

Sulhog han adlaw nga madulaw-dulaw

Tambal ini han aton mga kamingaw

Pag-abri han bintana

Huyop han hangin napalid, nagpapabilin

Paghangad ha kalangitan

Nagsasarayaw an mga katamsihan

Pagsiplat ha kadagatan

Imo mahikikit-an

Langoy-langoy han iba-iba nga mga kaisdaan

May tipailarom, ngan may tipaigbaw man.

Sanglit, it akon maisisiring ha iyo yana nga mga kabataan kamo, ayaw gud niyo pagpabay-i an mga kabilin han aton mga kaapoy-apoyan. Kinahanglan gud naton ini nga paghirotan nga para ini diri mawara ngan diri maguba. (She hums *Dinumdom ko Ikaw*)

(May the Lord bless you… You know, my grandchild, I have a story for you.

As the sun rises

I see

The sun's yellow rays

A cure for our loneliness.

Upon opening the window

The wind blows, remains

As one looks up at the sky

The birds are dancing

As you look towards the ocean

You'll see

Fishes of different kinds swimming

Some upwards, others downward.

That is why, all that I can say to you now, child, don't you ever neglect the inheritance you received from your ancestors. We need to take care of all of it so that it won't be lost or destroyed.)

CHARACTER 1: *Agi, ano ba ini nga hanang? Kakuri man hini! Diri na gud ako mag-uuyas hini nga hanang! Kakuri man hini kay nalunod.*
Naliaw han matin-aw nga kadagatan
Nagkinirisig-kisig ha may kahanangan
Hasta waray ko nabantayan
Waray na sul-ot an akon til-an.
(Goodness, how sticky this mud is! I can barely move! I won't play in the mud again, ever! How difficult it is to move, I simply sink.
I enjoy the clear ocean
Wiggled by the mud
Not aware
That I no longer have shoes on my feet).

CHARACTER 2: *Mga kanipaan ngan kabaybayunan*
Pakabuhian han mga katigurangan
Kalipayan han mga kabatan-onan
Pahungawan han nagsusuot nga dughan
(The palm trees and the seashore
Bring sustenance to the old folk
Happiness to the young ones
Relief to the aching heart.)

CHARACTER 3: *Dako't gamit ha akon ni Kaloy*

Pagporma hin balay

Pati pagsungo niya halayahay.

Hahahahaha

Magmadaan, magmabag-o

Magmaupay, magmaraot man ako.

Kaloy, Kaloy, tipigi ako, hiroti ako

Gamita ako, kadi na, tagi ako hin importansya.

(Kaloy is of such help to me

In building the house

Even getting firewood becomes easy.

Hahahahahaha

Whether old or new,

Or whether I am good or bad

Kaloy, Kaloy, keep me, take care of me

Use me, come, give me attention.)

CHARACTER 4: *Sige! Sige, baga saho ko man*

Kun hi ako hingalimtan hit iyo kabataan

Didto kamo kan sim!

Kan sim nga maaringasa man kun nauran!

Kun pagdara makuri man

Kun nag-iiha gintataoy man

Makuri pa kun hi kamo hinkasamaran

Kay sigurado gud mate-tetano ka man.

(Okay! Okay! I don't care at all

If your children forget me

Go to your galvanized iron sheets!

Those GI sheets that are noisy when it rains!

Burdensome to carry

Become rusty with time

Problem if you get wounded

For surely you'll have tetanus.)

CHARACTER 5: *An akon mga anak waray pinanngangaon*

Agi hin pipira nga mga hakog hin posisyon.

Mga pagtalumpigos, waray maghunahuna

Nga ini nga pakabuhi, para manta ha mga bata.

(My kids have nothing to eat

Because of those few who are greedy for power

Cruel, not thinking

That this work, is for the future of children.)

FISHER: *Sige na, sige na, pabutha na an dinamita! Sige na, pabutha na!*

Pabutha na!

(Come on, come on, detonate the dynamite! Come on, detonate it!

Let it explode!)

CHORUS: *Ayaaaaaaaaw!*

(Noooooooooo!)

GARBAGE: *Hahahahaha Hahahahaha*

Labog didto, labog dinhi

Inanod-anod na ako han kadagatan

Kaisdaan, kaisdaan, kaisdaan,

Ira na ako ginhimo nga kurutkotan

Mga balod, balod, ira na ako gin-inupod-upod

Ha akon pag-iniha dinhi ka kadagatan

An akon panit damo na an napilit

Waray na manla ba kamot, ha akon makupkop?

(Throw here, throw there

I am swept to and from by the ocean

The fish, the fishes, the fish,

Just make me the object of their nibbling

The waves, waves, drag me along

During my long stay in this ocean

Many things already got stuck on my skin

Are there no arms here to embrace me?)

The super typhoon is approaching.

VOICE OVER: *Bandilyo! Bandilyo! Gin-aabi-abi an mga molupyo nga*

nahimumutang harani ha mga baybayon, alayon paglikas na kamo

ha hataas nga lugar! Diri ini harumamay nga bagyo! Bakwit na kamo ha hataas nga lugar!

(Announcement! Announcement! We urge our community members living near the shore, kindly evacuate to higher ground! This storm is not something to ignore! Evacuate to an elevated place!)

Screaming and chaos ensue.

GRANDCHILD: Apoy! Hain hi Apoy? Apoy! Hain hi Apoy?

(*Grandma! Where's Grandma? Grandma! Where's Grandma?*)

MANO DIKDIK: *Sugad hini hin usa nga tanaman*

Tuman pa la nga bukaran

Gamot iya ginkuhaan

Mapusyaw kun kitaan.

An waray pa bukad nga tanaman

Ang sanga iya ginlagyan

Daw sugad hin tanom, gintulapos,

Gintamay, ngan gintalumpigos.

Sugad hini an kamutangan

Sinin tuna nga natawhan

Nga tungod siya ginkuhaan

Ginhuthot han mga maydaanan.

Masurub-on ini nga tuna

Mga mata pirmi la may luha

Waray pa kumab-ot an katalwasan

Ha kamot han mga dayuhan.

Ayaw na kasubo, iroy nga tuna

May anak mo tika na panhunahuna

Tan-awa an imo kalangitan

Mapula na an dapit ha Sinirangan.

Ngan dida ha imo kabukiran

Maawas higante nga baha

Magbububtohan inin mga bulkan

Panrurumkon kuta han mga dayuhan.

Ayaw na kasubo, iroy nga tuna

May anak mo tika na panhunahuna

Tan-awa an imo kalangitan

Mapula na an dapit ha Sinirangan.

Ngan dida ha imo kabukiran

Maawas higante nga baha

Magbububtohan inin mga bulkan

Panrurumkon kuta han mga dayuhan.

(Like a plant

About to bloom

He [was] uprooted

It shimmered when you looked at it.

The plant [is] still without its flowers

Its branches defiled

Like a plant, abused

Insulted, and oppressed.

This is the state

Of my motherland

Because she was exploited

Sucked dry by the wealthy ones.

How sorrowful this land is

Its eyes always with tears

It hasn't seized its independence

From the colonizers.

Do not mourn, motherland

You have a child with an awakened mind

Look at the skies

Red in the East.

And by your mountains

A huge deluge will flow

Volcanoes will erupt

Crushing the fortresses of the colonizers.

Do not mourn, motherland

You have a child with an awakened mind

Look at the skies

Red by the East.

And down your mountains

A huge deluge will flow

Volcanoes will erupt

Crushing the fortresses of the colonizers).

CHARACTER 6: *Pero ha usa nga pagpirok*

Nawara an Paraiso

Hain na an lawod nga may matin-is nga balod?

Hain na an lanod nga may magbaskog nga tindog?

Tigda la nga napara, nawara

Nahingain daw la?

Ngay-an pa la, kay adto nga kalibutan

Sugad-sugad hin bura!

(In just one blink

Paradise disappeared

Where is the sea with its slender waves?

Where is the isthmus with its sturdy stance?

Suddenly erased, vanished

Where did it go?

Only to find out, that the world

Was a bubble!)

CHORUS: (Sings the *Parapangisda* song)

Waray suga kaligmata

Ini nga mga mangingisda

Ha tabis pa la hit aga

Ha dagat kikitaa

Diri naabat hin hagkot

Basta isda makadakop

Pagbutong han ira pukot

Malipay an buot.

(They wake up even when it's still dark

These fishermen

In the wee hours of the morning

Seen at sea already.

He doesn't feel the chill

As long as he can catch fish

As he pulls the fishing net

His heart is glad.)

SIR BERNIE: *Pare, hulbota na, pare, kay maagahan kita dinhi.*

(Friend, pull in the net [already], or else the sun will catch up with us.)

CHORUS: (Sings the *Parapangisda Song*)

Waray suga kaligmata

Ini nga mga mangingisda

Ha tabis pa la hit aga

Ha dagat kikitaa

Diri naabat hin hagkot

Basta isda makadakop

Pagbutong han ira pukot

Malipay an buot.

(They wake up even when it's still dark

These fishermen

In the wee hours of the morning
Seen at sea already.

They don't feel the chill

As long as they can catch fish

As they pull in the fishing net

Their hearts are glad.)

CHARACTER 1: *An amon lugar, akon igindadasig*

Maanyag ngan mga molupyo nagbuburublig

Ha pangisda kinabuhi ginsarig

Ha komunidad dako an pakabulig.

Dinhi makikita an adlaw natunod

Kaupay pagkit-an ha dagat nalunod

Usa nga senyales nga usa ka adlaw an natangpos

Bag-o nga paglaum natalwas han unos.

(I take pride in our place

Beautiful, with people helping one another

We entrust our lives to fishing

Which is a boon to our community.

This is where one sees the sun set

How beautifully it descends to the sea

A sign that [yet] another day has passed

A new hope after a storm.)

CHARACTER 2: *Hay salamat sa Diyos, nahuman na liwat an usa ka adlaw!*

(Hay, thank God, another day has passed!)

CHORUS: *Haaaaay!*

An amon lugar, akon igindadasig

Maanyag ngan molupyo nagbuburublig

Ha pangisda an kinabuhi ginsarig

Ha komunidad dako an pakabulig.

(Haayay!

I take pride in our place

Beautiful, where we help one another

We entrust our lives to fishing

It is a great help in our community.)

(*Repeat twice*)

Performance ends.

Episode Eighteen: Relational Communities — Creativity, Relationality, and Transnationality

Pakiki-pagpulso: Building a Caring Community in Applied Theatre Performance

The ensemble of *Murupuro 2* decided to spend around four to five hours to create the

performance for six days. It was a rather demanding schedule for the participants given that six of them were commuting daily from the *bayan*. Everyday, they had to cross the waters of the Island and rent a pump boat to secure their transportation going to the workshop venue and then returning to the *bayan.* But what drew them to this project?

At the start of this Act, I narrated stories of my encounters with a teacher and a young mother who posed unsettling questions to me. Ate Delma meanwhile expressed the challenges of a fisher's life. Midpoint in this Act were questions that my mentors raised when they shared their views with me after they had watched *Murupuro/The Islands of Constellation*. After my consultations with them I returned to the Philippines to conduct my second field research and decided to re-create the performance with the community in the Island and local artists as prime creators of the production. As a method of inquiry that deconstructs the hierarchy of knowledge production, I continued to reflect on how PaR and PAR could deploy local participation in the co-creation of applied theatre performance. I examined how disaster stories were not just "subjects" but social agents in re-imagining community cohesion. But what could local participation mean when communities were still in the process of re-organizing the fragmented social structures that had been wrecked by a super typhoon?

The stories in the third play have deep resonance with the lived experiences of the participants. They were woven together as one performance piece that meditated on *Pagmamalasakit* as a collective empathic effort in rebuilding lives from the vestiges of chronic violence inflicted by underdevelopment in island communities even with existing government projects on poverty reduction (Bayudan-Dacuycuy and Lim, 2014, p. 3; Oxford Business Group, para. 7). From the deadly detonation of *badil* (dynamite fishing) to the annual visitation of typhoons that impedes attainment of full human and social development, were played out in the

performance production. [155] My daily life experiences in Samar Province exposed me to island communities where access to basic social services like health welfare is deficient and clean water supply is non-existent.

On one of the afternoons in the Island, I witnessed how a fisher who worked for Sir Robert came to his house to borrow his boat. His mother had a heart attack; and the man needed to take her to the municipal hospital. Sir Robert immediately acquiesced to his plea. Upon getting the boat from Sir Robert's mooring, the fisher placed his mother in the center of the boat and took off. After several days, I learnt that the mother had recovered from the heart attack. As school teachers, Sir Robert and Ma'am Erlin were financially better positioned compared to other community members of Barangay San Pedro. But, I learnt that they still needed other means of expanding their income, which Sir Robert did through a small-scale fishing enterprise. Sir Robert told me that government employees like him still borrowed money from lending agencies to augment their monthly salary especially when the budget was tight and basic social necessities had to be acquired like clean drinking water. Drinking water in Barangay San Pedro is obtained from the town proper. Ma'am Erlin buys six gallons of purified water that is consumed over three days. Her family spends around Php 2,000 (CAD$ 54.66) a month which is Php 24,000 (CAD$ 655.87) a year for their daily consumption of clean water that they use for cooking and drinking. According to World Health Organization (WHO) there is one person for

[155] Fishers of Tubabao rely on alternative fishing methods like *badil* (dynamite fishing) that poses a danger to their lives. When I returned to the Island after my short visit in Tacloban, Sir Robert told me the tragic story of the death of a fisherman in the community, due to use of *badil*. According to him, during the fishing expedition, the man and his colleague went to fish late in the morning. When one fisher returned, the villagers were shocked by what they saw: the fragmented body of one of the fishers. The strong blast of a makeshift dynamite device resulted in death of one fisher and blindness in the other. *Badil* has existed in the Island since Tatay Doning's youth. The improvised dynamite is made of ammonium nitrate, kerosene, aluminum, a thread that is used as wick, and a bottle. This homemade explosive, which is illegal, is the fastest alternative method of fishing. Once thrown into the ocean it kills the fish and other marine life forms; thus, resulting in a larger catch compared to traditional fishing methods.

every ten Filipinos who "still do not have access to improved water sources." (World Health Organization, 2019, para. 1).

Along with the depleting marine resources in Samar Sea, the community members in Barangay San Pedro struggle to fetch water from a spring located in their *bukid* (forest) risking their lives to bacterial disease. WHO reports that "In 2016, one of the top ten leading causes of death in the Philippines was acute diarrhoea, claiming over 139, 000 lives. The situation could worsen as the country is beset by the El Niño phenomenon and climate change that contribute to increase in temperature, drying up our water sources." (para. 4) One of my artist-collaborators, Jon Lazam,[156] noticed the ironic situation in the Island. "It's an island surrounded by water but the people don't have clean drinking water." (*Isla sila na napinaliligiran ng tubig pero bakit walang silang malinis na tubig na mainom?*) The other face of the commodification of water in Guiuan shows the resourcefulness of the community members of the Island. "We feel grateful when it rains here in the Island. That means we can collect more water" (*Nagpapasalamat kami pag umuulan. Maraming tubig na ma-gagamit*), Sir Robert told me one late morning. The rain water helps extend their water consumption for washing clothes and bathing. Outside the house of Sir Robert were huge plastic drums and containers used to stock their rain water. While ST Yolanda with its torrent of rain, marked a traumatic experience for his community, his own connection to the rain was anchored in gratitude to it for providing his family its daily water consumption. Amidst the chronic poverty that exists in island communities in Eastern Samar, creativity for survival is the local antidote to vectors of inequalities.

[156] Jon joined me in my field research in Tubabao Island in the summer of 2018 where he attended the Lenten celebration. He shared with me his thoughts after this field research in Tacloban City.

This cosmological worldview of persistence was the backdrop of our theatrical representation of social and economic challenges faced by Warays in island communities. The ensemble transformed the traumatic experiences of death into song and poetry to re-imagine a utopic community where citizens lived with pride for their land and waters. As the young girl sings her declaration of love for the village where social harmony exists, she also sees the pipe dream through the rays of the sun:

I take pride in our place
So beautiful, with our community helping one another
We entrust our lives to fishing
That is a great boon to our community.
This is where one sees the sunset;
How beautifully it descends to the sea
A sign that [yet] another day has passed
New hope after a storm.

Our applied theatre performance in the Island revealed the human capacity to reinforce its relationship with non-human entities: seen and unseen beings that live in the wind, water, land, and air. Together we accessed the art of applied theatre to address issues buried in the intersecting networks of social marginalization. We turned disasters into a creative tool for collective reflection and to create social art that mobilized voices that were at risk of erasure, through creeping modernity. In *Murupuro 2,* the character, Mano Dikdik, metaphorically expresses the condition of his country by rendering her as a plant wrecked by "the wealthy ones":

Like a plant

About to bloom

She [was] uprooted

She shimmered when you looked at her.

The plant [is] still without its flowers

Its branches defiled

Like a plant, abused

Insulted, and oppressed.

This is the state

Of my motherland

Because she was exploited

Sucked dry by the wealthy ones.

Mano Dikdik is a farmer and fisher who speaks of what he has experienced and witnessed in his village decimated by multinational corporations. Attending the workshop allowed him to critically and creatively engage in the systems of power embedded in the operations of neolibearlism that continues to encroach upon island communities in the Philippines.

The raw materials taken from his ancestral land by the mining corporations have destroyed the natural landscape of his environment, polluting it with toxins like lithium. He exposes how local villagers were co-opted to work in mining extraction at a low wagw and sometimes posing a threat to their lives. The intensive labour demanded in the mining activities is not enough to fulfill their daily sustenance, thus, villagers "cling to a knife".[157] The Fisher played by one of the school teachers urges another Fisher in the play: "*Come on, come on, detonate the dynamite! Come on, detonate it! Let it explode*!" They cling to the most fatalistic

[157] Or live on "the razor's edge"

decision of their lives — by detonating the dynamite they hope to acquire a bigger fish catch. The actor who was assigned to throw the *badil* was a young elementary school teacher who acted in slow motion while being accompanied by a dissonant sound from the music improvisors. Although, it was performed with a comedic stance, clearly there was no dissimulation in this scene such that the audience understood the thoughts in the fisher's mind. Poverty has a grip on the hungry stomach. In this scene, before the fisher throws the *badil*, the Chorus intervenes in the blasting of the *badil*. The Chorus screams: "*Ayaaaaaaaaw*" (Stop!) as an act of *Pagmamalasakit* for the living beings on the seabed and the possible threat to human life. This scene needed no explanation for the community members present in the performance. They were familiar with this type of fishing. The stories in this third play were not just an aesthetic representation of daily life struggles in the village but a collective reflexivity to confront the unabating social ills in local communities in island provinces in the Philippines. Through applied theatre, we merged local stories into an integrated public performance witnessed by an intergenerational audience. In this performance, we highlighted the shared pulsation between various actors to reinforce care, environmental subjectivity, and social relationality amidst intense social and economic underdevelopment.

In her MA thesis, *Kababayen-an han karak-an* (*women of storm surges): a feminist ethnographic research on Waray women survivors of Super Typhoon Yolanda*, Chaya Ocampo-Go (2015) provides a theoretical meditation on alliance building drawn from the vernacular concept of *Pakiki-pagpulso* or "pulse sharing together" (p. 40). Ocampo-Go expands the signification of the inter-subjective relation between the researcher and the community members when the former decides to live in the actual landscape where the latter is located. While doing her fieldwork in Leyte, she listened to the stories of women in Palo City with *Pakiki-pagpulso*.

Here, *Pakiki-pagpulso* transforms into a multidimensional concept: method, theory, and ethic. I borrow her words, when she points out, "Only with physical presence could I take the people's pulse" (p. 47). Similar to Ocampo-Go's *Pakiki-pagpulso,* the *Pintigan* that I presented in this doctoral project reinforces a daily production of relationships with people, the environment, and even the meteorology, as one ventures into a cross-cultural project on sites encumbered with social and economic disparities. To end this Act, I think of shared pulsation and empathy as a collective resistance to the oppressive processes of climate crises.

Renewal of Creativity from the Detritus of Typhoon towards and Inter-relational Planet

In Tacloban and Guiuan, I joined the community members in their day-to-day life experiences while recognizing that theatre has its limits as does community engagement. I am not impervious to the doubts and fears rising from such limiting processes (of socio-economic underdevelopment) but there is an energizing antidote in working together to render disaster stories into performative articulation of a new history. The revelation of the teacher that life in the island province is difficult and her ideas of migrating to provide better resources for her family, though implicit, is surely an articulation of political awareness of social peripheralization and economic struggles in island communities. Her candid utterances of her social and economic conditions validate the criticality that can rupture in applied theatre workshops. Similar to the young mother's observation of the humanitarian agencies that come and go after a disaster, this criticality raises some sincere political agency.

At the beginning of the performance of *Murupuro 2/Islands of Constellation*, Ma'am Erlin delivered a speech. Her words merit space in this act because they resonate with a strong opinion on the function of applied theatre in conducting community-engaged projects. She noted:

Through the leadership of Sir Dennis Gupa, a doctoral student from Canada, [we have with us] his partner-facilitators, [who are] teachers from Leyte. They are also entrusted to mount performances by Leyte Normal Universitythrough SIRANG. They have been around the Philippines — the group of Sir Arjhay — performing and bringing with them the name of Region 8[158] as its representatives. Now they are sharing their knowledge with our community. We are lucky to have our culture and our livelihood here in Barangay San Pedro chosen as subjects for study [for] even when we are gone or our culture vanishes — just like our Pag-papanggal— [its knowledge will remain]. Today's new generation no longer has the interest to learn this due to the difficulty in making it. But because of what the group of Sir Dennis has done, as said in the adage, even if it doesn't get shown in TV, at the very least it will get published. And the first ones to read it will be the people from Canada. With this, we give thanks to the communities in advance.
([Sa] pangunguna ni Sir Dennis Gupa, usa nga doctoral student han Canada ngan an iya mga kasugbong nga mga facilitators, mga maestro tikang ha Leyte. Ug hira gihap an tinapuran nga naghahatag hin pasundayag ha Leyte pinaagi han Sirang. So ha bug-os nga Pilipinas, nakakaglibot, nakakagpresentar na hira Sir Arjhay, ha ngaran han Region 8. So, ini nga ira hibaro ginpapaangbit ha aton molupyo. Maswerte kita nga kita an napili nga pag-adman an aton kultura, an aton pakabuhi dinhi ha Barangay San Pedro. Mawaray man kita o mawara man ini nga mga kultura nga mahibabaroan ha aton parehas hini nga Pag-papanggal, mga kabag-ohan yana nga henerasyon waray na interesado mahibaro hini tungod hit kakuri paghimo hini. Pero pinaagi hini nga ginbuhat nira Sir Dennis, siring pa, kun an siringanon, diri man mahi-TV, ini hini yana

[158] Region 8 is where Samar Province is situated.

mahililibro. Ngan an una nga makakapagbasa hini taga-Canada. So nagpapasalamat kami nga daan han mga komunidad.) (Abuyen, speech, 32.51, 2018)

Her speech articulates the role of artists in knowledge production within local, national, and transnational sites. Ma'am Erlin stood before her people and declared her gratitude to the facilitators for coming to the Island and helping them mount a performance that supports in preserving their vanishing culture. In collectivizing the creation of a performance that re-imagined their disaster experiences, she invoked the transnational representation of their local culture through publication. Her speech eloquently recognized the role of artists as co-creators of knowledge and collaborators in safeguarding traditions by translating them into various forms of expression. The praxis of applied theatre that responds to climate emergencies for communities stranded in social and economic crises is a project of shared effort and responsibility. Ma'am Erlin concluded her speech by thanking the communities: "With this, we give thanks to the communities in advance." *(So nagpapasalamat kami nga daan han mga komunidad*.) She testified that the convergence of different actors was required for cultural revitalization and life-giving undertakings to occur. And this showcases the collaborative principles of *Pakiki-pagpulso* and *Pagmamalasakit* that demonstrate social cohesion in disaster prone communities where diverse relational exchanges are open, inclusive, and creative. With these relational principles in collective creation, we exercised a non-discriminatory performance method that accommodated emotions and the logic of various entities such as typhoons and the ocean. By collaborating with elders, public school teachers, youths, migrants and immigrants, artists, policy makers, and local government officials we re-gathered disaster experiences to distill our discourse around climate injustice. Working together inter-generationally and inter-culturally to produce theatrical

productions by different sectors of the community, post-typhoon, was an effort in creative expression of re-futuring climate change from the shadows of an agonizing past. Creativity is a harmony of will and shared joy in re-inventing the wounded narratives that shed light on the future. Theatricalizing disaster stories in non-theatrical sites such as a classroom, community center, basketball court, and a school building gutted by typhoon, was a performative discourse on creative renewal and cultivation of shared imaginaries of a future.

The last sentence of Ma'am Erlin's speech is a vigorous articulation of "communion" that recognizes plurality. Who belongs to this community? One of the most indelible images of the performance of *Murupuro 2* was the "*bakhaw* moment" when the characters embraced the mangrove before they sang their community song. While the processes of crafting the performance texts and the exhibition of the performances in this doctoral project were methodological, they were also metrological. And while these methods are broadly buttressed on human subjectivity, our performance project extended to the inclusion of the non-humans that are part of life's dynamic interactions.

This Act rendered my understanding of methodological interventions that brought together three ways of analyzing the global issues around climate change where the human and the non-human relate. If the co-creation of community-based-theatre performances transcends human interactions, then these performances functioned as platforms for an equalizing and inclusive process of an applied theatre-making process. Here the natural environment and the weather were no longer context or sources of performance themes but rather historical and creative agents of the local community as well. This interaction diversified relational ontology within community-based theatre projects that are usually committed to human empowerment. In effect, these meteorologic occurrences were contingent upon the schemes, processes, and

conceptualization of our performances. These impacted our creative inquiry, reflexivity, and certainly logistical disposition. They influenced the degree of commitment of the collaborators to the project while influencing the mood of performance settings. Their impact was felt in the course of artistic and logistical dispositions involved in the making of the performance.

Figure 38. *Sharing and Caring Communities.* This photo shows the last community-based-theatre performance, *Murupuro 2*, devised by the STE and the community members. The play presents the dynamic exchanges of caring and sharing in an imagined utopic community where the non-humans including the Sto. Niño and the *bakhaw* (mangroves) are beloved and endeared by everyone. In this last scene, the performers embrace the *bakhaw* (mangroves) symbolizing the human and non-human relationality. (Badulid, 2019)

Again, when creating theatre is cognizant of the ethos and logic of various communities, including atmospheric occurrences, such theatre broadens the horizon of utopic possibilities where humanistic epistemology co-exists among, with, and along the constellations of planetary consciousness where non-human beings are included.

End of Act Four.

|ACT FIVE |

Conclusion — Routes of Justice, Collective Direction, and a Shared Planetary Existence

Episode Nineteen: Decolonial Research

My Father's Stories

I began this dissertation with the story of my father who left his birthplace after a typhoon decimated it in the early 1950s. During my field research he shared stories that flooded my way, which would inform not just the course of my doctoral project but also impact profoundly on my knowledge of him, hitherto. I grew up distant from my father because he was extremely busy as a jeepney driver in the city earning money for our daily subsistence. But this distance changed when during my doctoral project, he shared with me his childhood stories that always returned to Typhoon Amy. I began to see the complexities of my father as a human being and while I was listening to his story, I felt a deep admiration for his valour. While I was rehearsing for *Murupuro/The Islands of Constellation* in 2018, I set him up in my apartment in Quezon City so it would be easy for him to travel at the Philippine Heart Center where his doctor had a clinic. My nephew and I took care of him and assisted him in his daily check-up at the hospital. There were times when I needed to cut my rehearsals short to rush to the hospital and meet my nephew at the emergency room where my father would be fighting to breathe.

During those last days of life, he would tell me about his love for my mother, his childhood years in Balangkayan as a fisher and farmer, and the years he served as a church deacon at Life Gospel Church. His stories led me to understand the creative life of a man in surviving the intensities he faced under challenging social conditions. My field research in the Philippines was a storied inquiry. It was through this dissertation that I was able to re-examine

the disaster experiences of people I worked with in this doctoral project. The disasters that we had experienced: earthquake, landslides, floods, revolutions, poverty, were not imagined, but lived and systemic. The Filipina investigative journalist, Sheila Coronel (2014) has labelled these disasters as our "country's twin" (p. 88). The catastrophic permutations in this metaphorical twinning seem like an impasse. Coronel expounds, "All disaster is local. This we know as well. It is the local people who die and those of them who survive must continue living with the consequences of devastation. Yet the forces that trigger disaster are national, even global, in scope" (Coronel, 2014, p. 88). These forces have created a hegemonic discourse on climate change that erases the local narrative, histories, and the knowledge emerging from the lived experiences of people located in sites considered precarious.[159] This doctoral project has aimed to contribute to the process of foregrounding disaster narratives from the periphery and transforming them into a collective inquiry through theatrical performances that see utopia near, shared, and celebrated.

Through a collaborative theatrical process using an Indigenized performance method informed by the ontology of local rituals and fishing traditions, a team of artists and community members bonded to perform their shared experiences of disaster. Together, we produced performances that addressed climate crises and showcased local elders' ecological ways of knowing in order to re-future climate change. This dissertation demonstrates how research positionality, affective theorizing, and methodological interventions can contribute in the decolonial interrogation of research in typhoon battered sites confronted with social marginalization and underdevelopment.

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[159] In the aftermath of ST Yolanda the topic on precarity and vulnerability of Leyte and Samar had been discussed many time. For introductory discussion on this see the article of William Holden's (2018) *Climate Change, typhoons, and climate injustice: evidence from super typhoon Haiyan on Samar.*

I wish to conclude this dissertation by emphasizing the virtue of applied theatre's emancipative capacity through agentic, affective, and collective creativity. In this work I have proposed a practice of applied theatre as a post-disaster art, pedagogy, and process of social intervention. And the result is a performance method that arose from a series of collective and agentic artistic-academic inquiry. This performance method was used to transform disaster stories into community-based theatre performances that were creative and relational. All throughout this dissertation, I have positioned the stories from the margins as a strategic gesture of re-centering local ecological ways of knowing and practices in Tubabao Island that continue to exist and evolve in the face of modernity. By interweaving the ontology of rituals and fishing traditions in the creation of community-based-theatre performances on climate crises, I have demonstrated how applied theatre is inherently decolonial. I would like to argue that hybridity in applied theatre is a useful approach in interventional inquiry issues pertinent to climate disaster and ecological stewardship. In particular, I have illustrated applied theatre as a post-disaster response through Indigenization of the performance method and re-imaging theatre by:

1. Analyzing through self-reflexivity the impact of global climate change on local communities directly affected by strong weather events. I found that this reflexivity deploys ethical ways of doing theatre as an entry point of decolonizing research on climate disasters intimately experienced by local community members I collaborated with. In doing this, I have also underscored the forgotten contributions of non-human entities in the cultivation and renewal of creativity in sites regularly visited by strong weather events. Through a multi-narrative discourse, I engaged my personal stories and interwove them with disaster narratives of my collaborators. This is my decolonial intervention in the practice of applied theatre as a post-disaster response

that unpacks the constellation of social inequities. This became my starting point in the articulation of a possible future. For this self-criticality to be theoretically engaged in, ethically, I drew from the Waray affective concept of *Abat* as an approach to self-critique in a cross-cultural encounter;

2. Highlighting the significance of affect in conducting research. Through my research question: How does *affect* impact our research inquiry on climate change? I conceived a theoretical disposition on an affective approach in cross-cultural encounter and inter-subjective ethos. I drew from the vernacular principles of affective cross-cultural interaction (*Abat*) and inter-subjective collaboration: *Pintigan/Pakikipag-pulso, Kapwa,* and *Pagmamalasakit* to ethically frame my collaborative engagement and theoretical intervention;
3. Interweaving research methods. Given the complexity of conducting research in communities that have had a recent history of disaster, social and economic disparity are starkly evident leaving the people exposed to more vulnerabilities. At the center of this encounter was the imperative to challenge the power structures that are inherent in conducting research. I combined these three research methods to create an inclusive creative process and to broaden the collaborative approaches in order to open spaces for marginalized communities. The objective in conflating these methods was to encourage local participation from community members to give more attention to local epistemologies; as Mackey (2016) has noted: "Encouraging the basis of many sets of voices contributing to research and potentially negotiating concerns about power hierarchies and knowledge production" (p. 478). I explored these three methods of research to give meaning to Mackey's "fluidity of epistemology," (p. 478)

that re-centers the marginalized voices and decenters the dominant voice in knowledge production. Through combining the three research methodologies in this doctoral project, the community members, local artists, and the elders all had direct participation and full command in the creative formulation of the story and aesthetics of our performances. That said, to decolonize is to create sites of negotiation that will produce opportunities for vulnerable communities to freely imagine a just future and animate their subjectivities through applied theatre; and,

4. Centering the agency of the non-human entities. While this dissertation evinces the impact of climate change on local communities, it also provokes discourse on an agency of entities relegated as subordinate to the human. Through narrative inquiry of the processes of community-based-theatre performance, this dissertation demonstrates the subjectivities of non-human entities such as typhoons, in the creation of performances. I approached this discourse with applied theatre practice that utilized a tri-methodological intervention that allowed criticality and empathy for the non-human, such as the ocean and the typhoon. In the cultivation of creativity, these entities that humans generally neglect in the creative process, have contributed in the cultivation of creativity as significant historical catalysts and agents. The growth of local knowledge is contingent upon the human-non-human relationship.

Episode Twenty: Acts of Collective Empowerment

Decolonial Theatre

In Act 1: *Climate Change, Indigenous Ecological Knowledge, and Applied Theatre in Mitigating Climate Crises*, I historicized this dissertation by rendering the disaster stories of my

father as entry point in the production of a discourse on the historiography of disaster in the Philippines. I drew from a relevant body of literature that explicated the theory on Philippine traditional knowledge, Indigenous ways of knowing, and applied theatre. I tied up this literature with the recent history of climate crises in the Philippines (ST Yolanda) as a context for discussion on ecological sustainability and climate justice. By presenting my research questions, I problematized the behavioural decorum, affective encounters, and cross-cultural meaning-making in research inquiry to critically reflect on field research in sites with recent histories of catastrophic climate events. The result is a dialectic and ethical intervention on mobilizing community-based-theatre performance that aims at co-production of knowledge on disaster mitigation. In this Act, I presented my mixed method that aimed to give agency to local elders, community members, artists, and non-human beings like the weather.

I presented my research positionality as an ethical approach in Act 2: *High Tide: Storied Disasters and Histories of Calamities as Critical Positionality*. This Act magnified the embodied and place-based inquiry to ground and foreground the motivations behind my interest in analyzing the complexities of climate change in local island communities. In this Act, I imbricated my disaster stories with the social, political, and ecological crises of communities, I had lived with. I did this through for embodied-critical discourse on climate crises constantly being experienced in local island communities. I (re)visited old sites to excavate the histories of disaster and my personal memories of displacement/emplacement and to render them as critical settings of my own self-reflexivity and criticality. To avoid falling into the cracks of simplistic discourse on climate injustice and absolute binarism (e.g. Indigeniety and modernity, vulnerability and agency), I wove my disaster stories with the climate change stories of my collaborators and situated them in the network of the history of war, memories of displacement

and poverty, urbanization, exile, gender construction and identity, class disparity, and "Marcosian developmentalism" (Rafael, 2021, para. 5) within the limits of this research. And within the constellation of Philippine socio-political issues entangled with climate crises, I employed the practice of applied theatre as a lens and method of inter-subjective collaboration to engage the communities in their collective reconceptualization of a possible future. In 2017, I visited Eastern Samar with my father and sister. On this trip I was inundated by the stories of my relatives about the impact of ST Yolanda on their lives. I returned to Samar and Leyte Provinces in 2018 with the objective of setting up my field research. This trip allowed me see the remaining detritus and debris of devastation of ST Yolanda in different communities that I visited in these provinces.

How does one become critically aware of the potential exploitation of people, their lives, and their stories in conducting practice-based-research in sites with long and current histories of disasters? I have answered these questions in Act Three: *Abat, (Mis)encounter*, and the Ethical Practice of Inquiry in Intercultural Encounters. This third Act problematizes the exploitative tendencies of an outside researcher for extracting data gathering and appropriating artistic enterprise. In this Act, I narrate how the history of my method transformed from a one-dimensional approach of inquiry inflicted by implicit colonization of stories into a self-reflexive, critical, affective, and inter-subjective collaborative method. Important in this Act is the theoretical referencing to the works of feminist scholars Torres (1982) and Ocampo-Go (2015). Torres has iterated *Pagmamasid* (observation) as one of several research procedures of *Pakapa-kapa*. The researcher who performs *Pagmamasid* (observation) is now the *Taga-pamasid* (observer) in a field site that goes through social awakening, cultural renewal, and cultivation of interrelationality. In this doctoral project, the first steps of decolonizing research began with a

collective process that directly engaged the elders, community members, artists, and scholars in the community. Collaborating with the local community members broadens the intellectual and artistic practice of dealing with precarity and stark realities of sites of underdevelopment. Ocampo-Go's (2016) feminist ethnography of *Pakikipag-pulso* (p. 4) is a significant reference that pointed me towards an ethics of inter-subjective collaboration and Merlinda Bobis' (2014) ethics of "please" (pp. 255) that fostered critical empathy.

Act Three has attempted to examine the many ambivalences that an applied theatre researcher experiences in field research. By looking at the Waray's vernacular concept of affective relationality, namely, *Abat*, I theoretically discussed the nuanced cross-cultural interaction and (mis)encounters as approaches to dissent exercised by local community members and as criticality. I have argued that *Abat* is an affect that informs an ethical obligation of social relationality relevant in the mobilization of an emancipatory artistic co-creation. My approach to answer the questions on conducting research, presented in this dissertation, was by turning to narrative inquiry as a strategic method of critical positionality towards an ethical and decolonial applied theatre research. From the process of crafting the workshop syllabus to the staging of the creation of the performance pieces, consultation with the local artists, elders, and their families was an important practice for me in planning and executing our programs. Significantly, my host family became my bridge in explaining to the community members the goals and objectives of my research. In this doctoral project, I discovered that when one becomes invested in *Pintigan* or improvisation, — process of a creative exploration — an ethos of intimate collaborative proceeding develops and new relational identities between the researcher and collaborators is formed.

On the other hand, Act Four: *Applied Theatre Research-as-Disaster Response:*

Agentic Creativity and Relational Co-Creation in Performing (Climate) Crises has argued that creation, mobilization, and deployment of applied theatre as a post-disaster mitigative approach, goes beyond human agency. Experiencing a super typhoon is not always tragic and while strong weather events pose a threat to lives and livelihood they can also be generative, creative, and agentic. Through my narrative presentation in this Act, I have demonstrated that weather has its own logic and subjectivities. The story of the arrival of *Panggal* in Tubabao Island illustrated the complexity of the ontology of disasters and how they renew creativity. And in this Act, I presented the performance method that underscored the embodied knowledge of local elders in social cohesion manifested in the rituals of *Panggal* and the ways of ecological knowing embedded in *Panggal,* the traditional fishing method. Their ritual and fishing method informed the process of creating our community-based-theatre performance that used a method that was informed by this fishing method. I included the texts of these three performances as a living archive of human and environmental conditions narrated through a collective theatre that re-imagined disaster stories as performances that carried a demand for a livable world. These performances traced, commemorated, and translated disaster stories into songs, poems, dramatic tableaux, and multi-media presentations that magnified Indigenous epistemology in the crux of erasure in the face of modernity. *Pintigan, Murupuro/Islands of Constellation,* and *Murupuro 2* were co-created with scholars, local elders, public school teachers, government officials, and local artists in the Philippines and diasporic communities in Canada through a series of intercultural, interdisciplinary, and intersectional dialogues on climate crises. Performers of this project from professional theatre, academia, and community-based performing groups co-created this research project that integrated Philippine Indigenous ecological knowledge, histories of disasters, migration, memories, and environmental science. The collaboration forged by the

diasporic Filipino-Canadian communities in Victoria, Vancouver, and Winnipeg and the theatre artists from the Philippines was a reflection of a local-transnational advocacy in climate justice work that tackled the displacement of people and non-human entities and the loss of lives and livelihood. In this Act, I argued that the local elders and community members whom I had worked with, like the non-humans have their own creative agency and are capable of organizing themselves in the aftermath of disaster. This is manifested in their Indigenous knowledge of social cohesion and relationship with their natural environment. Their rituals and relationship with the ocean both cultivate and reflect people's creativity amidst climate crises. As I end this dissertation, I aim to put forward a conclusion that envisions a theatre that grows from social responsibility with the aim of empowering communities both human and the non-human that are made invisible in crises perpetuated by systems of injustices.

Episode Twenty One: New Commitments and Visions

Further Scholarship on Research and Relationality and Collective Social Development

The *International Bugsay Theatre Congress & Theatre* was a four-day event that I co-organized with Sirang Theatre Ensemble in 2018. It was an international theatre festival and conference that gathered local/international artists, policy makers, educators, elders, young people, government officials, and scholars from the Philippines and Canada. We aimed to showcase local ecological knowledge in that event. At this gathering, I realized that global solidarity in tackling climate injustice must begin with local communities that are not represented in dialogues on mitigating climate crises. In the future, I would like to initiate a multi-stakeholders' research project to examine the impact of climate change beyond victimhood and humanitarian development aids. If the state and government fail to deliver sustainable

development programmes, we have to create social solidarity that will support community members to assist them in their daily survival, sustainably. I think that this could be a valuable area of research on how applied theatre can mobilize development aid that is cognizant of justice, equity, diversity, and inclusion (JEDI) frameworks.

While there is a plethora of theoretical interrogations of applied theatre that challenges the aestheticizing in performances, stories that have inherently traumatic memories future scholarship on socially transformative performances need to be initiated. Such research would demonstrate the interaction of applied theatre and social action-oriented programming on health, education, ecological stewardship, and local entrepreneurship. It is suggested, here, that a research conducted through the practice of applied theatre, investigates and establishes local commerce that is ecologically sustainable for marginal members of the communities, like the women. Such research could look at how applied theatre can empower the locals for them to thrive and contribute to making their lives and their communities more liveable. Our theatres need to go beyond the performance site into the chambers of political and social negotiations towards social transformation. This future global research collaboration envisions expanding knowledge creation beyond the Western epistemology and beyond the craft of artistic practice into direct social and cultural empowerment for the marginalized communities. Research does not stop with theories but instead grows into a relational interweaving of worldviews, land, water, and lives.

On the other hand, I believe that future scholarship on practice-based research that is culturally attuned and oriented is also a necessary initiative. This can lead to building scholarly works on research and relationality, which would give a greater degree of agency to local communities and to their worldview on relationality and governance. Since applied theatre

embraces social intervention on different forms of injustices and aims to create sites that support civic dialogue, I have argued that a scholarly discussion on the relational method of inquiry that mobilizes non-discriminatory interagency collaboration should be explored. Such research initiative would, then, further theorize the praxis of social development that may contribute in estimating new identities for applied theatre practitioners as engaged social artists and cultural catalysts. This can forge new scholarship that allows artists and community members to participate directly in policy making to improve the quality of life of the communities we choose to work with, through the lens of local culture, arts, and epistemology. We need to create sites that will propel a spirit of *Bayanihan* (working together) that will put medicines and nurses into clinics, establish a library for children to increase their reading literacy, improve clean water supply, provide social entrepreneurship for women, health insurance to the fishers, and so on. Here, applied theatre would activate social mobilization of development that addresses poverty beyond economics towards an intersectoral and relational collaboration.

Forging Research Among Indigenous Communities

In this dissertation, I combined Indigenous knowledge, applied theatre, and climate change to delineate a decolonizing collective performance creation on climate. Since the focus of my work is bi-cultural interactions between Philippines and Canada, I recommend multi-sited researches between Southeast Asia and the First Nations of Canada in the future. It would engender pluralism of knowledge production where multivocal epistemology grows. The questions such research would raise are: What kind of collaborations can be forged between Indigenous communities from coast to coast to coast in order to examine Indigeniety, climate change, and relationality informed by oceanic studies and rituals? How to approach intercultural

encounters in research that mobilize multiple Indigenous communities of the Pacific, Arctic, Indian, and Atlantic Oceans towards a plural knowledge production? Why rituals persist and what community stories and worldviews can shed light on global climate change in examining these sea rituals of from these oceans? These are the issues multi-sited researches may examine.

In particular, I recommend new scholarly initiatives on the various Indigenous knowledge of Southeast Asia, Western Pacific Ocean or the Caroline Islands, and Canada. This multi-sited research would expand the scope and scale of knowledge production on climate justice through Pacific inter-island collective research. It would be a highly relevant initiative, since climate change dialogue and production of knowledge on climate justice are presently centered in Western epistemology from the Global North. Such collaborative initiative could answer questions on:

1. What would such study look like in terms of the historical, relational, artistic representation, and material inquiry?
2. What other worldviews exist but lack the platform for representation?
3. How do rituals with deep ecological ethos from this region overlap and diverge from each other?
4. How knowledge is generated within intercultural exchanges initiated by the applied theatre practitioner?
5. What existing praxis of applied theatre in the cross section of climate change and ritual exist in these islands?

These are the questions I cogitate on as I envision this future research.

Indigenous Knowledge and Climate Disaster Management Literacy

Another research that needs to be initiated is an interdisciplinary inquiry on disaster literacy that uses community-based collaboration mobilizing local government institutions. A

result of this research could be the creation of a course syllabus on disaster risk management that would introduce to primary and secondary school pupils, crossdisciplinary perspectives on local ecological ways of knowing and disaster-based management. Part of this research has been an interrogation on how applied theatre can be utilized as a pedagogic tool in teaching disaster management and mitigation at all levels of education. Theories on Indigenous ecological knowledge should be in the center of such course. Framed through an interdisciplinary and intercultural perspective, learning about disaster management has to be integrated with the studies of local history and culture. This future research recommendation stems from my experience in collaborating with local Elders and school teachers during my research in ritual performances, applied theatre, and Philippine Indigenous ways of knowing. School children need to learn about disaster risk management through a local and culture-based lens. For example, in the performances that we co-created with the local elders, my collaborators and I drew upon the ritual fishing methods, and local Indigenous performance forms of the community to inform our community-based-theatre performances on climate change.

Through a series of cross-cultural engagements and interdisciplinary inquiry, we critically examined and creatively executed performances that hybridized various performance traditions familiar to the community members. Here, one may see how this performance method works — where the performers used the process of creating a fishing device as a framework to act out their stories on climate change, the human-ocean relationship, and sustainable co-existence with their environment. Their local fishing terms expanded through applied theatre and they were now imbued with a new set of meanings. Certainly, there is a potential in this process of hybridity. Hence, public school teachers and fishers as key members of the community in this

study, need to be supported all the way — financially and morally — by the national government.

The theatre that I have presented in this dissertation aimed to be the conduit of a shared social collaboration among local, national, and global institutions. This theatre practice carries new possibilities of enactment and animation of a just and compassionate futurity for island communities and their people who are the first to receive the impact of climate crises. In the face of the challenges of climate change, we take on the task of imagining a global climate cooperation arising from the rubble of local disasters and impending catastrophe. It is also a multidisciplinary and transnational task that locates theatre as an art, process, and ethic to demand for the integration of Indigenous knowledge in climate change policies, and the restoration of a planetary ecosystem. These future researches are the continuation of my commitment of broadening the practice of a socially just co-creation of community through the practice of applied theatre as an ethic of creativity that enhances sociality: social relationship, social cohesion, and inter-subjective connection. Art in this practice is the conduit of such social relationality that fosters global kinship. And it is our task to organize this network of relational multiplicities that can generate justice and care for all beings in this planetary existence.

Epilogue: Virtue of the Future

Acts of Courage

Tatay Doning taught me the different local names of winds and the types of wind directions in relation to an impending typhoon. The first time I met Tatay Doning, he shared personal stories of his encounter with ST Yolanda. He spoke sparingly and chose his words carefully. He told me that his house was destroyed by ST Yolanda. And when the local

government officials assessed the destruction of the typhoon in Tubabao, they gave him a certain amount of money to fix his house. The house I saw was a makeshift structure made of wood recovered from his old house and tarpaulin. The money that Tatay Doning received from the local government was enough to buy him a few planks of plywood, he told me. We sat inside his house as he told me the story. I did not sense any frustration, anger, or resentment in him. It was the same sense I had discerned in my father.

The first day I listened to Tatay Doning's story was incalculable in its impact. How could I measure or illustrate in a doctoral project his fortidue and deep sense of belonging to an island that had had a long history of suffering? He spoke with equanimity and looked untroubled like the water outside his home. The water was at low tide. I would visit Tatay Doning almost every day in his shack while I was in his village to listen to his stories of typhoons filled with meaningful figurations of life and wisdom about the environment. His stories and the wisdom he held would in time enter into the constellation of my academic and artistic life. My encounter with him forced me to enter a pathway that led me into a process of self-critique and criticality. This resulted in a conceptualization of a set of ethics in conducting a research and practice of theatre-making in an island community that continued to face the challenges of climate crises.

Tatay Doning was standing at the window of his house while recounting his stories. At one point, while describing the aftermath of ST Yolanda in Tubabao Island, he looked away from me. I followed the direction of his eyes. My gaze was led to the ocean's horizon. He looked intently at this vast ocean where he had learned to catch fish and discover new uses for the discarded debris of war like the torpedo he had foundwhen he returned to his Island. It was where his stories of the ocean and human relationships were formed and where his local knowledge on fishing developed. His gaze penetrated the depths of the ocean that afforded him

the power to live on beyond the specter of past tragedies behind him — of brutal rain and tempest — fresh in memory.

But the courage possessed by him and each one the people in the village he belonged to, was not in hiding. In fact it lives on in their stories: alive and enduring. These stories are teeming with courage. Now, I know, that courage is the virtue of the future.

Figure 39. *Acts of Courage.* James Yodico, Tatay Doning's grandchild took this photo after I and Tatay Doning had a story sharing of our lives. This was the last week of my field research in Barangay San Pedro before I went back to Canada. (J. Yodico, 2019)

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Appendices

Appendix A: Archives from National Historical Institute, Philippines
(Translation from Spanish to English: Felino Garcia)

< >
Political and Military Government of the Visayan islands
Government Office
Manila 31st October 1863

As Requested
the Political and Military Government of the Islands should be answered and the reply be archived.

Political and Military Government of Samar

We have attached the testimonies of the *Gobernadorcillo* and the *Principales* of this capital which we are sending **Your Excellency** together with the report of a strong typhoon or hurricane that swept through this place last 12th day of the current month.

Office of the Quartermaster and General Command of the Visayas
Government Section

Your Excellency

The Governor of Samar last 15th of the month reported to me the following:
"On the dawn of the 6th day of the current month, a fierce storm was experienced in the capital. Strong winds were blowing from the North, thereby the existence of a typhoon was declared passing from the North through the East with such fury within 5- hours. Last night no variation was recorded in the barometer showing he mercury measurement of 29 inches and 96 centimeters which has been sustained for several days. The following day at 5 am it marked 38 centimeters and it was decreasing progressively until the 7th day till it reached 18 centimeters after which no further decrease has been recorded. The destruction it caused was not as serious as the one brought by the violent wind within a short period of the typhoon which resulted to seventeen (17) destroyed houses, one of them made of wood and the rest –nipa although all of them exhibit a serious condition. The church and the public school's roofs have been blown away in some parts, the same is true with the government house whose roofing has just been

restored a few days ago. Three (3) persons drowned, two (2) males and one (1) female from the visit of Caparangaran, under the jurisdiction of the town of Banguyon who were sailing in a *baroto* en route to the town of Paranas and were caught unaware of the bad weather near the coast in front of the *visita* of Guian of the capital and the other one from Basey she was also caught unaware by the bad weather in Basey in the same place. The rest were successfully saved who were going to Basey. "

According to the report I received from the *gobernadorcillo* about the damages done in the other towns which are not that serious.

The one who engages with **Your Excellency** for this information.

His Excellency
Francisco de Castillo
Sent to Your Excellency
May God Grant You More Years
Cebu 14th January 1850.

Political and Military Government of Samar

Your Excellency

Through the testimony of the *Gobernadorcillo* and the *Principales* of this capital, Your Excellency is hereby informed of a strong hurricane or *baguio* that was experienced last 12th of the current month. The loss caused by this typhoon up to the present is valued at 1, 300 pesos and it is feared that the Royal Keys of the towns have been reported to the capital but did not push through due to the *baguio.*

In the surrounding towns of old capital, the hurricane caused some damage but there has been no report of much suffering in Catbalogan where it was likewise reported to be strong in despite that it happened there in broad daylight.

May God grant **Your Excellency** More Years.

In the Casa Real of Catbalogan
17th December 1842
His Excellency

Francisco de Castillo

TESTIMONY

As the *Gobernadorcillo* and *Principales* of the capital of the Province of Samar, we attest to the faithful and truthful testimony that on this present day—a Friday, the 12th of the current month at 1 p.m. a fierce typhoon was began to have been felt and experienced that came from the south and passing through the Southeast bringing a heavy downpour all throughout the day and continued the next day and although there was another typhoon with a new powerful forced which destroyed houses and which caused the roof of the church and the Casa Real to be blown away including the papers of the archive which were scattered all around such that the Governor with his family had to abandon the *Casa Real* after having remained with their wet clothes without dry clothes as replacement. They were temporarily led to the warehouse but still remained wet until the *baguio* went away and they were transferred go to a house exclusively for the stay of Governor and his family in that provisional and covered part of the house while all of the papers in the Archive remained wet and with stains. Inside the warehouse are found powder keg, powder magazines and other supplies including food that was moistened. The prison house was also affected as the guards had fled. The carrier of the cannons had been lost and even the front part of the masonry and there is a need to be assured that they are always covered. Previously they have been propped up but now it should be difficult to enumerate all the damage caused by the said typhoon within and outside the jurisdiction of the fort.

So that everything will be clear and evident
the facts herein gathered we hereby affix our signatures
in the capital of Catbalogan this 4th of December 1842.

(Signatures of the *Gobernadorcillo* and the *Principales* follow)

Political and Military Government of Samar

Your Excellency

On the night of the 23rd to the 25th of the current month, a strong typhoon was experienced in the Capital. It was more of a hurricane – it started from the Northwest passed through the North, the East and in the South. I have never seen the barometer decreased so low. A larger n8umber of houses and parts of the forest were destroyed. Some losses were experienced particularly inland like the money advanced to the harvest of tobacco, the M.S. Bergantin has been filled with cargo to travel to the capital finally went on its way and although there may have been delays particularly the boats which have been lost was used to fill it with cargo.

In the towns surrounding the capital, the typhoon caused a lot of destruction. In the *visita* of Guian seven (7) houses were left with only their pillars intact. The church came tumbling down in Paranas while its convent inclined tremendously. In Vinaras, another thing happened – the property of the *Gobernadorcillo* was washed ashore in the duration of the typhoon.

With respect to what had happened in the interior of this Province, I am placing it in your hands, **Your Excellency**, hoping that it merits your attention and therefore will be granted a reply in view of this information.

Your Excellency

May God Grant You More Years **Your Excellency,**

In the Casa Real of Catbalogan

30th June of 1843

His Excellency

Francisco de Castillo

Political and Military Government of Samar

Your Excellency

In view of the order Your Excellency has given md as part of my official duties last 17th May which takes up the circumstances caused by the destruction which a typhoon caused from the 23rd to 24th last April, I hereby attach in my submission to Your Excellency a copy of the second part about this matter which I gave the Governor-Intendant of the District of the Visayas and which part has been manifested to Your Excellency in Document no. 218 of which I can refer you to, regarding the damage caused by the said typhoon.

May God Grant You More Years **Your Excellency,**

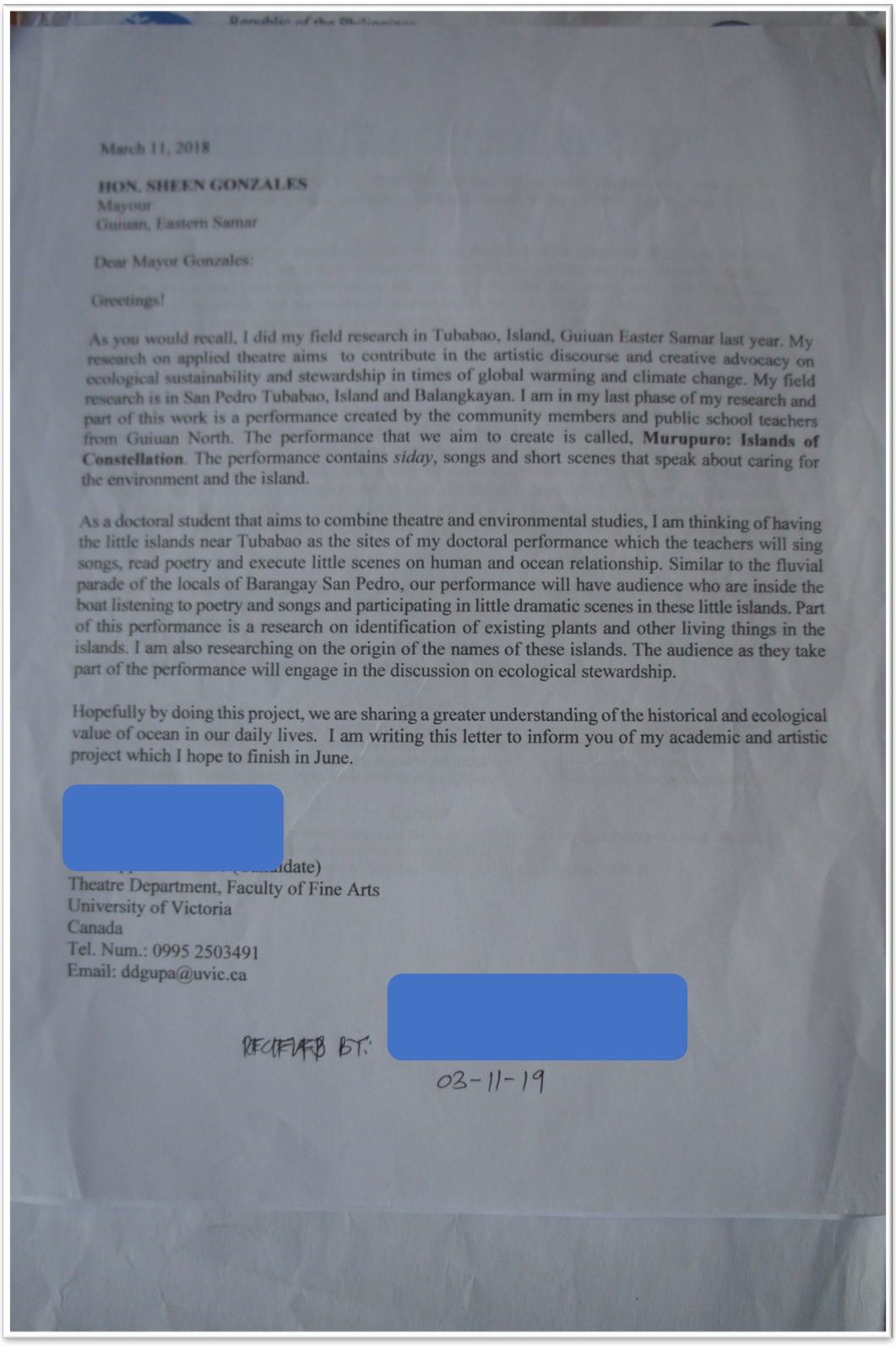
In the Casa Real of Catbalogan

17th June 1843

His Excellency

Francisco de Castillo

Appendix B: Letters of Collaboration with Local Government of Guiuan & Department of Education



March 11, 2018

HON. SHEEN GONZALES
Mayour
Guiuan, Eastern Samar

Dear Mayor Gonzales:

Greetings!

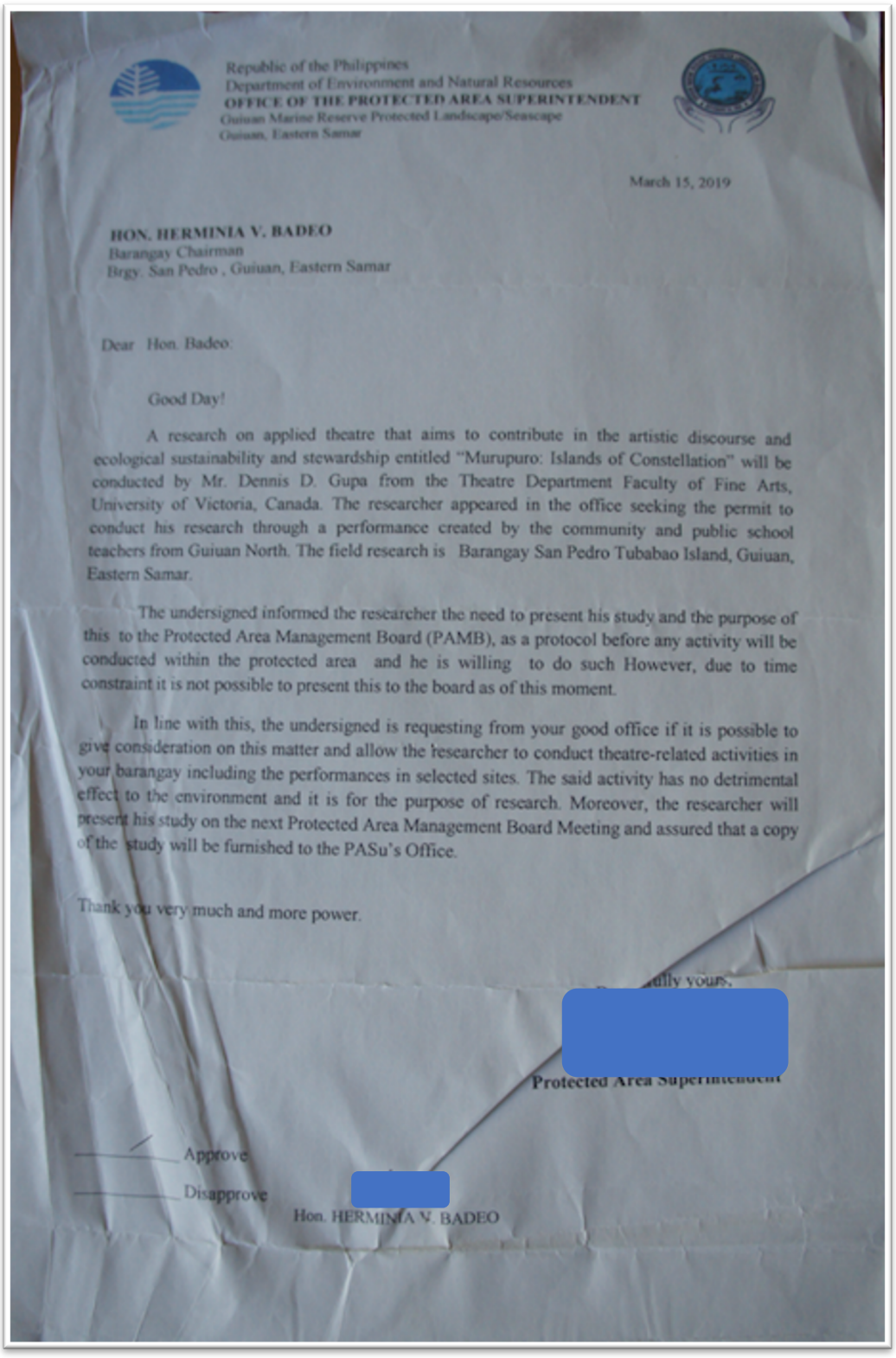
As you would recall, I did my field research in Tubabao, Island, Guiuan Easter Samar last year. My research on applied theatre aims to contribute in the artistic discourse and creative advocacy on ecological sustainability and stewardship in times of global warming and climate change. My field research is in San Pedro Tubabao, Island and Balangkayan. I am in my last phase of my research and part of this work is a performance created by the community members and public school teachers from Guiuan North. The performance that we aim to create is called, **Murupuro: Islands of Constellation**. The performance contains *siday*, songs and short scenes that speak about caring for the environment and the island.

As a doctoral student that aims to combine theatre and environmental studies, I am thinking of having the little islands near Tubabao as the sites of my doctoral performance which the teachers will sing songs, read poetry and execute little scenes on human and ocean relationship. Similar to the fluvial parade of the locals of Barangay San Pedro, our performance will have audience who are inside the boat listening to poetry and songs and participating in little dramatic scenes in these little islands. Part of this performance is a research on identification of existing plants and other living things in the islands. I am also researching on the origin of the names of these islands. The audience as they take part of the performance will engage in the discussion on ecological stewardship.

Hopefully by doing this project, we are sharing a greater understanding of the historical and ecological value of ocean in our daily lives. I am writing this letter to inform you of my academic and artistic project which I hope to finish in June.

[redacted]
idate)
Theatre Department, Faculty of Fine Arts
University of Victoria
Canada
Tel. Num.: 0995 2503491
Email: ddgupa@uvic.ca

RECEIVED BY: [redacted]
03-11-19



Republic of the Philippines
Department of Environment and Natural Resources
OFFICE OF THE PROTECTED AREA SUPERINTENDENT
Guiuan Marine Reserve Protected Landscape/Seascape
Guiuan, Eastern Samar

March 15, 2019

HON. HERMINIA V. BADEO
Barangay Chairman
Brgy. San Pedro , Guiuan, Eastern Samar

Dear Hon. Badeo:

Good Day!

A research on applied theatre that aims to contribute in the artistic discourse and ecological sustainability and stewardship entitled "Murupuro: Islands of Constellation" will be conducted by Mr. Dennis D. Gupa from the Theatre Department Faculty of Fine Arts, University of Victoria, Canada. The researcher appeared in the office seeking the permit to conduct his research through a performance created by the community and public school teachers from Guiuan North. The field research is Barangay San Pedro Tubabao Island, Guiuan, Eastern Samar.

The undersigned informed the researcher the need to present his study and the purpose of this to the Protected Area Management Board (PAMB), as a protocol before any activity will be conducted within the protected area and he is willing to do such However, due to time constraint it is not possible to present this to the board as of this moment.

In line with this, the undersigned is requesting from your good office if it is possible to give consideration on this matter and allow the researcher to conduct theatre-related activities in your barangay including the performances in selected sites. The said activity has no detrimental effect to the environment and it is for the purpose of research. Moreover, the researcher will present his study on the next Protected Area Management Board Meeting and assured that a copy of the study will be furnished to the PASu's Office.

Thank you very much and more power.

[redacted]ully yours,

[redacted]
Protected Area Superintendent

_____ Approve

_____ Disapprove

[redacted]
Hon. HERMINIA V. BADEO

July 1, 2019

Dr. Ramir B. Uytico (OIC)
Regional Director
Gov't. Center, Candahug, Palo, Leyte

Dear Dr. Uytico:

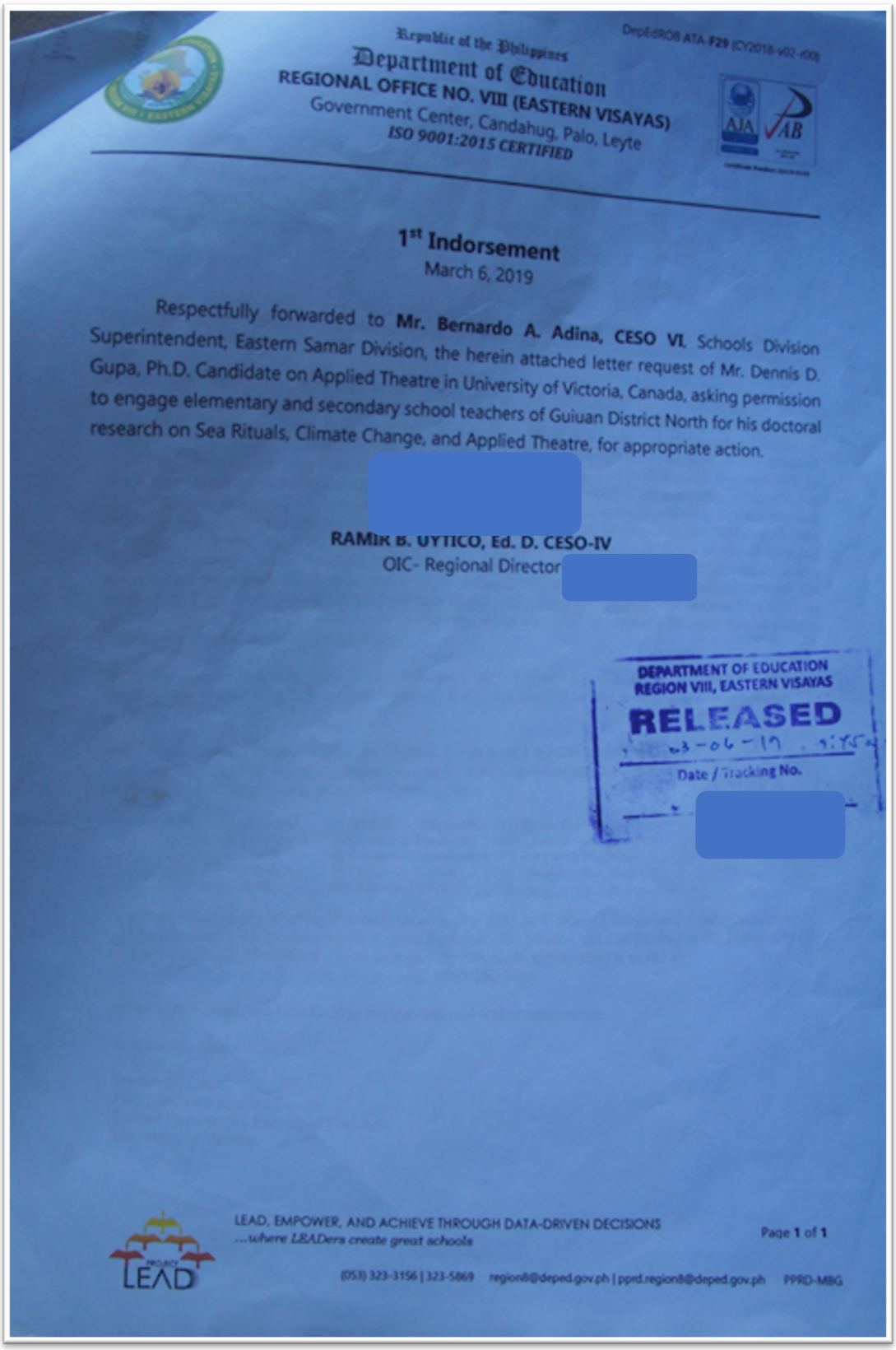
Greetings!

This letter expresses my gratitude to you and your office for extending help in the execution of my field research with the public school teachers in North Guiuan, Eastern Samar. I finished my work with them through a community performance in Barangay San Pedro, Tubabao Island after a week-long workshop on applied theatre as research that focuses on climate change and ecological stewardship. The process of engaging with them became more possible through the heartfelt support of Mr. Robert Yodico and his wife Mrs. Erlinda Yodico both public school teachers at the San Pedro Elementary School. As excellent public servants and committed members of Department of Education, Mrs. and Mr. Yodico have proven that social transformation through education is possible. The other teachers who participated were unrelenting and they consistently showed enthusiasm in the use of theatre as teaching pedagogy. Worth mentioning are Mrs. Cheryl S. Lanzaderas who became my assistant coordinator and Dr. Abelardo Campani who made effort in personally endorsing me to the school community. These are the complete names of the teachers:

Erlinda A.Yodico
Roberto P. Yodico
Ariely G. Pinton
Cheryl S. Lanzaderas
Nora D. Quizo
Emelita T. Jadulan
Monaliza G. Lacasa
Michelle A. Esquierdo
Perlita O. Machica
Gerald Abelgas
Flordeliza Somo-ok
Rachel Cano

I am done with my field work and happily would like to express my deepest appreciation to you and your office.

Dennis B. Gupa
PhD in Applied Theatre (Candidate)
Theatre Department, Faculty of Fine Arts
University of Victoria
Tel.#: 0995 2503491
Email: dennis.gupa@gmail.com; ddgupa@uvic.ca



Republic of the Philippines
Department of Education
REGIONAL OFFICE NO. VIII (EASTERN VISAYAS)
Government Center, Candahug, Palo, Leyte
ISO 9001:2015 CERTIFIED

DepEdROB ATA-F29 (CY2018-v02-r00)

1st Indorsement
March 6, 2019

Respectfully forwarded to **Mr. Bernardo A. Adina, CESO VI**, Schools Division Superintendent, Eastern Samar Division, the herein attached letter request of Mr. Dennis D. Gupa, Ph.D. Candidate on Applied Theatre in University of Victoria, Canada, asking permission to engage elementary and secondary school teachers of Guiuan District North for his doctoral research on Sea Rituals, Climate Change, and Applied Theatre, for appropriate action.

RAMIR B. UYTICO, Ed. D. CESO-IV
OIC- Regional Director

DEPARTMENT OF EDUCATION
REGION VIII, EASTERN VISAYAS
RELEASED
03-06-19 9:45
Date / Tracking No.

LEAD, EMPOWER, AND ACHIEVE THROUGH DATA-DRIVEN DECISIONS
...where LEADers create great schools

Page 1 of 1

(053) 323-3156 | 323-5869 region8@deped.gov.ph | ppmd.region8@deped.gov.ph PPRD-MBG

Department of Education
DepED Eastern Visayas (Region VIII)
DIVISION OF EASTERN SAMAR
Brgy. Alang-alang, Capitol Site, Borongan City 6800

2nd Indorsement
March 7, 2019

Respectfully referred to Mrs. LOURDES G. ECLE, Public Schools District Supervisor, District of Guiuan North, Division of Eastern Samar, inviting attention to the herein attached letter-request of **Mr. DENNIS D. GUPA, Ph.D.** Candidate on Applied Theatre in University of Victoria, Canada, asking permission to engage elementary and secondary teachers of Guiuan North District for his doctoral research on Sea Rituals, Climate Change, and Applied Theatre, with the information that the Office interposes no objection concerning such request.

DEP-ED REGION VIII
DIVISION OF EASTERN SAMAR
RELEASED
DATE 08/07/19
TIME

[redacted]

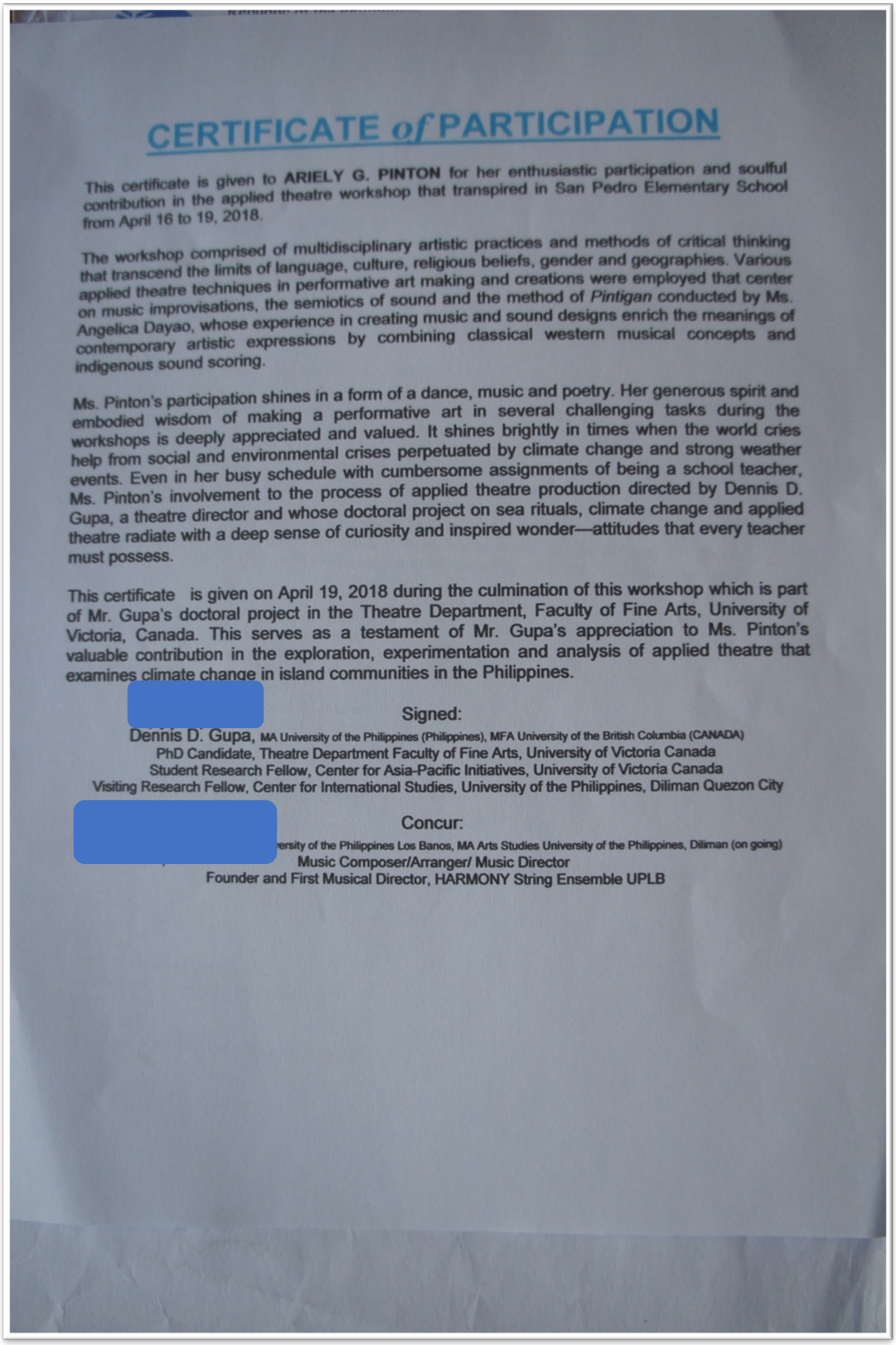
BERNARD [redacted]. ADINA, CESO VI
Schools Division Super[redacted]

[redacted]

[redacted]

Bibo, Anyo, Talino't Asal
"Bida sa Kolehiyo Trabaho at Komersyo."
pro-bata (055)560-8859 | eastern.samar@deped.gov.ph

Appendix C: Sample Certificate of Participation for *Pintigan* Workshop



CERTIFICATE *of* PARTICIPATION

This certificate is given to **ARIELY G. PINTON** for her enthusiastic participation and soulful contribution in the applied theatre workshop that transpired in San Pedro Elementary School from April 16 to 19, 2018.

The workshop comprised of multidisciplinary artistic practices and methods of critical thinking that transcend the limits of language, culture, religious beliefs, gender and geographies. Various applied theatre techniques in performative art making and creations were employed that center on music improvisations, the semiotics of sound and the method of *Pintigan* conducted by Ms. Angelica Dayao, whose experience in creating music and sound designs enrich the meanings of contemporary artistic expressions by combining classical western musical concepts and indigenous sound scoring.

Ms. Pinton's participation shines in a form of a dance, music and poetry. Her generous spirit and embodied wisdom of making a performative art in several challenging tasks during the workshops is deeply appreciated and valued. It shines brightly in times when the world cries help from social and environmental crises perpetuated by climate change and strong weather events. Even in her busy schedule with cumbersome assignments of being a school teacher, Ms. Pinton's involvement to the process of applied theatre production directed by Dennis D. Gupa, a theatre director and whose doctoral project on sea rituals, climate change and applied theatre radiate with a deep sense of curiosity and inspired wonder—attitudes that every teacher must possess.

This certificate is given on April 19, 2018 during the culmination of this workshop which is part of Mr. Gupa's doctoral project in the Theatre Department, Faculty of Fine Arts, University of Victoria, Canada. This serves as a testament of Mr. Gupa's appreciation to Ms. Pinton's valuable contribution in the exploration, experimentation and analysis of applied theatre that examines climate change in island communities in the Philippines.

[redacted]

Signed:

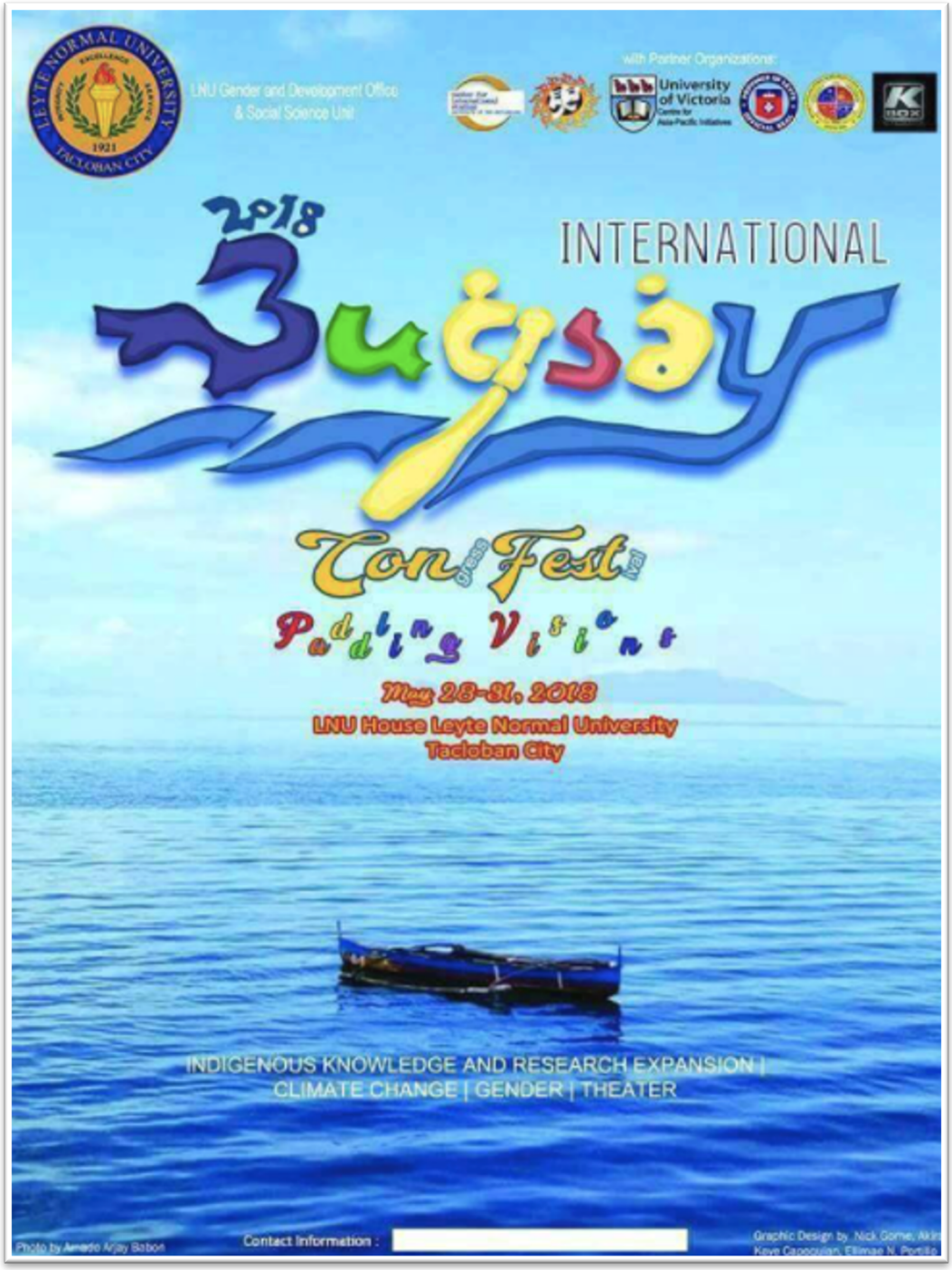
Dennis D. Gupa, MA University of the Philippines (Philippines), MFA University of the British Columbia (CANADA)
PhD Candidate, Theatre Department Faculty of Fine Arts, University of Victoria Canada
Student Research Fellow, Center for Asia-Pacific Initiatives, University of Victoria Canada
Visiting Research Fellow, Center for International Studies, University of the Philippines, Diliman Quezon City

[redacted]

Concur:

ersity of the Philippines Los Banos, MA Arts Studies University of the Philippines, Diliman (on going)
Music Composer/Arranger/ Music Director
Founder and First Musical Director, HARMONY String Ensemble UPLB

Appendix D: International *Bugsay* Congress/Festival: Paddling Visions



CONGRESS AND FESTIVAL DESCRIPTION AND HISTORY

We see the zones of academe as ideal sites for exploring and experimenting creative pedagogies, applied theatre and multidisciplinary practice of art making that center on environmental sustainability, indigenous ways of knowing, and climate change education. And we believe that the enactments of artistic collaboration from multi-sectoral agencies can forge greater impact for community empowerment and human agentive projects. Sharing of knowledges drawn from indigenous epistemologies in the context of multidiscplinary, multi-sectoral and multilingual events is a growing aspiration in many academic institutions in the Philippines. As a response for this, artists and scholars from different sites of academic and artistic practices in the Philippines and Canada will converge in a four-day contest (a contraction of the words "congress" and "festival") this May 28-31 in Tacloban. These artists, scholars and advocates hope to collectively reflect on the potency of participatory action research, academic advancement and the expansion of networks. In organizing this event, we challenge ourselves on how knowledge production and the circulation of arts can concurrently exist with progressive projects on ecological sustainability by expanding dialogues on indigenous ways of knowing and cultural heritage in academic and artistic sites.

The impetus of this project came from the conversation that transpired between Dennis Gupa, a doctoral candidate (currently working on his field research in Samar-Leyte) in Applied Theatre at the University of Victoria, Canada and Prof. Joey Lianza a faculty of Leyte Normal University during the National Commission for Culture and the Arts' Tampok Theatre Festival organized by PerfLab, Maskara Theatre Ensemble and the University of St. Lasalle in Bacolod last February 2018. Dennis and Joey are both theater directors and their practice of theatre directing centers on contemporary theatre rooted from indigenous epistemologies and ontologies. While Dennis reflects on how applied theatre as research decolonizes theatre directing and public engagement, Joey on the other hand envisions a community of artist-scholars functioning as active participants in the creation of a regional hub that engages in collaborative research and performance making.

The **2018 Bugsay ConFest: Paddling Visions** borne out of the combine aspirations of artistic engagement, knowledge production and network building. Dennis and Joey eventually became the co-festival directors of this event. And with the leadership of Leyte Normal University's President Dr. Jude Duarte and the largesse of LNU Gender and Development this collaboration between Dennis and Joey expanded. Networks from Canada and Philippines expressed their immediate desire in partnering with LNU in this event. These networks and collaborators are willing to take the challenge in coming together for a series of conversations on the complexities of climate change and climate policies that impact traditional ecological knowledges and practices.

And in so doing, the organizers of **2018 Bugsay Fest: Paddling Visions** see the ocean as a thematize site, typhoon as a subject of disaster commemoration and creation stories as sublime bequest in reflecting possible futures toward global climate justice in local and regional settings.

2018 Bugsay ConFest: Paddling Visions is a congress/festival of stories, songs, and theatre swept against the memories of climate change disasters. The organizers wishes to gather artists, scholars, educators and advocates in a four day festival where applied theatre attempts to engage these participants in a series of dialogues and discussions on local/indigenous ecological knowledges in times when climate change is most destructive, real and palpable. In this congress and festival, the organizers aim to raise dialogues through critical and creative process in foregrounding issues on and around climate change. These organizers also hope that insights on the new future of the human and the non-human relationships can come to fore by engaging discourses framed from and on the knowledges of the locals.
We do this by inviting anthropologists, geographers, poets, theatre makers, psychologist, policy makers, teachers, youth and elders of the community to discuss issues that concern the ocean, the sea and other bodies of water.

This event is in partnership with LNU Gender and Development, Center for Asia Pacific Initiative University of Victoria-Canada (CAPI), Japan Foundation, University of the Philippines Center for International Studies, the Mayor's Office of Palo and the Provincial Governor of Leyte, and K-Box.

CONGRESS AND FESTIVAL OBJECTIVES

Through a series of performances and master classes we are hoping that we can fully express ourselves in this festival with care, boldness and generosity. We borrow the Waray word "bugsay" as a title of this festival. Bugsay translates as "paddle" in English, a verb that means rowing the boat and traveling along the water. As we paddle the sea we aspire that in this festival we can:

1. create a space where stories on water and the sea are told by women, scholars and artists pertinent to environmental and social justice;

2. build and strengthen a community of artists, educators and scholars who are working on local and indigenous ecological knowledge and applied theatre/theatre/performance studies willing to examine the impact of climate change in local, regional and global settings;

3. inspire each other in creating work of arts and research collaboration through applied theatre and other performance based processes;

4. establish a network of artists, educators and scholars task in knowledge production and its circulation through research, performances and publications.

CONGRESS AND FESTIVAL FORMAT

Expected participants are public school teachers, university/college instructors, community artists, climate change advocates and local government officials involve in disaster risk management from Leyte and Samar Islands.

To achieve the objectives of this festival, the project will follow three (3) streams:

Stream 1: Tagapamulong
This stream will include storytelling, speeches of invited resource speakers and open discussions on traditional Philippine and Japanese theatre/aesthetics, climate change and ecological stewardship. Part of the **Tagapamulong** sessions is **Pamati** or curated panels, where invited speakers share their research practice. Open discussion on publishing and some ethical considerations that these panelists' employ in

their research and artistic works. Invited speakers from anthropology, theatre and performance studies, literature and governance will deliver key note speeches pertinent to various issues and challenges that the human and the non-human face in the age of Anthropocene. Research projects that deal and tackle on climate change, environmental destruction and human rights are presented in this session. Our speakers and discussants on these sessions will tackle performance as healing, indigenous ways of knowing and traditional arts in the Philippines, Canada and Japan. Interactions between speakers and participants happen after each session. These interactions are called, **Huruhimangraw.**

Stream 2: Sabang Workshop and Performances
In this stream, various applied theatre and folk development theatre workshops are conducted. **Sabang** and **Pasalida** (Master Classes, Rehearsal and Performance) are regular activities prepared by the confest organizers. In **Sabang** and **Pasalida** participants are invited to take part in the collective creation. The workshops and lectures in this stream include Japanese traditional storytelling, contemporary applied theatre, dramaturgy, and collective creation techniques. Among the Sabang courses that participants will take are: **Kanaway: Teaching Bunraku, Noh, Kabuki, Katarebei, Kamishibai** handled by Japanese theatre scholar Dr. Jina Umali and well-known Philippine scholar on Japanese traditional theatre and Dr. Chim Zayas, a respected marine anthropologist; **Panagat: Applied Theatre, Dramaturgy and Semiotics of the Sea in Rhythm Creation** led by Dennis Gupa, co-direcor of Bugsay and PhD Candidate in Applied Theatre at the University of Victoria and his team of artists Jon Lazam (experimental filmmaker), Angelica Dayao (music/sound designer), with Jermaine Jose (cultural administrator/musician and K-Box Tacloban (music group); **Panlantaw: The East of Theatre — Process and Method** led by LNU Professor Joey Lianza who is co-directing the confest with his long time collaborators Arjay Babon and Kenneth Cinco of Sirang Theatre Ensemble.

Stream 3: Pamaybay Tour
Possible tours are organized in various sites and spaces in Leyte hit by Typhoon Yolanda as a way of commemoration.

CONGRESS AND FESTIVAL SCHEDULE

DATE/TIME	ACTIVITY	NOTES **DAY 1 THEME: Woven from the S the thinking Water**
7:00-8:00am	**DAYUN**	**Registration and the Immersive Roo** ***LNU Sirang Theatre Ensemble; Lintunganay; T Bahal***
8:00-8:15	**SULOD**	**Opening Ritual of Water** ***Invocation with Storytellers and Elders***
8:15-9:45		**Uswag:** Opening Remarks, Welcome Address an Inspirational Talk ***Dr. Jude Duarte*** *President* Leyte Normal University ***Hon Cristina G. Romualdez*** Tacloban City Mayor **Senator Loren Legarda** Senator Philippine Republic
9:45-10:00		**Pahimutang**: Overview of the Bugsay ConFest Co-Directors ***Prof. Joey Lianza*** Associate Professor, Leyte Normal University De of Social Science ***Dennis Gupa*** PhD (Candidate) Applied Theatre University of V
10:00am-12:00nn	**TAGAPAMULONG** ConFest Plenary Session	**Disaster and Performing "stories": I from Japan and the Philippines**

		Dr. Cynthia Zayas Marine Anthropologist, Center for International S University of the Philippines Diliman **Climate policies woven from the rag typhoon** ***Dr. Evelyn Cruzada*** Asst. Secretary Office of the Cabinet Secretary M Palace/ Former Climate Change Philippine Negot COP21 **Huruhimangraw** Interactions with the Speakers/QandA
12:00nn-1:00	**PAGAMPO** Lunch	**Prayers, History and the Arts of Wa** ***Prof. Dennis Bautista*** Leyte Normal University
1:00-2:00	**TAGAPAMULONG** ConFest Keynote Address	**Poetries and Philosophies of Water Knowledges** ***Prof. Merlie Alunan*** Professor Emeritus, University of the Philippines College Tacloban
2:00-2:15	**PAANGBIT** ConFest Sharing	Introduction of Sabang and the Worksl Facilitators
2:15-6:00	**SABANG** Master Classes 1	**KANAWAY: Teaching Bunraku, Nol Kabuki, Kamishibai and the Katare** ***Dr. Jina Umali and Dr. Chim Zayas*** **PANAGAT: Applied Theatre, Dram and Semiotics of the Sea in Rhythm Creation** ***Dennis Gupa, Jon Lazam, Angelica Dayao, Fra Matheu, Jermaine Jose*** **PANLANTAW: The East of Theatre Process and Method** ***Joey Lianza, Arjay Babon and Ken Cinco***
6:00-6:15	**PAANGBIT** ConFest Sharing	Sharing of stories from the Participant
6:15-7:00	**PAMATI** ConFest Plenary Session	**Solidarities Across Shores: Indigene Filipino-Canadian experiences** ***May Farrales, PhD.*** Postdoc Fellow, University of Northern British C **Huruhimangraw** Interactions with the participants and speakers/Qa
7:00-8:00	**PAGAMPO** Banquet/Dinner	**Storm Beauty: Governance and Leadership in Culture Support and Dissemination — The Case of Palo, Leyte's Program** Mayor Matin Petilla
8:00-9:00	**PANAAD** Performance	**The Places We Go** ***Hazel Verzon and David Ora (Canada)*** **Huruhimangraw** Interactions with the participants and speakers/Qa ***Dennis D. Gupa*** PhD (Candidate) Applied Theatre, University of
DATE	**ACTIVITY**	**TOPICS AND SPEAKERS** **DAY 2 THEME: To Water we belon Ritualizing the Sea—Traditions in Transitions**
7:00-9:00am	**PAGAMPO** Breakfast	**Pamaybay** Breakfast in the City
9:00-10:30	**TAGAPAMULONG** Keynote Speech and Performances	**Awit, Siday, Sayaw** ***UP An Balangaw***

		Contemporizing the Sacred: Visayan Rituals, Rites and Performativities ***Prof. Joycie Dorado Alegre*** Division of Humanities Chair University of the Philippines Visayas College Tac **Huruhimangraw** Interactions with the participants and speakers/Qa ***Prof. Joey Lianza***
10:30-12:00nn	**PAMATI** ConFest Curated Panel	**Women in Creative Works and Writ Publishing, Circulation and Dissemi** ***Prof. Merli Alunan*** (UP Visayas College Tacloba ***Joycie Dorado-Alegre*** (UP Visayas College Tacl ***Prof. Cynthia Zayas*** (CIS UP Diliman) **Huruhimangraw** Interactions with the participants and speakers/Qa
12:00nn-1:00	**PAGAMPO** Lunch	**Sustenance, Prayers, History and th of Waray** ***Prof. Dennis Bautista*** Leyte Normal University
1:00-6:00	**SABANG** Master Classes 2	**KANAWAY: Teaching Bunraku, Nol Kabuki, Kamishibai and the Katare** ***Dr. Jina Umali and Dr. Chim Zayas*** **PANAGAT: Applied Theatre, Dram and Semiotics of the Sea in Rhythm Creation** ***Dennis Gupa, Jon Lazam, Angelica Dayao, Jern*** **PANLANTAW: The East of Theatre Process and Method** ***Joey Lianza, Arjay Borbon and Ken Cinco***
6:00-7:00	**PAMATI** ConFest Speech	**Palutang mula Ilalim ng Dagat: Vanishin Philippine Traditional Theatre** ***Dr. Apolonio Chua*** University of the Philippines **Huruhimangraw:** Sharing of stories f Participants/QandA ***Rosbert Christian Salburo*** Faculty Member, Holy Cross College, Carigara, I
7:00-8:00	**PAGAMPO** Dinner	**Sustenance, Prayers, History and th of Waray** **Monsgr. Ramon Aguilos**
8:00-9:00	**PANAAD** Performance	**"Huraw"** **Prof. Joey Lianza, Felino Garcia and Sirang T Ensemble** **Huruhimangraw** Interactions with the participants and speakers/Qa ***Dr. Belen Calingacion and Apolonio Chua*** Chair, Speech Communication and Theatre Arts U of the Philippines Diliman
DATE	**ACTIVITY**	**TOPICS AND SPEAKERS** **DAY 3 THEME: Storm Surges and Resurgences: Climate Justice and W from the Environment**
7:00-9:00am	**PAGAMPO**	**Food and Performance** Breakfast with our elders and commun folks
9:20-11:30	**TAGAPAMULONG** ConFest Keynote Speech	**This Watery Love: Homosociality a Queer Endearment in El Lunuk del Remanso Verde** ***Prof. Felino Garcia*** Assistant Professor University of the Philippines Visayas Tacloban C

		Biliran Cloudbursts: The Case of the Other "Buhawî" and Related Disaster Concerns ***Dr. Rolando Borrinaga*** Author/Historian University of the Philippines **Huruhimangraw** Interactions with the participants and speakers/Q
11:30-12nn	**PAGANGBIT**	Sharing from Mayor of Tacloban
12:00-1:00	**PAGAMPO** Lunch	**Sustenance, Prayers, History and th of Waray** ***Father Gilbert Orbina***
1:00-2:30	**TAGAPAMULONG** ConFest Keynote Speech	**The New "Pasaka": Community Led Development for Resiliency** ***Dr. Generoso Mazo*** Leyte Normal University **Perception of Typhoon Yolanda Sur** ***Rowena Guiang*** University of the Philippines Visayas Tacloban C **Huruhimangraw** Interactions with the participants and speakers/Q ***Hon. Yedda Romualdez*** Congresswoman of the 1st District of Leyte
2:30-6:00	**SABANG** Master Classes 3	**KANAWAY: Teaching Bunraku, Nol Kabuki, Kamishibai and the Katare** ***Dr. Jina Umali and Dr. Chim Zayas*** **PANAGAT: Applied Theatre, Dram and Semiotics of the Sea in Rhythm Creation** ***Dennis Gupa, Jon Lazam, Angelica Dayao, Jer*** **PANLANTAW: The East of Theatre Process and Method** ***Joey Lianza, Arjay Borbon and Ken Cinco***
6:00-7:00	**PANAAD** Performance	**The Places We Go** ***Hazel Verzon and David Ora (Canada)*** *Performance for the public school students Palo Tacloban c/0 DepEd
DATE	**ACTIVITY**	**TOPICS AND SPEAKERS** **DAY 4 THEME: Becoming Water a Lessons on Hope, Justice and Love**
7:00-9:00	**PAGAMPO** Breakfast with the Fisherfolks	**Saru-saro ngan Paglalayag han Tan upod han mga mandaragat** ***Community Members and the Mayor of Tanaun*** **Sustenance, Prayers, History and the Ar Waray (on Boat of Fishing Ritual)** ***Monsgr. Ramon Aguilos***
10:00-12nn	**PASALIDA 1**	Rehearsal
12nn-1:00	**PAGAMPO** Lunch	**Sustenance, Prayers, History and th of Waray** ***Monsgr. Ramon Aguilos***
1:00-2:30	**TAGAPAMULONG** ConFest Keynote Speech	**Theatre of Disaster** ***Belen Calingacion*** Chair, Department of Speech Communication an Arts, UP Diliman **Huruhimangraw** Interactions with the participants and speakers/Q ***Prof. Joey Lianza*** Leyte Normal University

3:00-5:00	**BUGSAY**	**Bugsay Sharing Creative Works and Symbolic Performance of the creatic the Sinirangan Cultural Hub** ***Prof. Joey Lianza and Dr. Jude Duarte*** ***Vice Governor of Leyte Carlo P. Loreto*** **Huruhimangraw:** Response ***Bong Antonio*** United Nations Development Program
5:00-7:00	**PAGAMPO** Closing Dinner Banquet	**Closing Message** ***Governor of Leyte Hon. Leopoldo Dominico L Petilla*** **Awarding of Certificates and Gifts**

This programme is subject to changes. Final copy of this programme will be sent soon.

CONFEST BIONOTES OF SPEAKERS AND FACILITATORS

Keynote and Guest Speakers

Joycie Dorado-Alegre is an Assistant Professor and Chair of Arts & Sciences Division Tacloban UP Visayas. She is the Artistic Director of An Balangaw Performing Arts Group since 1984. She was formerly the head of National Commission for Culture and the Arts' Submission on Cultural Communities and Traditional Arts. She received her MA in Performance Studies at the New York University. Prof. Dorado-Alegre is a published performance studies scholar and author of books.

Merlie M. Alunan taught in Literature at University of the Philippines Tacloban College until her retirement in December 2008. She holds an MA degree, major in creative writing from Silliman University. She taught in several schools in the Visayas at different periods in her career, notably, Colegio de la Immaculate Concepcion in Cebu City, Divine Word College in Tagbilaran City (now Holy Name University), and Siliman University in Dumaguete City. She is active in creative writing workshops nationwide. She is one of the co-founders of the UPV Creative Writing Program, where she actively carried on her advocacy to encourage young writers to explore the mother tongue as medium for writing. Aside from English and Filipino, she is fluent in three Visayan languages: Hiligaynon, Cebuano and Waray, an advantage that enables her to conduct creative writing workshops in these three languages. Her work on Susumaton: Oral Naratives of Leyte reflects her abiding interest in building up the body of literature in the Visayan languages. Merle is an award winning writer.

Jamie "Bong" Antonio went to University of the Philippines Diliman and works as an Independent Consultant on Gender, Equality, Culture and Development.

Belen Calingacion, PhD. is the Chairperson of the Department of Speech Communication and Theater Arts, College of Arts and Letters, UP Diliman. She was a Fulbright Visiting Professor at Kennesaw State University and Georgia Southern University, Georgia, USA from August 2003 to May 2004. She also served as an Assistant Chairperson and Speech Communication Coordinator at the Department of Speech Communication and Theater Arts. In addition, she was a Vice-Director of the Philippine Association of Speech Communication Educators and Professionals. She received several honors, grants and awards such as German Academic Exchange Scholar 2007 from UNISTAFF, Institute of Socio-Cultural Studies at the University of Kassel, Witzenhausen, Germany; Fulbright Scholar-in-Residence 2003 Lecturing at
Kennesaw State University and Georgia Southern University, Georgia, USA; National Commission for Culture and the Arts (NCCA) Creative Grant Awards and UP System Creative Work and Research Award among others. As a scholar of performance studies, she has presented her research on disasters, climate change and justice arts in various countries in Asia, Europe and North America. Dr. Calingacion is a Fulbright Scholar.

Evelyn C. Cruzada, PhD. received her Doctor of Arts in Language Teaching at the Leyte Normal University (LNU) in Tacloban City. She was former President of LNU from 2005 to 2003. Dr. Cruzada was awarded the

Seung Hwan Choi Grant from the Center for Asia-Pacific Exchange in Honolulu. The UNESCO APCIEU sent her to South Korea (2008), Paris (2010), and Bangkok (2011). She was formerly the head of Climate ChangeCluster who represented the Philippines in Climate Change negotiations in COP 21. Currently, Dr. Cruzada is Assistant Secretary at Office of the Cabinet Secretary, Office of
the President Office of the Cabinet Secretary, Office of the President.

Apolonio "Apo" Chua, PhD is a professor of Departamento ng Pilipino University of the Philippines. He was a former Chair of the said department for many years. Endearingly known as "Apo" to many. Apo is born and raised in Batangas. An excellent teacher of Philippine drama and an outstanding scholar of Philippine theatre. He is the author of Simulain: Dalumbayan ng Manggawa sa Konteksto ng Militating
Kilusan (1980-1994) and Unang Tagpo : kalipunan ng mga dulang rehyunal sa pambansang pistang pandulaan, both books are now considered canon of Philippine contemporary dramaturgy on workers and regional theatre.

May Farrales PhD. Dr. May Farrales is a Postdoctoral Fellow with the Health Arts Research Centre and ECHO project at the University of Northern British Columbia. Her research interests are nested in understanding how different forms of colonialism work over time and space. Her areas of research include transnational, critical race, feminist geographies, critical Indigenous, and queer studies. May finished her PhD in Geography at the University of British in 2017. Her dissertation, "Gendered sexualities in migration: Play, pageantry, and the politics of performing Filipino-ness in settler colonial Canada," examines how Filipinx sexualities in Canada are informed and influenced by colonial legacies and its continuing logics. Specifically, the dissertation sketches out how gender and sexual paradigms in the Philippines are brought to Canada through labour migration and are re-scripted in relation to racial, gender and sexual regimes in Canada. It examines how these negotiations take shape at three particular sites and Filipinx community-organized spaces on the unceded, traditional and ancestral territories of the Musqueam, Skxwú7mesh, and Tsleil-Waututh peoples (Vancouver). May is also the assistant managing editor of ACME: An International Journal for Critical Geographies.

Felino Garcia receives his bachelors degree in Siliman University and masters degree at the Ateneo University. He is a poet, performance maker and historian. He teacher history and Rizal studies at the University of the Philippines Visayas Tacloban College. As a historian, he speaks Spanish, Kinaray-a, Tagalog and Waray.

Rowena Guiang is an Assistant Professor of Psychology the Division of Social Sciences University of the Philippines Visayas Tacloban College.

Amparo "Jina" Umali, PhD is a faculty, researcher and artist of Center for International Studies University of the Philippines Diliman. She graduated at the Philippine High School for the Arts (Theatre), University of the Philippines Diliman (BA Theatre Arts), MA and PhD in Japan through the Japanese government.

Cynthia Zayas, PhD. is a full professor and former director of the Center for International Studies, University of the Philippines. She obtained her MA and PhD in Cultural Anthropology from the University of Tsukuba, Japan. She is a practicing maritime anthropologist currently engaged as an expert with the United Nation Environment Programme's Inter-governmental Platform for Biodiversity and Ecosystem Services (IPBES). Her research interests include indigenous local knowledge, cultures of disaster and maritime cultures. Some of her recent publications include: Disasters and rare life events among Filipinos - Pinatubo Ayta's ability to deal with natural disaster; Scenes from the Seascapes of the Pacific Islands; Aral ng dagat- baybayin natin ang daang matubig, noon, ngayon, at bukas (Lessons from the sea, our past, present and future); Ama 海女 (women divers) as cultural relic - some notes on maritime continuities linking Japan and the Philippine-Asia Pacific; Sama Bajau dispossession from the Tubbataha Reefs, and Stone Tidal Weirs Rising from the Ruins - Cultural Scenes From the Seascapes of the Pacific Islands.

Workshop Facilitators

Marie Angelica Dayao is a composer, arranger, electronic music producer and Kecapi player; a former lecturer at Philippine High School for the Arts; a former HUM 2 instructor at the Department of Humanities. She received the UPLB Outstanding Artist award in 2016 for her efforts in music mentoring on top of her teaching duties in UPLB. In 2014, she became a recipient of the Darmasiswa Scholarship award from the Ministry of Education of the Republic of Indonesia, studying Indonesian traditional music at the Institut Seni Budaya Indonesia -Bandung, West Java. She is currently writing her MA Art Studies thesis on Paete marching bands and the role of the Filipino family in music production, circulation and reception.

Amado Arjay Babon, a faculty member of Liceo del Verbo Divino, Senior High School Department. He is also a senior member of LNU Sirang Theatre Ensemble and an Executive Committee member of the National Commission for Culture and the Arts, Subcommission on Cultural Communities and Traditional Arts, National Committee on Central Communities. He writes poetry, song, and drama in Waray and attended Lamiraw Creative Writing Workshop (2015) in Visayas State University and Iligan National Writers Workshop (2016) in MSU-IIT. Array is a member of Katig Writers Network Incorporated.

Kenneth Cinco graduated BSEd with Major in Social Studies and is currently taking his Master of Arts in Teaching at the Leyte Normal University. He is a senior member of Sirang Theatre Ensemble. He does research on 19th century Waray drama. Kenneth is a part-time teacher of EVSU-Secondary Laboratory Department.

Dennis D. Gupa is a PhD Candidate in Applied Theatre at the Faculty of Fine Arts, University of Victoria. His research on traditional ecological knowledge and practices explores the interconnection of sea rituals, climate change and applied theatre. He received a scholarship from the Indonesian Ministry of Education and Culture to study contemporary theatre and traditional mask dance at Bandung's Sekolah Tingi Seni Indonesia. The Asian Cultural Council's awarded him a fellowship to undertake a director-in-residence program in New York City where he participated in and observed contemporary theatre directing process with Ma-Yi Theatre Co., National Asian American Theatre Co., and The Juilliard Drama School. He has an MFA Directing (Theatre) degree from University of British Columbia and MA Theatre at University of the Philippines. He was awarded the Performance Studies international (PSi) Dwight Conquergood Award in 2016 and The Ada Slaight Drama in Education Award 2017. He is a Vanier Scholar. This festival is part of his doctoral project.

Jermaine Jose received his bachelor's degree in international studies at the Far Eastern University. He is a musician and currently working with the National Commission for Culture and the Arts

Jon Lazam is an experimental filmmaker from the Philippines. He also teaches theatre and film at a university north of Manila. "Colonial" is a video created for a performance by Alvin Erasga-Tolentino, a Filipino dancer based in Canada. "Pantomina sa mga Anyong Ikinubli ng Alon (Pantomime For Figures Shrouded By Waves)" followed in 2013. Commissioned by the Sharjah Art Foundation, it premiered at the Sharjah Biennial and screened in competition at the Curta Cinema (Rio de Janeiro), Bogoshorts (Bogota) and the Cinemanila International Film Festival where it was awarded Best Short Film. His latest work, Tatlong Engkanto (Three Enchantments), screened in competition at EXiS Experimental Film Festival (Seoul) and at short film festivals in Winterthur and Oberhausen.

Joey Lianza is a well-known and highly respected Professor of Leyte Normal University. He has over three decades of unimpeachable work ethics and professionalism in directing brought awards to Leyte. His theatre projects were awarded by Aliw Awardee in 2013, 2014, and 2015. His leadership in the arts and theatre blossomed when he won The First National Drama Competition 1989-1990 of Cultural Center of the Philippines. The vitality of his imagination drawn from his local culture shines as a living example of leadership in the arts deeply rooted in his heritage: He sits as an Executive Committee on Dramatic Arts of the National Commission for Culture and the Arts.

May 2, 2018

DR. CYNTHIA ZAYAS
Professor
Center for International Studies
University of the Philippines - Diliman
Quezon City

Dear Dr. Zayas::

Greetings!

In this letter, an image of Philippine salt is inserted
In many indigenous and local communities around the world, these pieces of white crystalline mineral constitute stories of the daily domestic life cycle and meanings embedded in the ritual performances.

The Philippines is an archipelagic country and the presence of salt permeates our culinary heritage and it also reflects our intimate relationship with the ocean.
(image from:https://burntlumpiablog.com/2011/05/Philippine-sea-Salt-giveaway.html).

And this box of salt reminds us of the vanishing myths written in the surface of the seas and varied stories lodged into the depth of oceans that we need to remember, keep and value. That is why, the organizers of **2018 Bugsay ConFest: Paddling Visions** would like to return to the memories of the ocean and its myths and stories. In this festival, we remember the life-giving stories embedded in the vast oceanic world.

2018 Bugsay ConFest: Paddling Visions is a congress/festival of stories, songs, poems, film, dance and architecture sweep against the memories of climate change disasters. We gather artists, scholars, educators, policy makers and advocates in a four-day festival where applied theatre attempts to engage these participants in a series of dialogues and discussions on local/indigenous ecological knowledges and practices in times when climate change is most destructive, real and palpable. We are partnering with Center for Asia Pacific Initiatives University of Victoria (Canada), Center for International Studies University of the Philippines, LNU Gender and Development, Sirang Theatre Ensemble, K-Box and Mayor's Office Palo Leyte, and the Provincial Governor of Leyte.

We begin to paddle from Leyte Normal University towards the path of connection and critical visioning of a just and caring world. Through a series of performances, master classes and tours that will happen on May 28-31, 2018 at LNU House we hope we can fully express ourselves in this festival with care, boldness and generosity. We borrow the Waray word "bugsay" as a title of this festival. Bugsay translates as "paddle" in English, a verb that means rowing the boat and travelling along the water. As we paddle and cross-cut the surface of the seas and its stories we aspire that in this festival we can:

1. listen to local elders, women, scholars and artists on their memories, myths, and stories on and about the sea;

2. strengthen a community of artists, educators and scholars who are working on local and indigenous ecological knowledge and climate change;

3. inspire each other in creating work of arts and engaging in research through applied theatre and other performance based processes;

4. establish a network of artists, educators and scholars task in knowledge production and circulation through research, performances and publication.

We hope that you can be part of this festival, thus this invitation.

We would like to invite you as one of our keynote speaker on the first day of the festival to speak about **Performing "stories," Lessons from Japan and the Philippines** with a framework on indigenous knowledge and marine anthropology. We also want to invite you as one of our master teachers for the 4 day afternoon Sabang Master Class sessions that will run from 1 and half hours each session. In these sessions you will be co-facilitating with Dr. Jina Umali. We are expecting participants from CHED and DepEd who are interested in learning about storytelling performances. As an expert on Japanese arts you may wish to give trainings and talk on **Japanese Bunraku (Puppet Theatre), Noh, Kabuki, Katarabei, Kamishibai.**

We hope that you can join us in this first ever festival on local stories on ecological knowledges and practices, climate change and applied theatre. If you have questions please contact Dr. Juvy Mariano our Program Director at boardsecretary@lnu.edu.ph and Prof. Joey Lianza our co-director at 0908 187 5748..

We end this letter remembering the many fierce local women, elders, fishermen and their families located in the island communities who graced the seas with their everyday dreams and visions of a just and beautiful life.

Sincerely yours,

Prof. Joey Lianza
Co-director, Bugsay ConFest
Faculty Member, Leyte Normal University

Dennis D. Gupa
Co-Festival Director, Bugsay ConFest
PhD Candidate in Applied Theatre
Theatre Department, Faculty of Fine Arts, University of Victoria, CANADA

Concur:

Dr. Jude A. Duarte
University President
Leyte Normal University

Appendix E: Sample Certificates of Participation to Applied Theatre Workshop

DEPARTMENT OF EDUCATION
North Guiuan

CERTIFICATE OF COMPLETION

This certificate is given to:

Erlinda A. Yodico

for her participation and completion of the applied theatre workshop leading to the creation of **Murupuro 2: Islands of Constellations** *which was conducted in April 25-30, 2019 at San Pedro Elementary School, Barangay San Pedro, Tubabao Island, Eastern Samar. Her invaluable efforts in the workshop and performance contributed in the deepening of an inquiry in environmental stewardship in island communities. The initiatives of taking leadership in caring for the environment in communities recently devastated by strong weather events are fundamental in seeking social and environmental justice in time when global warming and climate change are extremely felt and experienced in local settings.*
This workshop/performance was given for her participation for Mr. Dennis D. Gupa's doctoral field research in Barangay San Pedro, Tubabao Island, Guiuan Eastern Samar endorsed and supported by the Department of Education, Division of Eastern Samar.

DENNIS D. GUPA
PhD Applied Theatre (Candidate)
Theatre Department,
Faculty of Fine Arts
University of Victoria

ABELARDO G. CAMPANI
Supervisor, MAPEH
DepEd Region 8

BERNARDO A. ADINA, CESO VI
Schools Division Superintendent
Division of Eastern Samar

DEPARTMENT OF EDUCATION
North Guiuan

CERTIFICATE OF COMPLETION

This certificate is given to:

Ariely G. Pinton

for her participation and completion of the applied theatre workshop leading to the creation of **Murupuro 2: Islands of Constellations** *which was conducted in April 25-30, 2019 at San Pedro Elementary School, Barangay San Pedro, Tubabao Island, Eastern Samar. Her invaluable efforts in the workshop and performance contributed in the deepening of an inquiry in environmental stewardship in island communities. The initiatives of taking leadership in caring for the environment in communities recently devastated by strong weather events are fundamental in seeking social and environmental justice in time when global warming and climate change are extremely felt and experienced in local settings.*
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DENNIS D. GUPA
PhD Applied Theatre (Candidate)
Theatre Department,
Faculty of Fine Arts
University of Victoria

ABELARDO G. CAMPANI
Supervisor, MAPEH
DepEd Region 8

BERNARDO A. ADINA, CESO VI
Schools Division Superintendent
Division of Eastern Samar

Appendix F: Workshop, Interview, and Talk Backs Transcripts

Tatay Buena's Interview

Tatay: I-kwento ko sayo ang kasaysayan ko?

Dennis: Ok, ni-rerecord ko 'tay. Sige.

Tatay: Ah nung araw kasi ano. Nag aaral ako sa Samar ng high school sa Borangan. Yung Borongan at saka dun sa Bayan 20km ang layo nyan. Nilalakad namin kasi madalang pa ang sasakyan para makapasok ako ng pagaaral. Ang pinagkakakitaan ng tatay ko ay copras. Wala naman iba doon kundi copras. Ito yung pinang babayad sa school, pamasahe ko, pagkain ko doon sa Borongan. Nag aaral ako, 3rd year high school na ako, ang pangako ko, sabi ko pag naka graduate ako. Babalik ako ng Maynila. Mag susundalo ako. Yun ang pangarap ko! Eh biglang bumagyo doon sa Samar. Biglang bumagyo [na] 3rd year high school ako. Sabi ng tatay ko noon umuwi ako – kasi naabutan ako doon sa Borangan ng bagyo—sabi ng tatay ko "Hindi kana makapagaral…" sabi nya "…maghinto ka muna" Bakit? "Ay, wala na yung niyogan natin, puro tumba, bali-bali yung niyog. Wala nang bunga. Eh, 'pag nag tanim tayo, 10 years yan bago mamunga".Tapos sabi ko, nag desisyon ako "Ah ganun ba 'yun 'tay?", sabi ko, "pupunta na lang ako ng Maynila." 'Yun lang ang natapos ko, undergraduate ako, kasi kung nakatapos ako pwede ako mag sundalo. Eh ang kinukuha ng sundalo noong araw eh mga high school graduate. Pag dating ko dito sa Maynila, sumamana ako nun sa tiyuhin ko na sundalo, si Mr. Baris. Doon ako nakatira. Naranasan ko yan. 'Yun mga mag tinda ng balot, magtinda ako ng…mag-iikot ako sa gabi ng ballot. Sa araw nag sa-shine ako ng sapatos. Naglalakad din ako dun sa V-Luna na mag isa nag sa-shine [ng mga sundalo], balot. Nagtinda ako nyan. Tapos 'yun pinaka mahirap napasukin yung house boy. Kasi minsan aabutin ka ng hating gabi paglinis ng bahay. Pinakamahirap na trabaho kung minsan. Hindi ako tumagal dun. Nung pinasok nya ako dun sa tennis court na 'yun—na hanggang ngayon nandyan pa, buhay pa ang tennis court— naging care taker ako doon. Doon ako nag kwan…naisip ko: wala rin kako nito, wala akong kinabukasan din dito. Kaya ang ginawa ko, nag sakripisyo naman ako dun sa motorpool na mag kwan ako sa kanila…Naki-pagusap ako na baka pwede ako mag-aral mag maneho, mag lilinis-linis na lang yung mga jeep tsaka yung mga track namalalaki. Oh yun na, natuto ako." Yun ang naging, una ko na naging… natuto ako, kumuha ako ng lisensya, nagmaneho na ako sa Maynila. Yun ang naging kasaysayan ko ng pagmaneho noon. Una kong sabak ng maneho, pagmaneho yung wala pa noong araw 'yun jeep, yung malalaking bus pa, mga bus, oh mga bus pa ang nandoon. Yung araw mga sinasakyan ng mga pasahero. Yung Cubao ngayon wala pang tao, kasi ang linya ko Project 4, Juan Luna, Reina Rehente [Binondo], Quiapo. Malaki na ako noon, 'yun na ang nag kwan..tapos yung, yung kwan ngayun, nung mga siguro 3 years ako nag maneho ng bus, binata ako noon. Binata na ako, yung ano yung medyo nagsawa ako sa bus. Pumunta ako, nag taxi driver ako, mga siguro mga 2 years ako nag taxi driver. Nag taxi ako ng mga panahon na 'yun. 'Di nung ano hindi ko nagustuhan ang taxi driver, kung saan saan pumupunta,

na-iikot ko yung buong Metro Manila sa paghahatid ng mga pasahero. Meron ako nakilala na jeepney driver. Sabi ko, "I-pasok mo nga ako dyan sa pagiging jeepney driver", ipinasok ako.

Dennis: Sino ba 'yun?

Tatay: Kaibigan ko na jeepney driver, Alex ang pangalan. Alex ang pangalan. Anak ng pulis. Jeepney driver, V-Luna - Cubao ang linya. V-Luna - Cubao na yun. Eh ngayun, eh pinasok nya ako maging jeepney driver. Nagustuhan ko yun, kasi iisa lang ang ruta, Cubao – V-Luna balikbalik lang. Hanggang yung na nakilala ko yung si nanay mo. Nanakilala ko yan, hanggang nag ayun nakwan naming na napangasawa ko sya sa mga taon na 'yun. Yun ang naging buhay naming dalawa. Talagang, talagang kwan din sya kasi, mahirap din talaga ang buhay ng driver eh. Pero nag tiis din sya sa akin, nagtiis din sya. Tiniis nya rin yung kahirapan na iyon alangalang dun sa…yung kahirapan, hanggang lumaki kayo. Kaya pag naaalala ko talaga 'yun, mahirap talaga yun… Mahirap kalimutan, Dennis, mahirap talaga. Yung pagtitiis nya sa akin, kailangan tiniis nya talaga, tiniis nya.

INsemble System of Learning in Action/Pintigan Workshop

Dennis: Okay. Salamat Sir. Ngayon, sa pag employ nito, maraming salamat Sir Robert. Ito po ay ine experiment natin, ini experiment namin at ah gusto namin i suggest, I propose sa pag gawa natin ng teatro ito po yung pag pulot, pwede niyo rin, tayo mag share iko-confirm namin sa inyo kung tama ba to according to what you've experience. So diba nung minsan nag gather tayo ng mga story mula sa mga materyal na bagay, kasama dun yung pag punta natin sa pamayanan nag tanong tayo kila Tatay tungkol sa kanilang mga karanasan sa tropido, at kay Lapay. So in a sense we gather stories no and this is the important part of our creation kasi saan ka ba mag mumula? Alright. And then sumunod, to identify the possibilities of the elements, ano ba napakaraming kwento ok? Tulad ng kwento ng Bagyong Yolanda sabi sakin dito ng PAGASA is a never ending story. So many but what are the stories you want to bring and create and put elements there? Alright. The elements of art. Pipili lang kayo at identify not really selecting, but identification because when you select I think ang problem namin ni Angel doon when you select may ilang … pero dito po which is identify because there is no, wrong or r rights doon ok? What are the stories that you think immediate and there is life for you and relevant at this point so you identify. Alright. And sumunod po doon nag seperate na tayo sa grupo. Okay Maam Angel kasama niyo na. isama na, sino po dito ang mga nais sa muskca. Sino po dito ang nais sa dancing.. choreography? So nag karoon ng pagbuka. Okay punta tayo sa tasking no, so kasama sa pag separate ng groups nag usapusap na tay. I think ang experience ko sa grupo namin ay meron si Maam Michelle ba or si Maam Anjie yung nagkuha. Tama po ba? Ano Maam ang ginawa niyo doon sa una nating pag po-proseso?

Angge: Gawain makumpleto po ng mga gawain at huwag magsawa. Yung mga pag papalaot.

Dennis: Okay, para magawa niyo yan ano mga materyals ang ginamit ninyo? Notebook and pencil, in that case what is that tast that you give or accept it to be able to do that? ano yung task doon para kang naging ano kung meron tayong organization, may president, no may mga tasking na nangyari. I dont know sa process nila Maam Angel kung paano niyo ang bigay kayo ng tasking ng hawak kayo ng tambol, ng ganito alright. so there was a tasking that happened, okay dito nadin yun tasking I can only speak to my group. To Maam Angel kasi hindi ko masyado alam yung nangyaring processing pero may biglang may pumasok sa ano sa lambat sa net at siya na yung nag sa say na sabihin na ano ngyayari doon siya na si magingisda…Papano napo ang task? Self-discovery, well somehow andun ako bilang facility for helping no na-identify ko lang kung ano yung ginagawa niyo kasi pumasok kana don, bakit hindi si maam ang naging isda. Kasi nag initiate ka at hindi mo pwedeng sabihin na ay huwag kana magano mangingisda si Maam nalang. okay pero the rest acknowledgement sinabi, nuh may acknowledgement kung ano yung ginawa niyo pangatawanan niyo yan. Alright. Kung ano yung gusto mong task, gawin mo yan one time audition may audition…

Others speaking.

Dennis: Wala! Diba walang selection, lahat in lahat isla, diba lahat kasama, pasko kayo okay? After that nagkaroon tayo ng exploration in performance. Okay explore natin ano bagong galaw na tama dito. Yung pag gamit ng net paano ba yung, ano ba yung mga ibat ibang signs na pwede nating e-draw doon sa net. Right who suggested that it should could be the boat somebody from the group na nag suggest. Right? Ay gawin na natin boat siya. Ito nayung boat, sabi niya and then sabi niya is to be with you, kasi may gumaganon. Alright? Ine-explore natin yung material from the literal to the transcendental ok? Mga literal pero tina transcend mo pa yung mga literal meanings yun na yung , ano? sige eh correct niyo ako, connotation?

Participant: Connotations.

Dennis: Connotations, oh na ta transcend na natin yung mga boundaries ng literal meaning. Alright. So itong chair na to sa explanation and performance, hindi lang siya chair, ok? Pwede din siyang ano, bahay, right? Game kaso meron na tayong, pwede na din siyang pang cut diba, so hindi na kailangan mag pagawa ng bangka kay tatay toning, kung wala naman tayong masyadong budget, dahil may symiotic na tayo mura lang ?? pwede na siyang ano love interest, lover right ine explore ang ng materials pag lalain tama pa ba tayo? narinig pa ba yung pag lalain ok now andito na tayo sa rehearsing syempre na explore mo na yan nagamit mona, no tumutunog tunog pala to eh, na explore ni maam angel okay, i rehears na natin yung rythm, ni rehearse na natin yung number, yung choreograph

yun yung una, tas slowly,tas sabi namin ni maam angel nag kakaroon ng overlapping to ok, saan nagiging pag layo ang pag laing at saan nagiging paglawin but sometimes, if becomes clear sa rehearsing kapag nakita niyo na yung form at pinaulit ulit niyo na, alright? So may choise ka banka ba siya or bahay? Ay bangka nalang, sige papaano natin gagawin. Okay then ginawa niyo siya, napagod kayo, nag miryenda you do it again, thats why you rehears it. Ok? Is there a repetition in pagnawi ano ba yung pag-nawi?

Ma'am Arily: Pag linis.

Dennis: Pag lilinis, yan pag refine, pag refined so in rehearsing you refine it. The raw material becomes an object. Okay in Japanese culture, there this tradition sinabi sakin ng teacher ko si Ma'am JIna Umali, hopefully ma meet niyo to pag punta natin ng Leyte. She went in Japan to study the traditional theatre and isa sa mga hindi ko makakalimutan na lecture niya kung papaano yung tradition ng pag gawa ng mga hapon sa tea cup. Okay so they have a tea cup yung mga men nila gumagawa sila ng tea cup, beautiful. I always have this tendency to acquired and collect this tea cups. Meaning ano, may magagamit kang words sa sublimity? Yung kagandahan talagang taglay ng teacups nila, now ang sabi niya "Oh mga masters nila ng mga tea cups gagawa yan this year pero sa susunod na taon gagawa sila at hindi sila mag stick sa isang design or re-refined pa nila yun for the next year at pag napunta sila dun sa year nayun mag iisip na sila paano pa ba natin ire-refine ito. Papaano pa natin pagagandahin sa susunod na taon meron nanamang dagdag na development doon sa ginawa nila tea cup an aspiration is to make a tea cup part of the museum hangang sa maging museum piece. Hanggang maging object na siya na titignan na ng mga tao nakalagay na sa museum bilang isang object beauty" And perfection. Okay so meron tayong ganun no na naisin isa sa mga aspiration natin sa pag gawa ng sining ay, I think this is also during Maam Angel na we like to really improve it, right? I dont know kung ano processing Maam Angel but i guess same lang it has to have the same refinement. A readiness that exposed to the public ok? That's why we need to rehearse, nililinis, pina pakinis, ok? Now we go to *paglara* or integration, later on magkakaroon na tayo sa atin ano mga ginagawa may mga integration na nangyayare pero yung gagawin natin sa pag tatanghal natin may integration na tayo ng music ng movement, personal stories. And then pag bubuo, andiyan na yung costume, pinasok na yung costume, pinasok na yung element ng audience, iniisip na natin kung paano yung audience saan uupo. Ok inayos na natin yung mga room, yung room inaayos na natin para maging handa na siya sa isang kaganapan (?). Bubuoin na natin. Meron na siyang sequence. Alright ano po sa tingin niyo ang proposal ng isla sa atin nagawang maliit na… meron bang nag swap pa, Sir Robert? nag sa swap yung, yung metaphor natin. Nag tanong po ba, ano po iniisip ninyo? Ano pong damdamin ninyo?

…

Dennis: Eto na yung proposal na ginagawa natin, kasi gumagawa tayo (hindi) parang putok sa buho, nawala na. In other words there's activity, there's also a curating. right? Eto yung gabay natin sa pag gagawa no papaano kaba mag tuturo, meron kayung gabay sa pag tuturo. Tama` po ba? Meron kayong theory sa room. Classroom management. Meron po kayong ganun, di po ba? Sa pag gawa ng theater dito nakita ko, eto ang naging gabay, pwede ba magsimula sa casting. I think it depends on the circumstance, inspired ka kay… I-cast na agad natin si Wilmer siya na. Ok? Oo pero hindi yan yung nangyari, ang ng yare ay ang eh parang ganito. Nagsimula--pwede mauna, weli, pwede ba ma-una yung integration? Ano ang i-integrate? Diba?

Participant: Kahit ano nalang.

Dennis: Kahit ano nalang, ang integrate. Hindi game, it could be, that could be another process there is right and wrong, but again I want to go back to our experience… It could be. Pero it might be frustrating, intergrating nasa integrate lang tayo. You create yun nga po ang pananaliksik saka yung encourage to do an research para you can create your own process. Anyhow, okay po? Meron pong resistant, ok? Kung wala na, pupunta na tayo sa pag r- rehearse,

Sir Robert: Parang na ano lang ako talaga para sakin hindi naman ako nag tatanong. Parang mula dito sa napaka hindi naman kilala ang trabaho namin na… At na connect natin dun sa ano yung na nga talaga. Kasi dito samin, halimbawa ito eh ico-connect ko lang. Kasi halimbawa, concentration dito sa amin mamaya pero yung ginawa niya kakaiba at least parang inisa isa niyo kung ano talaga. Hinambing niyo dun sa pag gawa ng bangka na kung saan yung kaya swak. Kaya ang galing!

Everyone: Clapping

Dennis: At nais kong sabihin na kasama kayo sa pagbuo at sa paglikha dahil wala naman po ito kung hindi ako naimbitahan dito. Hindi ako tinanggap. Hindi po ba? At wala si Angel dito kung wala din po ako so ang gusto kong sabihin ay kabahagi ang ang pag create ng knowledge ay isang community work sama-sama po tayo no at very inspiring ang naganap sa aking pagpunta dito sa loob ng isang buwan at ngayon ay ikinagagalak kong makasama dahil na experiment pa natin, kung wala ang mga guro eh i-imaginin ko lang yan dipo ba? So bahagi kayo ng pagbuo ng knowledge na ito. Kaya kailangan kong kunin ang pangalan ninyo para ma recognize ang inyong mga contribution. Tama po ba Maam Angel?

Angge: Tama ho. Naalala ko nung nandyan pa kami sa bahay na yung pinaki-usapan namin ni Sir (referring to Sir Robert), kung pano kung walang

dumating na mga guro, paano kung walang participants, kasi yun po yung posibilidad na …

Sir Robert: Yung participation hindi siya bayad … Kasi yung unang ano … sabi daw pero sabi ko nung umaga kumakain kami, so kitang kita ko talaga na gustong gusto ng participants na. 8 (am) palang nandito na sila. Nung hindi pa dumadating yung sasakyan nila kumuha sila ng ibang sasakyan (bangka) [?]

Angge/Angel: Na apreciate po namin yung. Malaki po talaga yung appreciation namin na para sa mga effort ninyo. Naisip namin na kung hindi nga po nagkaroon ng participants, kung magiging ahmm ang plan b po namin ay observe nalang sa community. Pakausap usap ganun nalang. Pero naisip namin hindi magiging pareho yung experience kasi pag yung sayang yung learning namin, kung research lang siguro, namamasyal lang kami at yung pagkaroon na ganitong workshop na dinaluhan ninyo, iba yung learning na na gain, na nakuha namin… Kaya hindi lang kami yung parang sinasabi na mga tao nag bibigay ng workshop, para sa amin, binibigyan niyo din po kami ng knowledge ng learnings. So may reciprocation kung baga. Kaya malaki po yung pasasalamat namin sa inyo hindi din po namin maiisip yung ganitong proseso or sistemanng kuung hindi po dahil sa mga stories ng mga taga rito, at stories ninyo, marami po kaming nakikinig kahit sa mga simpleng nakikinig po kami parati kasi pakiramdam namin marami kaming matututunan sa inyo. Kaya salamat po. So, malaki po yung pasasalamat namin sa inyo. kung alm niyo lang. Ako po kasi aalis na sa Sabado. Si Sir Dennis ahh dito pa siya ng hanggang June 12, kaya ma mimiss ko po ito.

Everyone: (*Clapping*)

Dennis: Umpisa palang tayo ng rehearsal act. Hindi pa yung yung state…

Angge: Sinabi ko lang kasi nag uumapaw ang ating galak. excited na po ako.

Sir Robert: … Kasi sabi ko ng kanina na puro kwento, may music pa, may kultura pa… tapos alas-tres may presentation agad. Tapos nag imbita na tayo ng c ommunity… Yung isang lang ano parang championship na agad …

Maam Erlin: Oo kasi yan yung kadalasang ginagawa namin, halimbawa, mga ilang days nalang practice agad, tapos ngayon mag karoon ng performance, practice na lang wala ng research… hindi katulad ito na talagang presentation talaga halimbawa may mag re research dito sa amin …

Dennis: Oo sana po, kasi ako siguro hindi ko na alam kung ilan na mga tao nag research dito sa isla niyo for academic endeavor. P ag you know yung aspiration ko naman po kaya ko po gusto ko po kayo maka trabaho ang

dream ko, darating ang panahon kayo na mag re research sa inyong komunidad. Kasi taga dito kayo napaka gandang mag basa ng isang research na nang galing sa mga guro ng taga dito as oppose to a person na taga outside nag re research at dala dala niya yung kwento ng komunidad. Kaya't pinilit namin ni Angel na mag workshop tayo, para meron din tayong ibibigay, mapagkakaloob sa mga taga community dahil hindi naman namin kaya yung mag bayad, hindi namin kaya mag patayo ng gusali, hindi namin kaya mag patayo ng building, wala kaming infrastructural capacity where other organization can do that as a gift. But for us I think it is really a research and creativity for the grounding, although we don't discount all those goodness nako may kanya kanya pong contribution. Pero ito pong ginagawa natin, ang dream ko talaga ay kayo na sa susunod ang mananaliksik kahit gaano kahirap, pilitin upang sa simpleng kwento nag kakaroon ng mga records lalo na ngayon lahat palagay ko dumanas tayo ng malakas na bagyo, na wash out yung ating mga hard drive, yung mga records, no? Pati mga..so this is the time to build a new history at kayo na yun right? Kayo na yun.

Sir Robert: Meron lang ako sa kanila sa mga … kasi habang nakakatulong… habang nandito kayo nag o-observe din ako sa inyo kasi hindi niyo lang alam na pag kagaling nila dito diba, tayo ah wala ng lakas, sila umabot pa hanggang alas dyis ng gabi nag uusap usap sila na para sa susunod na para sa susunod na presentation. Kasi napakaliit ng oras namin, ng time natin, Diba, pang apat na araw natin … Talagang tinipid parang … maiksi lang yung oras natin pero talagang … nakiusap talaga sila pag dating sa bahay punta sila sa taas nag usap usap sila hanggang kain lang yun…

Dennis: I think, marami pong salamat, I think inspiring kasi kayo we don't want you to create something na, you deserve something na. You deserve better I think, you deserve bigger than what we think is "ok". Nag re-react yung mga teacher, excellence there's an excellent output and we cannot give anything at this causes… We wish we can give you more, right? Diba gusto ko sana eh, limitations at nakikita din namin ni Angel na "ay sila din nag wowork, maaga sila, may mga circumstances na nangyayari kaya hindi nagagawa yung iba, maganda po yung ating … Pasok sa banga! But anyhow very moving yung ating pag share, maraming Salamat. Time check. 10, 10:15? Ok Ok, isip po tayo ng activity na gagawin. Dito po tayo ahmm pwede ho, can you remember the story of the Turpedo? Yes, kung ano lang wala naman pressure, may typewriter, isulat ko ang kwento ni Tatay Doning. Ang turpedo. Anong meron sa typewriter? For mellinial meron tayong computer at andali lang sige, laptop tapos may keys, tapos pa na gusto mo mag ahh cause…ahhm another paragraph, or another enter, enter ba? Enter. Okay so sige, Fight. Fight. Fight. Enter okay so magsisimula ako, ang kwento ni Tatay Doning. Ang torpedo. Enter. Sisimulan niyo na, ikaw na ang susunod na mag ku-kwento. Isang araw, nag lalakad si Tatay Doning sa baybayin. Enter. Ikaw na yung susunod,

pag nag enter na isang tao pi-pickupin niya kung saan nag last oh familiar, familiar yung idea. You can be as true and close to the story of Tatay Doning pa-tungkol sa torpedo. Okay clear po ba yung instruction. Type…type…type type. Wala ka ng maisip, enter. so this is improvisation and the root of improvisation no right and wrong accept. Ok? Subukan natin.

Dennis: Ang kwento ni Tatay Doning. Ang torpedo. Minsan nag hahanda siya upang sumisid ng mga perlas. Enter.

Sir Robert: Ng madiskubre niya na mayroong isang metal na kanyang natagpuan. Enter.

Female Participant 1: Sa Isla, malapit sa Victory ito ay nag niningning kaya sa kanyang ulirat itoy kanyang sinisid nung nakita niya ito ay kanyang pinagmasadan at sa ningning nito hindi niya napigilang kunin at tangalin lahat ng naka balot. Enter. Binuka niya ang buhangin sa ilalim ng dagat at naghanap siya ng tulong sa kanyang… At dali dali siyang umakyat sa taas ng dagat at humingi siya ng tulong sa kanyang mga kasamahan upang makuha ang metal sa ilalim ng dagat. Enter.

Female Participant 2: Nung makuha niya ang yung metal sa ilalim ng dagat, hindi, tinalian niya duon sa ilalim ng dagat pagkatapos sinabihan niya yung nasa itaas na mag antay kayo hanggang sa pag senyas ako kung kailan nila dapat hugutin o iangat yung tali dahil siya naman ang mag aano doon sa baba para maiangat yon. Enter.

Female Participant 3: At pagkatapos ‘nun, dinala ni Tatay ang metal na iyon sa kanilang bahay. Enter.

Female Participant 4: Nang madala na nila, ni Tatay Doning ang malaking torpedo, siya ay nag karoon ng kasiyahan dahil sa bagong natuklasan niyang torpido, marami ang nag interest na bilhin ito ngunit sa kaniyang isipan ay parang ayaw niya itong pag palit. Enter.

Female Participant 5: Dahil ayaw. Maraming naiinganyo bumuli doon sa metal na bagay pero mas napag isipan ni Tatay Doning na mas mabuti kung hindi niya ito i-pag bili or ibenta kasi napakahalagang bagay ito para sa kanya. Enter.

Female Participant 6: Ang torpidong kanyang natagpuan: ito ay ginamit nila upang malagyan ng tupig ulan. Enter.

Female Participant 7: Ilang taon na ang lumipas may nag tanong na kung ipag bibili pa niya yung turpedo, sinabi niya patay na siya ‘nun... Enter.

Female Participant 8: Ngayon 85 years old na si Tatay Doning. Nandiyan parin yung torpedo. Enter.

Male Participant 2: Kahapon tinanong ni Mang Turning si Mang Doning kung sa kanya daw ipapamana yung torpedo kung sa kanya makukuha o sa kanyang pamangkin pagkatapos, tinanong ni Mang (?) kung paano kung ibenta yung torpedo ng kanyang mga apo sabi ni Turning na paano kung patay na siya tapos… Enter.

Dennis: Lumakas, isang araw may malakas na bagyong dumating at sa lakas ng bagyo lumipad ang lahat ng mga bagay, bubong, lubi, bahay, tubig, isda, buhangin, bato at kasamang lumipad ang torpedo. Enter.

Sir Robert: Ang turpedo ay naanod sa isang sulsol at inanod ito papunta sa dapit ng isang komunidad at hinanap nila nila Tatay Doning yun at sa awa ng Diyos ay natagpuan po nila ito. Enter.

Female Participant 1: Nag pagulong gulong ang torpedo. Tama dito, tama doon hannagng ito ay naging nayupi at sa awa ng Diyos, pwede pa din. Enter.

Female Participant 2: At nakita ni Tatay Doning, at bigla niyang nasabi "ohhhh aking torpedo". Enter.

Female Participant 3: At nag pasalamat siya na nakita niya dahil magagamit parin nila ito sa kanilang pag aano ng ulan, pag lalagay ng ulan at nagagamit din ito sa pag lalaba. Enter.

Female Participant 4: Umulan, umaraw, bumagyo lahat ng panahon kasama ni Mang Doning ang turpedo hanggang sa hindi niya na namalayan ang oras at panahon at nakalimutan niya na Mag dasal. Enter.

Female Participant 5: At biglang may dumating na buyer ng torpedo at binibili ito kahit na anong presyo raw ang sabihin ni Tatay Doning. Enter.

Dennis: Ang sabi ng bibili, "*Hey Mang Doning, can I buy your torpedo because I beilive that my grand father owned this torpedo during World Ear 2 and it far to have our heritage. You know it was created in United states of America and this is going to be the trophy of our war between America and USA (Japan?). I want to buy it!, How much is it the prize of that torpedo Mang Doning. How much? Give it to me. Please give it to me Mang Doning I want to bring that to United States of America*." Enter.

Sir Robert: Ang sabi ni Mang Dioning "*'Wag hindi mo ito ipapagbili dahil ito ay ginagamit namin sa amin pang araw araw sa pamimili ng pag salop sa ulan at nagagamit din ito sa paglaba.*" Enter.

Female Participant 1: Sinabi din ni Manong Doning that it is fresh or even his father didn't sell it so he has no right to sell it for you. Enter.

Female Participant 2: Ang sabi ni Mang Doning “Mag pagawa ka nalang ng bangka at igagawa kita, huwag lang ang aking turpedo.” Enter.

Female Participant 3: Para Sa akin sabi ni Mang Doning “Hindi mahalaga and pera, ang mahalaga sa akin ay ang torpedo. Para sa akin dahil nakita ko ito sa pinaka malalim na dagat doon sa kabalyerahan.” Enter.

Female Participant 4: Inisip ng inisip ng Mang Doning ang halaga ng torpedo hanggang sa kanyang kakaisip umaga hanggang gabi siya ay nag ka stroke. Na-paralyze ang kalahati niyang katawan pero ganon pa man hindi pa rin niya ito binenta kahit na malaki ang kanyang pangangailangan dahil para sa kanya ito ay parte na ng kanyang buhay, hanggang sa kanyang pag kamatay ay babalik pa rin.. Balak pa ng niya pag siya ay namanatay isasama niya ito sa kanyang … Enter.

Dennis: Okay..

Sir Robert: At naisip isip ni Tatay Doning na ‘don niya nalaman na lahat pala … lahat ng katangian ng isang babae ay pag namatay siya, doon siya.. para sigurado na kasama niya ang kanyang torpedo. Enter.

Female Participant 1: At yung torpedo hindi yun malulusaw.

Male Participant 1: Doon nag tapos ang kwento ni… Doon nag tatapos ang love story ni Mang Doning.

Dennis: Nalaman ng Amerikano na nag punta sa ibabaw island upang hanapin ang turpedo. Na frustrate siya pero natuwa din siya sa kwento ni tatay dioning at ang sabi niya kay tatay Doning “*Tatay Doning, do you have another torpedo beauty that I can give a lover. I want a lover, a torpedo lover*.” Enter.

Dennis: Anyway, anong nangyari sa kwento natin?

Female Participant: Meron…meron twist palagi, hindi mo parang hindi mo maiisip yung kung ano ba talaga yun…may suspense…

Dennis: ‘Yun lang, pumasok na yung imagination ninyo huh.

Female Participant: Parang yung huli ano … (*Laughing*)

Dennis: Okay, there's a story and imagination translation of transitional of the story no at naging fun, imaginative. Alright, so ang daming pwedeng

i-surface sa isang story na naging inspiration talaga ng pag … Pero sa unang part ng story sabi nga ni Sir Robert ay doon pa rin naman, ok? Dahil gusto pa namin hindi pa tumitigil yung creativity ipinush natin i-pinush o pinalalo pa naten may freedom naman tayo sabi ng isang kaibigan ko pwede naman manghiram ng kwento. Mag paalam lang, alright. Pwede naman manghiram mag paalam lang. Ok! so ang gagawin natin ngayon, gawin natin yung ay pili tayo ng tatlong mga important highlights ng kwento according to Tatay Doning. Yung tatlong pinaka importateng, gagawan natin. Palagay niyo po ano yun?

Participants: Pag-sisid

Dennis: Pag-sisid? Tapos ano pa? Hatak and then yung love sa torpedo papaano love, ipapakita ok. Scene. Tatlong number 1: Pag sisid, may mga dagat, may bangka ,may kasama okay tatlo, okay ito na si Tatay Doning okay ano to connect ito yung dagat, connect. Wind.

Male Participant: Hangin, hangin

Dennis: Wind ok. Ok hmm ok good! Next ahh tatlo ano yan, ano ba nakikita sa isda…

Female Participant: Mga isda

Dennis: Ok mga isda fish pause! Ok nasaan ang eksena natin. Ito lang. Good! Tatay Doning ok. Maam, paki interpret. Ano nakikita mo?

Female: May isda…

Dennis: May isda ok. Pause lang po, freeze, freeze ok. Scene 2 ok this is the beginning what is the second, the middle anong nangyare go anong nangyari sa dagat, anong nangyari sa fish anong. Nangyare sa kanila? Anong nangyara sa isla? Freeze anong nangyari sa wind? Saan pumunta yung wind?

Everyone speak.

Dennis: Nakikikta mo bang tama? Wind, wind, araw okay go, araw ikaw si Tatay Doning nasaan na?

Dennis: Freeze! Okay and ending! Oh, anong meron oh go anong nangyari may mga kapitbahay pa saan yung scene na to?

Female Participant: May pera, pera…

Dennis: Okay, may buyer okay, may nag lalaba. Ano ‘to? May nag lalaba, may nag babangka, nag babangka dito ayan chika chika, may mga chismosa (*Laughing*) Ok. Freeze. Very good. Tandaan niyo po ito ha?! Balikan natin yung first scene at yung lines ninyo, yung lines ninyo. First part, first scene yung merong ano go, yung may sumisisid, ok ngayon may araw na ba'to? Okay araw and freeze! May linya sino yung unang mag la-line?

Female Participant: *In Waray language…*

Dennis: *In Waray language…*

Male Participant: *In Waray language…*

Female Participant 2: *In Waray language…*

Dennis: Freeze!

Female: *In Waray language…*

Dennis: And Scene 2. Go!

Others: (*Performing*)

Dennis: Okay Line…

Expert Interviews

Tatay Frank/Elder Frank Abuyen: Panggal Fisher

Tatay Frank: Mga balod?

Tatay Frank: It nga pagdako hit dagat? Aw hit balod?

Tatay Frank: Ada kay permanente kagad hit mahahadok.

Tatay Frank: Aw oo sugad hiton pagkuku-an hiton, sugad hiton mga dagko nga bagyo gin kuku-an man iton hiton mga tv, sugad hiton mga radyo nga asya na ngay-an ine ku-an nga maabot sugad han kan Yolanda nga maabot. Nga makaharadlok ine hin umabot ine, madako it ku-an madako iton tubig maku-an iton balod paro hiya hiton mga ano kapa-ine mga paro hiton mga nagtitidal wave sugad hiton tidal wave sugad iton klase hiton.

Tatay Frank: Waray pak hiton pakakita kay largo man la ano kapa hine. Pero dida hiton mga palabas hiton telebisyon bisan han pagbaha han Japan nga han pagtidal wave han Japan nga pagkardamo han mga nagkakakuku-an nga mga sasakyan, mga kotse nga pinanganganod nga nawawasak nga mga sarakyan.

Tatay Frank: Pero hadto han pagbagyo han Yuning dinako an tubig nganhi pero di kaman hiton magkikinulaw nga makuan ka. Kay permanente man kamo hiton maku-an, kay dire kamo hiton magkikinita kay mahadlok kaman. Largo kaman masagka ngadto ha bukid.

Tatay Dionisio: Pupunta ka ng bundok.

Tatay Frank: Aw asya iton madako't balod pag dako't balod permanente nga mahitaas it tubig. Mahitaas it dagat pagku-an hit nga ku-an, kay asya man iton permanente gud nga mahitaas it tubig kay balod man it nga, balod asya nga mahitaas it nga balod hit dagat.

Tatay Dionisio: Hindi. Eh kasi English yun ,pero kun ha waray-waray balod nga tikang han bagyo nga balod nga dako tungod han bagyo.

Tatay Dionisio: Akuros kay sigurado nga mahikalikay kagud hiton, malikay kagud hiton dikana hiton maghihinulat nga mahiabtan ka hiton nga ku-an, largo kagud hiton makadto hit nga ku-an, maevacuate.

Tatay Frank: Paro han pagbagyo han Yolanda an igriba kay nagkakahahadlok man han ku-an ngadto hira kanda hit nga building kay asya man an matibay

Tatay Frank: Waray nakada la kami ngada, kay an dinam pag-evacuate kay naghuhuna-huna man kami nga hit dida nga matibay-tibay it nga kuan, kay asya la ngani't an iba mga flooring nala an nasalin, it nga amon waray kaano-an an ku-an la an atop, an yero an nakuan han hangin.

Tatay Frank: Kay it nga am kapitbahay diyan an nahiku-an nalang flooring nala. pero hallow block liwat iton.

Tatay Frank: Yung yero lang yung natanggal, pero an ku-an an hallow block waray.

Tatay Frank: Baa kay kamamadlusan, dika makakakita kay bisan la paro ngada dika makakakita dara han kuan han uran, dara han kamakusog han uran ngan hangin. Oo di ka makita dika makakau-an.

Tatay Frank: Bisan dida la dika makita, dara han kamakusog han uran makusog an uran makusog an hangin bisan la ngani harapit dika makapuklat dara han kama kusog han hangin ngan uran. Kay maul-ol man kun sumugad ka hiton, kay mahapdos ha mata dire mo masusugad hiton kay maul-ol man kay an patak han uran kay masakit man ha mata.

Tatay Frank: Han pagkuan hat nga Yolanda han pagabot hadto, dapit na man adto aga. Han sugad han halag, han mga tanghali mabuti pa an ku-an han panahon

mabuti pa ang kalagayan ng panahon paro hin di ka maghuhuna-huna nga may bagyo nga madating. Di mo makukuan nga may ada maabot nga bagyo tungod nga maupay manla an panahon, an iya ku-an an langit maganda manla an iya langit dida na pagkuan an panahon han tika aga na. Asya na an pagabot han kuan, asya na an pagkusog han hangin may ku-an ada han pag-abot han hangin, ada bangin may mga alas tres ada di ngani may mga alas kuatro. Basta asya't ada basta may gud ada mga alas kuatro an pagkusog gud han hangin nganhi.

Tatay Dionisio: Yun nga maganda nga ang panahon nganhi, di mo nga aakalain na may bagyong darating. Kasi nga maalinsangan ang panahon parang sinasabi ng radio na lahat ng nasa tabi ng dagat umivacuate kay dilikado itong bagyo malakas ito nung nagtatakbuhan yung tao pati narin ako nakisabay narin.

Tatay Dionisio: Doon sa bahay nila Eli. Sila Eli nawasak din yun, yung naroon kanina yung bumili ng babo. Eh yung nanay non kapatid ko, pamangkin ko yun.

Tatay Dionsio: Eh wala na nan doon na kami, wala na kaming mapuntahan eh sira na ang bahay.

Tatay Dionisio: Yun nanga malakas na ang hangin, malakas na ang hangin noon, wala na. Oo maganda pa ang panahon maalinsangan, hindi mo sukat akalain na may bagyo. Lahat ng mga tao nandito lang, panatag lang, pakadlakad lang. Sabi ng radio lahat ng tao sa may tabing dagat mag-evacuate dahil malakas ito delikado ito.

Tatay Dioniso: Oo. Depende sa istasyong bubuksan mo. Meron tagalog kung anong bubuksan mong estasyon, kung waray o tagalog. Wala! kasi wala namang English na istasyon dito pero sa Cebu bisaya.

Tatay Dionisio: Maiintindihan rin yun, oo maiintindihan kasi naririnig ko yan sa mga balita.

TatayDionisio: Wala pang inaano, parang yung storm surge nung mayroong tsunami sa Japan marami yung. Malakas talaga, pati yung mga planta nagkanda wasak.

Tatay Dionisio: Yun kung waray ang gagamitin, dako nga balod tungod han bagyo.

Tatay Frank: Didto gud ha Tacloban di gud it hira, kay naghuhuna-huna manla hira nga digod it madako ngadto it dagat kay naghuhuna-huna manla hira nga Tacloban. Nga di man kunta paro nganhi nga mahadlok kagud kay tungod nganhi nga habubo manla it tuna. Didto ha Tacloban naghuhuna-huna manla hira nga hataas it ira nahimumutangan takay dinako an bagyo, aw dinako an balod. Kay han nag-iinistoryahon an mga taga Tacloban, kay an

balod kuno ngadto han kumusog an hangin an balod paro hit nga Manicani ka dagko.

Tatay Dionisio: Kay hunahunaa ka nala may barko nga nahisanglad may nahisagka.

Tatay Frank: Oo asya iton.

Tatay Dionisio: Kumpyansa talaga ang kanilang kalooban pero ng mapasok sila ng alon.

Tatay Frank: Oo pernamente gad.

Tatay Dionisio: Pero dito hindi naman lumaki yung dagat.

Tatay Frank: Pero han iba nga barangay lumaki mataas an dagat, pati sa Manicani lumaki.

Tatay Frank: Kay hi Edwin sing paniya, kay kun waray hiya pakaku-an han it nga wire hit nga kanan ku-an ESAMELCO kanan kuryente. Kun waray pakagku-an han iya tudlo nakuku-an hiya nahikuku-an hiya nadadara hiya.

Tatay Frank: Didto adto ha Manicani.

Tatay Dionisio: Yung tao diyan patay 16. Mga maliit na bata na wala sa Guiuan, kasi tiwalang-tiwala sila sa kanilang sarili. Eh mananagat sila, patay lahat yung 16 parang kumukulo daw yung dagat.

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Dennis: Eh record ko ha, so nagsasalubong ang Habagat at tsaka

Tatay Doning: Tsaka Amihan

Tatay: Habagat ito Habagat.

Dennis: Nasaan po ang yung ang Amihan sinabi niyo na nagsasalubong?

Tatay: Dito sa ano dito sa ah banda ng ano ah east.

Dennis: Oo.

Tatay: At tsaka yung Habagat dito naman sa banda sa West ay itong mga bagyo na ito hindi ito pupunta rito pupinta sa labas yun.

Dennis: Oo yun bagyo po ba ito or low pressure area/

Tatay: Low pressure lang ‘to.

Dennis: Low pressure.

Tatay: Oo

Dennis: Oo

Tatay: Kasi pag bagyo may pangalan itong low pressure walang pangalan yung mga low pressure walang pangalan yun

Dennis: Oo.

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Tubabao Performance Speeches

Ma'am Erlin Yodico: (*Opening Speech*)… Pangunguna ni Sir Dennis Gupa, usa nga doctoral student han Canada ngan an iya mga kasugbong nga mga facilitators, mga maestro tikang ha Leyte. Ug hira gihap an tinapuran nga naghahatag hin pasundayag ha Leyte pinaagi han Sirang. So ha bug-os nga Pilipinas, nakakaglibot, nakakagpresentar na hira Sir Arjay, ha ngaran han Region 8. So, ini nga ira hibaro ginpapaangbit ha aton molupyo. Maswerte kita nga kita an napili nga pag-adman an aton kultura, an aton pakabuhi dinhi ha Barangay San Pedro. Mawaray man kita o mawara man ini nga mga kultura nga mahibabaroan ha aton parehas hini nga pagpapanggal, mga kabag-ohan yana nga henerasyon waray na interesado mahibaro hini tungod hit kakuri paghimo hini. Pero pinaagi hini nga ginbuhat nira Sir Dennis, siring pa, kun an siringanon, diri man mahi-TV, ini hini yana mahililibro. Ngan an una nga makakapagbasa hini taga-Canada. So nagpapasalamat kami nga daan han mga komunidad. Amo nga hi Sir Dennis hahani ha aton barangay pag-obserbar tikang pa han Semana Santa. Karuyag gud hiya hibaro kun ano gud dinhi an aton kamutangan, kun natiunan-o an aton pakabuhi ngadi ha San Pedro. Nga ha luyo hini nga makuri nga pagpakabuhi may mga kag-anak nga nagseseguro nga magmanilampuson an ira mga anak pinaagi hini nga aton pagdagat. So yana nga kulop gin-aaro an iyo kooperasyon nga ha oras han ira pagpresentar magmamingaw la unta an mga magkurulaw, an mga audience, pag-obserbar kun maano ini nga ira pagpasundayag. Diri la ini nga pag-arte nga pagpasundayag. Mayda hini nira karuyag ipasantop ha aton nga hahani yana nag-oobserbar kun ano an importansya, kaimportante hit pagtimangno hiton aton kalibungan o hit aton environment. Kay ini nga aton diri pagtimangno hit aton kalibungan may hini naihahatag ha aton nga karaotan. So yana nga kulop hinaot unta nga mag-obserbar kamo ngan magmamingaw ha oras na hit presentasyon. Maupay nga kulop ha iyo nga tanan.

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Ma'am Erlin: (*Closing Speech)* Again, good afternoon to all of you. In behalf of the San Pedro Elementary School and the Guiuan North District. And the Barangay San Pedro since I am a local of this barangay. We give huge thanks, many thanks to the community and to every one of you who helped in making this afternoon's performance successful. Great thanks to you. And to Sir Dennis, I'd like to give you the opportunity to express some few words for this afternoon's performance.

Sir Dennis: Maraming, marami pong salamat. Ang masasabi ko po ay ang Barangay San Pedro punong-puno ng pag-ibig. Nakikita ko tuwing naglalakad ako rito ang mga ngiti ninyo sa amin, sa inyong mga bisita, ay ngiti ng puso. Ito po ang aking nararamdaman. Kaya marami pong salamat sa inyong pagyakap sa amin. Nagpapasalamat kami kay kapitana, sa pagpapaunlak na magkaroon kami ng pasundayag at pagta-teatro dito sa inyong barangay. Ako po ay punong-puno ng kagalakan dahil bago o ako dito, isang dayuhan, ngunit niyakap po ninyo ang aming mga ginagawa. Marami pong salamat sa lokal na pamahalaan ng Barangay San Pedro. Sa mga naniwala sa pagko-combine, pagsasanib nga teatro at ng edukasyon, ng pangangalaga at pagbibigay ng importansya sa ating kapaligiran. Nagpapasalamat din ako sa pamilya ni Sir Robert at tsaka ni Ma'am Erlin. Sa umpisa pa lang po ng aming proyekto, sila na po ang tumanggap sa mga kaibigan kong mga artista na galling ng Manila at ngayon naman sa Tacloabn. Sa kabutihang loob po ng kanilang pamilya nabigyan din po ako ng panahon na kapanayamin o interview-hin yung dalawang mag elders ninyo dito na kung saan nagpa-panggal. Nalaman ko na ang pagpapanggal ay isang mahalagang uri ng pangingisda. At nais po naming pag-aralan yon. Ito po ay aking patuloy na pinag-aaralan. Nakita ko po na ang pagpapanggal ay may pag-ibig sa dagat. So maraming salamat kay Tatay Frank at saka kay Tatay Dionisio nga nagbigay sa amin ng panahon para interview-hin sila. Napapasalamat din ako sa mga teachers mula sa Guiuan North. Very committed po ang mga teachers na ito. Sila po ang nagbigay sa amin ng buhay, yung teatro namin. Tumatawid sila araw-araw mula sa bayad papunta sa napakaganda nyong isla para gumawa ng mga siday. Yung siday naman po ay isang hindi kilalang tula ng daigdig. Ngunit binigyan po ng buhay. Ang siday ay parte ng kultura ng mga Waray. At sa tulong ng mga kasama natin sa Tacloban, tinulungan po yung mga guro na gumawa ng siday, isang importanteng kultura ng mga Waray na kailangang patuloy nating buhayin ulit dahil punong-puno din ito ng pag-ibig at tsaka ng mga matulaing buhay ng mga Waray. Yung mga guro, gumawa sila ng mga siday base po sa mga nakikita nila sa inyong pamayanan. So ang inyong pamayanan ay naging tula na po o siday. Sana po ay nagustuhan ninyo ang kanilang mga ginawang tula. Ang aking puso din po ay buong-buong nagpapasalamat sa mga kaibigan ko sa Tacloban. Sila po ay nag-volunteer na pumunta dito upang magkaroon ng

interaksyon sa mga community members at sa mga guro. Sila po ay mga artista. Ang mga artista po dito sa atin ay di rin masyadong nabibigyan ng importansya. Siguro katulad ng mga mangingisda, ang mga artista natin sa teatro ay di rin napapansin ng daigdig pero may malaki din silang kontribusyon sa pagbuo ng ating kultura. Kultura ng kapayapaan. Itong mga artista kasi ang gumagawa ng mga tula, mga pelikula at mga teatro na merong kahulugan sa buhay natin kung papano tayo magsu-survive sa isang bansa nating napakahirap. Pero itong mga artista tulad nila Arjay, Aldren, ni Sir Leo at ni Ma'am Aivee, patuloy po silang sumusulat ng mga tula sa Waray. Hindi po sila sumusulat ng tula sa Tagalog o sa Ingles. Sa Waray po o sa wika ng mga Waray. Napakaimportante po na palaganapin natin yung kultura ng wika ng mga Waray sapagkat matulain, may mahabang mahabang kasaysayan po kayo ng kultura ng pagtutula. At napatunayan po yan sa mga publications na ginagawa nila. So yung kanilang mga likha ay tinanggap po ng mga teachers dito sa Guiuan at ng mga pamayanan at ito po ay isang expresyon ng inyong pagmamahal ng inyong isla. So maraming salamat po sa inyong pagtanggap sa amin sa inyong lugar at sa panonood. Sana po ang ginawa po naming pagtatanghal kasamahin po ninyo sa inyong pagtulog mamaya pagkatapos po ninyong manood ng Probinsyano. Bigyan nyo rin po sana ang palabras naming ng konting diwa upang magkaroon ng pagbusilak na pagtubo sa inyong isla. Maraming marami pong salamat sa inyo, kay Nanay Lina na nagpaunlak sa amin na interview-hin naming sya sa inyo pong kultura ng prusisyon. Marami ding salamat kay Jusvy din na nagbigay din sa amin ng tulong. Naku, na-discover din po naming yung mga talents ninyo dito sa inyong isla—si Mano Dikdik at si Kuya Bernie. Marami po akong mga kilalang artista sa Manila ganon din po sa Canada pero dito lalo po ng tumalon-talong ang puso ko ng makilala ko si Mano Dikdik at si Kuya Bernie na sumusulat po ng mga tula sa Waray. Di po ba napakagandang larawan iyon? Isang magsasaka pero isa rin pong manunula. Napakaganda pong combination. So maraming salamat po sa inyong dalawa. Yun lang po. Maupay nga kulop.

Open Forum Transcription

Tack back for Murupuro: Islands of Constellation, October 23, Performance, Bayanihan Center, Victoria BC

Dennis Gupa (DG): To honor the energy of the talents and efforts of our artists and also, you know, I've been influenced by artists like Warhol, and I grew up in a community where policing
is also very much present so these mugshots are always present in my work. And when I went to
Tacloban, there were many stories about looking for their families and trying to show pictures of

people who've died and who've been lost in the process of that devastation. So I thought that I'd like to also bring this image to this place, the idea of embedding images on the floor. Sorry, I'm s
o tired.

Audience 1: So you think this interactive approach. I wouldn't call this theater in the ound, it's like theater in the zigzag, right? Would this have been the same if as you have performed it in UVic or did you have to really change the blocking to come up with such creative solution to the problem?

Dennis: Yeah, it's going to be very different. So as an artist I've learned how to navigate with present circumstances and I think my role is to mobilize what we have as artists, especially I came from a very poor community and doing theater is always a challenge. So, we don't have an infrastructure to our disposal. We don't have the arrogance of proscenium theater. We have the space; we have the streets. So if the community would ask me to direct something for outside the church, I'll do it, and I think I've learned to also relate with space, that's very important to me as an artist. Space and time—they're important elements in my work as artist.

Audience 1: Congratulations!

Tita Laila: It is also worth mentioning that he will be bringing this play to Vancouver and Winnipeg. But he is not going to have a center. For some it might be a stage and he's not going to have the whole supporting ensemble. Some of these members will be able to go to Vancouver but definitely when he goes to Winnipeg to show, they will only be him and the group of the visiting artists from the Philippines. So it will really require a lot of imagination and creativity to still be able to communicate that same story that he tried to tell.

Dennis: It's going to be a different ballgame in Winnepeg because we have a small proscenium theater. We have to install this performance with the women volunteers and with the community. And we have one day to execute that. So, I think, we, this doctoral project is also learning, teaching me how to hold on to possibilities and to risk is also a very important process for me. I believe that if you face and embrace risk, you become a real devoted artist. So, yeah, it's very fluid just like the Philippines which is surrounded with water and I think that it reflects also the work of artists, that fluidity of creating art. In that sense—Yes?

Audience 2: I just want to comment on that part at the beginning. We were bombarded by so many images, the lighting, the sound, the screaming. I can almost feel the devastation of the typhoon inside. I thought *Ninerbyos* ako. It's

just this feeling of that, I think it was recreated. I really appreciate how much you've done in just a small space—using the inside, using the outside which is quite interesting.

Dennis: Thank you for responding emotionally to that scene. I think when… I always ask, how do I represent the devastation of people in Tacloban in a theatrical performance? Because what you've seen actually is just a clue of what happened in Tacloban City. And when I went there, people were really willing to tell stories about their losses. And at one point I also felt traumatized and I realized that am I really ready to embrace their stories of loss? For example, there are four mass graves in the city and many of them are nameless. So to represent that magnitude of pain and suffering is really impossible but I'm so lucky working also with very willing and devoted artists or volunteers who have that kind of empathy. Their empathy is critical. It's not just empathy that would like to recreate that idea of devastation but they're so invested, I think, it's also coming from their experiences. Filipino from our home, so it's very easy for them to connect with that kind of emotion. I've learned to, this process taught me intellectual humility, to see how these people really sacrificed their time. So marami pong salamat, inyo pong naramdaman ang kapiranggot na karanasan na nangyari sa mga tao sa Tacloban. I don't want to make you feel sad but I think theater could also take us to different journeys of emotion. Not just to entertain but to also to reflect and to engage in different scapes of the language of emotion. I hope, we hope that at one point you picked up something from our work.

Thai-Hoa Le: That was very beautiful, Dennis. Can you tell us how did you, the process of you working with our cast here? How did you get these performances out of them? And I see lady there. She, you there at the beginning, yeah, you performed but you are not standing in front here.

Tita Laila: You know this is very interesting. Jinggay is a student from the Philippines taking Masters at Royal Roads University. This term she is an intern here in Bayanihan. Both the Victoria Filipino-Canadian Association accepted her as an intern and these are credits to be earned as she journeys towards her Masters degree. But little did she know that the load will be quite heavy. Not only did she become the stage director here, a manager of the production, but also she's working because the Victoria Filipino-

Canadian Association is reaching its 50th year in February and she's working on a show that we will depict the history of the settlement of the Filipinos here in Victoria. So she is very valuable and I'm sorry I didn't even call you. She has a very talented family. Sam, here, is her daughter, yes, beautiful voice. They have a son, a man named Jeffrey. Her husband's here. Get up. Show your face. I always think that he looks like Manny Pacquiao and we call him Manny.

Male Audience: Yeah, how was your work to get them to emote?

Dennis: I think first of all Filipinos are very emotive.

Thai-Hoa: I knew you were gonna start like that.

Dennis: It's very…when I asked them to dive in the process, they would really dive. When I gave them theater games, they're really into it. They're so capable. And if I asked them to sing, they'll just sing. I'm so lucky to be really working with people who are…there's beauty in working with people who are non-actors because they always have memory of theater. I like that. I like to tap in that. Every time I ask them why are you joining this process, they would say because when I was in high school I did this performance. When I was in college, I did this performance. And it stopped. And I think that I'd like to go into that space of memory and draw that back and to make that present and engage in a very emotional and artistic process. So emotion and memory, they're very important in this process. And I always, I try to begin with them, to draw their space of imagination as suppose me imposing my own imagination. Well I think my role is to orchestrate the work so without their primal imagination, we won't be able to curate this performance.

Audience 2: Can you tell us about the costume you chose? What were the ideas?

Dennis: So I grew up in a community and it's a very small community. And every Holy Week, during the week that we remember as Catholics and Christians, we would remember the suffering of Jesus Christ. And there, I would observe women during one week would pray *Pasyon*, like a prayer chant, and they would actually have veils. And they would sing, it's like pentatonic singing, like five notes, is that correct Angel, in five notes and they would sing the *Pasyon* and they would have veils like this. But the

silhouette of this costume, which Carlo Pagunaling, my costume collaborator in the Philippines who created costumes for many of my works, would draw from nineteenth century Filipino dresses. So I also draw from that, the colonial period, the Philippine colonial period. And so this is the look of that dresses worn by women.

Audience 2: Did you buy the veils? Did you get the veil here or did you bring it—

Dennis: …from the Philippines. So, it's all constructed in the Philippines. Also, I would like to bring the colonial history in our work so we're thinking of bringing in our process with Jon Lazam and Angel to collapse all this time, the contemporary time and the nineteenth century Philippines.

Audience 3: I just want to congratulate Dennis for his very artistic, but at the same time, profoundly relevant play. You know in this time and age when most movies and theater arts offer nothing but ways of escape, it is heartwarming to meet an artist like Dennis, who uses his art not as a way of escape but as a tool for carrying people to confront the issues that we must confront and to do something about that. (*Audiences clap*). It is very obvious from the play of Dennis that he loves and cares very deeply about the Philippines. That's why he's trying his best to help the Philippines through the unique talent that he possesses. We are not all as talented as Dennis but we all have our own special skills likewise. I hope that the example of Dennis, we would be inspired to find a way to use our skills whatever they are to make our country a better place from what is done. So again, Dennis, kudos to you and more power.

Dennis: Thank you for very eloquently speaking for the work that we do and I'm very humbled. And I think that this land, Victoria British Columbia, is an ancestral land and it has given me space to also think about my home there. So it's a very generous space here to, for me, imagine, reimagine our future. And I hope that we could also bring the other small nations in the Pacific that are also suffering, like the Tuvalu, little nations that are very precarious of climate change so I hope that our work can also give agency to smaller communities of the world trying to struggle and paint a different future. And so in Canada, it has given me a space to think about

that. So I appreciate also the presence of Bayanihan, have given me opportunity to work with
them. Our three artists whose struggles so much getting these, and they were so unrelenting in just helping me to bring this work. And the two UVic students, Lucas and Lara, who shared their thoughts and insights in our process. So clearly it's a collaborative community work and I appreciate for giving that to this project. So marami pong salamat for pointing that.

Audience 3: Hi, I know they're women in the Bayanihan. I've known them for many years and I was really, really surprised and amazed at what could think this is here. It's in their facial expressions. I was amazed, yeah. Congratulations.

Thai-Hoa: (*translating for Minh Ngoc*): We have a question here. First of all, how, what do you Feel our shaman here is different from other otherworldly connected beings? How do you feel the shaman is different and do you feel our shaman here…our character here, different than to Buddha, different to Jesus, how our character here
overcome our difficulties?

Dennis: Very doctoral question.

Male Audience: Oh, and why is our---

Dennis: … communities that it, while it's vanishing, it will continue to form in a new idea. So there are many shamans in different traditional cultures but we don't know them by name a supposed to Buddha and Jesus Christ. And we don't worship them. We go to them and consult issues about governance, about health and well-being during the time that they are alive. But I think Jesus Christ died already but we'd still reach them to this direction, that God. And this is example of a priestess or shaman what we would call in Samar *asog*. So many of the shamans in the Philippine cultures are actually women because we're matriarchal as a country but I found this book by Alcina. He's a Jesuit priest who went to the Philippines in sixteenth century and started recording when he arrived there as a missionary. He started documenting the everyday
lives of the Warays and the Filipinos. So, one chapter is dedicated to the priest or the shaman and he observed that there is a unique shaman whom he named as *asog*. And asog is a male shaman

but interestingly he described the shaman as feminized. Well, maybe because, this is my assumption, we are very feminine culture, very strong… our culture is pretty much attached to women. So an asog is feminized. He can act, he should act like a woman. He works like a woman and probably Francis can also talk about this because he studied this particular character, of Alcina's idea of *asog.*

Francis: *Asog* is, sort of a, he's male but his actions are more female than him. And whenever he is teased about his sexuality, he would just keep silent.

Dennis: Yeah, that means that this connection with the spirit world is not really gendered. It's not gendered. It blurs. If you want to connect with the spirit world, it can be male, female. It can be feminine, masculine because it is available for everyone. That's my reading to that chapter.
Thank you.

Tita Laila: Yes, (referring to an audience who raised his hand)?

Male Audience: Ten points.

Dennis: Thia-Hoa and Minh Ngoc came from Vancouver just to witness this production. They've been artistic alliance and friends. They've asked me to also direct for their community, the Vietnamese community in Vancouver, and so as an exchange I told them Okay, go to my work, you see and meet the Filipino community there and so they're here.

Thai-Hoa: Your volunteer friends Francis and Jon as well.

Dennis: And I also brought my friends here, it works for them. So thank you so much.

Talk back for Murupuro: Islands of Constellation, October 24, 2018 Performance, Bayanihan Center, Victoria BC

Audience 1: First of all, I want to thank you so much for an amazing performance. An important contribution to today's art. I'm very happy to see that you have the will to impart. I would like to know how did you do that? How did you get linked to each other?

Dennis Gupa: You know, to be in theater in the Philippines is not so easy. You really have to learn how to mobilize your very little resources. But I am so happy that when I came here in Canada, I saw the possibilities and from that art that we're creating with the Philippines we see light that can also transcend and I brought that light spirit to the need to mobilize, the need to gather. So I approached Lila Peres and everybody here in front before going to the Philippines for my field research. I approached her and I said I have this project. I'd like to collaborate with her group and she said yes. And at that meeting, I just—No, I want to think that I have that heart to knock on every door, you know, and ask help, ask goodness from people. And so, I think it yields so much fruit if you do that. Yeah, so, and they're very generous. When we started doing it I said if they're willing to dive, they'd really do it. Yeah, that's it. I'm sorry I'm a little bit tired but I really want to engage with you so if I have problem of translation with my brain forgive me
but I would really like to engage with you. Please throw your questions.

Audience 2: Thank you very much. I can imagine these all night meetings that you're dealing with, everybody feels the importance of it and so they want to be part of it.

Audience 3: To reiterate what Dennis said yesterday, I was very touched with the g generosity of sharing your story in a not so very happy currency of your country and I appreciate that you put it out to the audience as to take our responsibility about this very crucial plight of our environment because we all have to take a part. I want to ask you about your state of process because you're doing a doctorate, you also did field studies there and now you're working direct with the community, they were all the good stuff, and then you did the video. How did you create something and made decisions to incorporate these all in the presentation tonight?

Dennis: I think it is all about reading—a lot of reading, reading and engaging with difficult texts. Difficult, ahmm… I was, I do a lot of directing works in the Philippines and I have process, I
think, like I get the text, read it and then work with actors and we do our work. But with the doctoral project, we discovered an important element which is building a theory out of the work that you are doing. So I was somehow informed by that. Cause with the theory you begin to
realize the importance of ethics, of empathy. You know you deal with this difficult theory. Sometimes you don't understand but you keep on going

and you give time to breathe and you think about that and you bring that reflection, you bring that to the process and as you go on, I think, my experience was, I became more… I think, also, a collaborator, not just as an artist who has just one voice. I realized the importance of getting their stories, their memories in the process 'cause we have a text but it started to shape differently when I invited them to also bring their stories and their memories. So the beginning of our workshop here, I asked them what were your stories of typhoon? Well, their stories are not really integrated but their memories of it and the feeling of telling that story begin to be part of our work. So, for me, I think it's ethical to engage and it's not just about me or the stories in the Philippines but also their stories and, yeah, I'd like to think deeper about that and this work is also somehow teaching me on how to be a stronger artist. I want to make my practice strong. And also to decolonize it, to unlearn that idea of a director as someone who's at the center of power. So I'd like to bring them in this process.

Tita Laila: May I call on Mabel Elmore. We are very honored with your presence there. She is a member of the legislative assembly from Vancouver. A Filipino. Yes, Mabel?

Mabel: Thank you very much, Laila and Dennis. Congratulations and the performers as well and the support staffs for the performance. Congratulations. You know, it's a very complex performance and so many layers, multilayered, and you know, different aspects and, you know, in terms of the story. You know I find it very fascinating because the issue of Typhoon Haiyan as the worst typhoon in history really mobilized the global community and, you know, the Filipino community here in Canada and the folks in the Bayanihan Center in Victoria played a central role in leadership. I found it, you know, bringing out together and like, I had a very emotional reaction as well that came through in terms of the suffering from that experience but also on how it continues to inform the community. So, and listening to the talk about the engagement, in exchanging stories, in collaboration, was, it's just like, being a very creative endeavor. So congratulations and I don't know if you can talk about a little in terms of your vision moving forward because I find it very powerful. And like very specific and creative. And I haven't seen a performance like, or experience a performance like this. It's very unique so congratulations. You know, in terms of the future and your vision. Yeah, what's next?

Dennis: I'm thinking I'm writing about this. The next thing to do is to really write about it, this process. To put it in a textualized form. But before we do that, we're bring this. This is a working progress. This is not the finality of our work. And so the four of us will be going back to the Philippines in January and bring this performance in the community where I had my field research. And engage the community to do the work that we did in this. And I'm expecting that it's going to be a different ballgame because it's a different space. A different people so I'd like to experiment on that. But somehow I have an idea now of how to navigate on these aesthetic choices. So after touring the performance in the Philippines, then I'd start writing. Then I begin to think about all the process. And you know what I learned in my PhD work is the field notes. We have these filed notes. We write about our experiences, so I have written… and some of those field notes are integrated in the performance. So I'm going to visit those field notes and review them and hopefully that will also inform my doctoral dissertation. On the other hand, I also would like to engage the politicians in the Philippines and also probably here in Canada to really talk about this global issue as you mentioned. It is a global issue. Yolanda is—the magnitude in really big. It's also local. So when I went to the small community of Tubabao Island where I did my field work, they have different stories and they have different perspective of this globality of typhoon. So I asked Lucas to help me bring that particular part where he was talking about White Man's Burden. And I thought it was also important to tell the Philippines that it is receiving much relief from outside the Philippines, the global communities, especially the US. We need to also trouble that. We need to unpack the benevolence and sense of dependence. So here comes the idea of colonial encounter. So while it's global and there's so much relief goods, I think that it's also vanishing the ability of people to mobilize their own selves and to rely on their own spirit to survive. And I think that—I think that the US should really think about their waste, right? The waste their sending to the atmosphere rather than sending help so I think that help should be troubled. The idea of help should be troubled because we're taught to be dependent to them.

Audience 2: Two more questions here.

Dennis: But we can talk about that. I'd like to understand that. Somehow I see, I see--I'd like to reflect on that issue.

Audience from UVic: First of all, thank you very much, Dennis, for bringing this performance to the theater department and giving it a space that is very special and thank you for allowing the university to partner with you. My question is really to your cast, if that's okay. If anyone want to share what this project, why you were interested in this project or what you could take away from this project.

Tita Tita Araquel: Well we wanted to get picked. With the devastation that was happening with the typhoon so we agreed to act, for him show and thank him for being here.

Tita Daisy Breuer : Also coming from the island where we have typhoons every year, we know what it's like to be hit. The memories are very clear.

Tita Nora Duy: And when they were doing the chorus, they were supposed to be in the Philippines, like happening, acting that, you know, water is rising and they wanted to paddle to the roof. And then there's a lady whose looking for her husband and things like that. And there's a pious praying and he was just continuously praying and I was just in Canada watching the news. And when I see that, I'd like to go to the public and ask for help. And that was I was doing, you know, asking for help and donate, be part of this, because I cannot do it by myself and that's it.

Tita Mary Jetko: On my part, I was a little curious when they were looking for female cast. Dennis looking for six women who would like to participate, be part of the crew. When we're wearing the costume, I took it into a deeper meaning. I never realized it was gonna be like this because the life I was talking about, I was like, "Okay. Oh, really?" We were just casual with the singing the songs. So that's how I interpreted it. And I was like, oh, there's singing during the Passion and we do it every Holy Week here, and so I said, oh, I'm gonna sign for it. So I signed for it before I got home. And the next day, I said to my friends, you should sign in too. Join me. Let's go there. You know, it's been singing time. You know, the first time we met him (DG), I said, ah, okay, it's totally different. But then I was having fun and I really like it. He's just a good joker and he's very good answering questions. In fact, he always has the answers to everything you ask and he's an excellent instructor as well. With that, I love you, Dennis, and thank you for this opportunity that we are here today.

Agie Miranda: For me, I thank Dennis and Francis and Jon. They gave us the opportunity not only as a member of the community or association. They gave us to our inner self to come out what's behind. The acting, the singing and the technical, we learned from it.
And thanks to Jinggay too, our stage manager, for helping us incorporate everything. So, thank you, thank you.

Lucas: I joined this project with the idea that I wanted was to be made aware of the issue that is happening in the Philippines during a disaster. To be part of that conversation as a Westerner and a White Man so I wanted to start in that conversation in a better direction like what is better for one people to having them turn sideways in times of crisis. It was also the hardest, I mean, to work with you, fabulous, with a life that's never-ending learning and to all of you who just loved me so much, I just wanna say thank you so much.

Tita Laila: Yes, I know there's a question there. Is the cast finished answering the question? Yes, please.

Audience 4: It's history. They cannot erase that. That's history. That was before Yolanda, right? And did you know that the administration during that time said that the Romualdez there was asking for help from the government and they were saying, because you're a Romualdez, we won't help you, right?

Audience 5: Somebody accepted already the, who took the loot. And it's Romualdez.

Audience 4: Still the depiction there, why only Marcos when it didn't happen on her time, right? So it's more of the--

Tita Daisy Breuer: --issue

Audience 4: Yeah, the political issue.

Tita Daisy Breur: No, I mean the climate change.

Audience 5: Can I say something, please? Because we're going deeper to the politics now. Actually the show is really nice. Very informative. We just have to be careful next time because it's already happened. This is a show. So we should have to be careful by mixing politics in any

show like this. My only say right now is it has happened. We just actually enjoy the moment.

Audience 6: No, I think you have to incorporate politics to a certain degree—

Majority of Audience: Yes!

Audience 5: Yes, I agree but you cannot depict just one—

Audience 6: No, no, because there are so many corrupt officials in the Philippines—

Audience 5: Exactly. But [you can] not only [depict] one president—

Ensemble Member: Don't talk at the same time please…

Audience 6: …and you cannot depict every one of them. So if there is somebody, if there is one little segment I would evoke then bring back what the experiences are, of course if you go to Ilocos, of course they are pro-Marcos. I'm from Iloilo and I grew up how bad it was during my time, right? So, politics is politics. It's how you perceive it and the experience you incorporate to it. That's how I look at it, so I don't think there's anything wrong with politics being with theaters as long as done in a way that will evoke emotion, reaction. One we are doing in right now.

Audience: Yes, yes, that's relevant.

Tita Laila: Are there anymore…?

Actor 1: Hi, obviously I am-- I don't know what it was like to actually be in the Marcos era. I do know what it's like to live under Duterte's regime. So as someone who has experience being under his presidency, I mean, like, let's go back to the Marcos era because we're talking about like his regime right now. It started in his time where the Filipinos in every president that we would have, I'm sorry, Filipinos would always go back of the Marcos era. So every president that we've had, we would always see the wrong instead of the good. Exactly what is happening to Duterte right now especially in his regime because he implemented the Martial Law in the island where I grew up in. Marcos implemented Martial Law so there are a lot of characteristics in Duterte that the Filipinos recall from the Marcos.

So if you would talk to the Filipinos right now, if you would talk to me as someone who knows what it's like to live under Duterte, there are a lot Filipinos would go back to the Marcos era. We had 16 presidents and every single president that we've had, Filipinos would always look for the worst in these presidents because of the Marcos regime. Not all, majority of everyone if you would ask. A lot of Filipinos, that's just how I see it. So like every president would always go back to the time of the Marcos era in every president we've had. That's how I see it.

Audience 7: Now these characters come out in this presentation but that's his interpretation of events and not what we want to see in it. It's his interpretation so I think he did a great job in terms of what he feels about climate change…

Audience 8: And that is the beauty of art, the beauty of theater. It's there to mirror society, the social ills you want to talk about. On that sense, you are very successful because you provoked this kind of discussion, the artistic choices. About the representations of different powers. How you choose to press them or put them down or represent them is always your artistic choice. And it came about very strongly so thank you very much for your presentation.

Audience 11: I wonder, is your name Francis?

Francis: Yes.

Audience 11: You played that role that we're talking about. But you also played this other shaman role. Is there anything that you wanted to say? About playing that role and some other roles you played?

Francis: Well, I played three roles: the shaman, the Yeb Sano, and also Imelda Marcos. So yeah. Dennis has been a close friend of mine since we were in our MA program in the Philippines. And so's John. And when there was a time when he messaged me that he wanted to collaborate with me and when we went to Mindanao for a conference, another classmate of ours invited us to speak in a conference for her school. We had a chance to connect again because we had…we weren't able to connect for a long, long time. And when this idea of this project came about, I wasn't part of the process yet. And then I offered to him my, sort of, services as an actor

because I myself produces plays that have advocacy and I veer away from the Broadway stuff, the musicals. I focus on producing and directing plays that have social issues. So when this was brought to the fore, I said I loved this one. I offered my… I told Dennis I'm very much willing to be part of the program. And I was in Samar for one month to do field research with Dennis and I discovered a lot of things about the shamans there. That they're still present, although they're not popular, but they're there. And they shared with us, how would you call, they did the barang growing up, as you have seen in the scene with Imelda, there's this bowl. I witnessed having that in our home. When my parents, when my mom used to call this lady, by the name of Aling Hule, every time, not every time but every so often when I got very very sick, they did this procedure. They're like barang, I don't know, tawas and—

Audience 12: *Barang*

Francis: There's this, what you call in the Philippines, *pwera usog*, yeah, that I think at that time I was like in that state. So my mom kept on calling these people who probably greeted me or how do you say it? Anyway, she offended or praised. She called in these people and they started to lick their fingers and put the tip of their finger on my navel to heal me. Somehow it worked.

Audience laughs.

Francis: Yeah, so I think, yeah but also more than that it's the experience and knowing the background of these Filipinos who know how to navigate, even from before, when there are natural disasters. 'Cause they know. They know. In my line Ayaw pamati, Ayaw pamati, by the way this is in Waray, it is a language in the Philippines that I don't even speak. So I had a hard time memorizing it but when I finally got it—

Audience 13: What does it mean?

Francis: It was a warning, it was a warning. The shaman is saying Stop. They have their ways of knowing the disasters are coming. They have what they call, not indigenous, but ways of knowing…

Audience 14: Instinct.

Francis: Probably.

Audience 14 : Intuition.

Francis: Yeah. How did I feel playing Imelda? It's cold. My back is bare. Ahm, it was a good experience.

Audience: (*Laughs*)

Francis: Thank you very much for coming.

Audience: (*Applause*)

Tita Laila: We would like to thank Dennis. It's been wonderful three weeks working with him, listening to his ideas and bringing theater to our center. As we can see your art has provoked people in many ways depending on where they are coming from. And if we're open to listening to the other side and seeing the power of his art then perhaps there would be a way that we know would be effective to make this world a peaceful place… Hopefully we have the intelligence to make the choices that at the end will be a true meaning of and true interpretation of motivation of people to make the world a better place. Mind you, we've gone to a… we've been dealing with disasters and as one of the lines say Natural disasters doesn't just happen. It's a product of our own lifestyle. Climate change cause all this difference in pressures that may start all this typhoons and storms so Dennis, I know you are also linking it with the indigenous knowledge and he talked about how the indigenous people in the Philippines is linked to the indigenous here. We also are advocating for their rights, rights of land and the rights of them being able to share their knowledge of Nature to help us to preserve Nature and perhaps to understand the need to know what we should be doing. So we look forward to your writings and whatever else you might be able to write, to share in your dissertation and good luck. I feel like we're giving him a practice of what it would be like when he finally faces the panel to defend his thesis. Thank you.

Appendix G: *Panggal* Donation at the National Museum

Anthropology Division <nationalmuseumph.anthropology@gmail.com> Jul 8, 2019, 9:29 PM
to me

Dear Mr. Gupa,

The Director of the NM appreciates your donation and we will schedule the formal turn-over of the *panggal* tomorrow, 10 July 2019 preferably, after lunch at the Office of the Director.

Will it be possible to re-schedule the turn-over in the afternoon as requested by the Director? Kindly bring also one valid ID for the Deed of Donation.

Hoping for your consideration. Thank you.

Dennis Gupa <dennis.gupa@gmail.com> Jul 9, 2019, 3:31 AM
to Anthropology

Hello Marites,

I am happy to present the *Panggal* with The Director of NM after lunch tomorrow, Wednesday.

I've read the Deed of Donation. Please include the name of Tatay Frank as the owner of the *Panggal.* His complete name is Francisco "Frank" Abuyen. I wish to honour his work and be the official donor of the *Panggal.* and I'd like his name be included as the owner. Since he doesn't have an ID can I represent him, it would look like this:

1. Owner's Name: Francisco "Frank" Abuyen represented by Dennis D. Gupa
2. Nationality: Filipino
3. Address (a: Abuyen): Barangay San Pedro, Tubabao Island, Guiuan, Eastern Samar, Philippines

Donation Correspondences

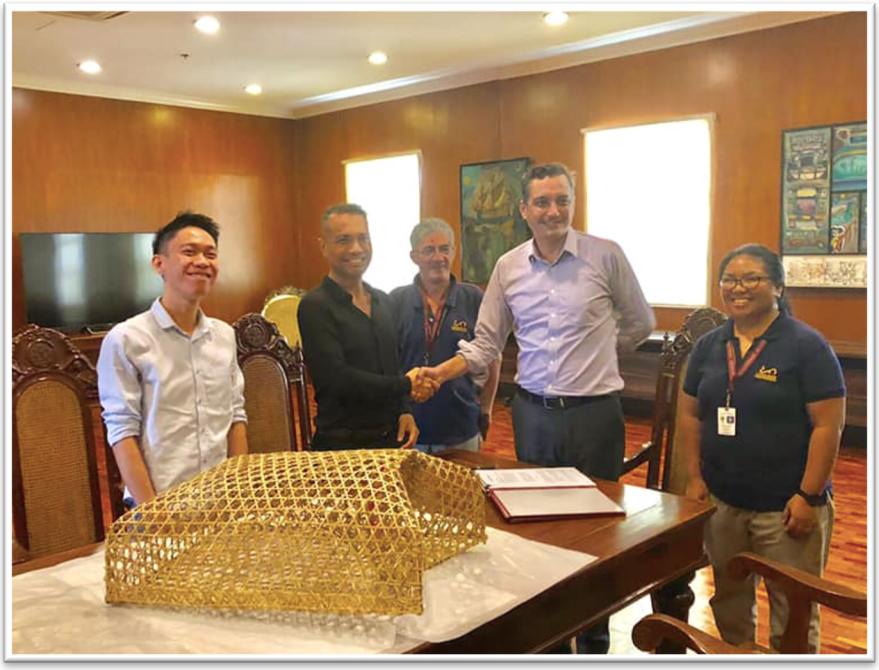

Figure 40. *Panggal Donation at The National Museum Panggal* ceremonial donation with National Museum of the Philippines' Director-General Jeremy R. Barns, Senior Muesum Researcher of the Ethnology Division Nicolas C. Cuadra, and curator Marites Paz-Tauro (L), Dennis Gupa, and museum visitor, Jay Kian Ylagan. (Flavier, 2019).

DEED OF DONATION

NATIONAL MUSEUM
RECORDS BOOKS ARCHIVES
DOD 2019-007

KNOW ALL MEN BY THESE PRESENTS:

This **DEED OF DONATION** is made and entered into this 10th day of July, 2019, in the City of Manila, Philippines, by and between:

> Mr. **FRANCISCO "FRANK" ABUYEN,** Filipino, of legal age, with address at Barangay San Pedro, Tubabao Island, Guiuan, Eastern Samar, Philippines, represented herein by Mr. **DENNIS D. GUPA**, duly authorized for the purpose, with address at Theatre Department, Faculty of Fine Arts, University of Victoria, P.O. Box 1700 Stn CSC Victoria, BC V8W 2Y2 Canada, hereinafter referred to as the "**DONOR**";
>
> -and-
>
> The **NATIONAL MUSEUM**, a government trust and cultural, scientific and educational institution of the Republic of the Philippines, with office address at the Old Legislative Building, Padre Burgos Avenue, Manila, represented herein by its Director, Mr. **JEREMY R. BARNS**, duly authorized for the purpose, hereinafter referred to as the "**DONEE**";

WITNESSETH: That -

WHEREAS, the DONOR, out of pure liberality, benevolence, generosity and concern for the preservation and promotion of the cultural and artistic heritage and patrimony of the Philippines and the Filipino people, wishes to donate to the Republic of the Philippines through the DONEE the following item, a property of which he is the sole owner:

- ***Panggal,*** fishing contraption, made of *kalingkingan* or *kawayang tinik* (*Bambusa blumeana),* woven by Francisco "Frank" Abuyen of Barangay San Pedro, Tubabao Island, Guiuan, Eastern Samar, measuring 22.6 cm in length, 53.3 cm (front) and 55.9 cm (back) width, and 68.58 cm in height;

hereinafter referred to as the *"PANGGAL"*;

WHEREAS, the DONEE, on behalf of the Republic of the Philippines, has agreed to accept the donation of the *PANGGAL* by the DONOR, subject to the terms and conditions of this Deed;

NOW, THEREFORE, for and in consideration of the foregoing premises and the terms and conditions hereinafter stated, both Parties hereto agree as follows:

1. The DONOR hereby donates, cedes, transfers and conveys to the DONEE the *PANGGAL*, free from all liens, encumbrances or charges. The donation shall be subject to the following conditions:

    a) The *PANGGAL* shall be accessioned to the permanent collection of the DONEE and be considered thereby as the inalienable property of the National Government of the Republic of the Philippines;

    b) The DONEE shall maintain possession of the *PANGGAL* in perpetuity and shall not dispose of it in any way;

    c) The DONEE shall place the *PANGGAL* on public exhibition at its premises, subject to the needs of the conservation of the *PANGGAL*, and in such a manner as would facilitate the widest possible appreciation of the significance of the *PANGGAL* to the Philippines and the Filipino people by the general public;

    d) The DONEE shall allow the DONOR the right to utilize images of the *PANGGAL* for any non-commercial purpose, subject to the prevailing guidelines of the DONEE, with all pertinent fees, charges and/or royalties to be waived by the DONEE; and

    e) The donation by the DONOR of the *PANGGAL* shall be acknowledged by the DONEE in accordance with prevailing conventions as "The Gift of Mr. **Francisco "Frank" Abuyen** to the Filipino People" or by means of a similar statement of identical denotation.

2. The DONEE, on behalf of the National Government of the Republic of the Philippines, hereby accepts the donation of the *PANGGAL*, subject to the terms and conditions enumerated in the preceding section, from the DONOR.

3. The DONOR states that the donation of the *PANGGAL* is not made for the purpose of defrauding his creditors and that he has reserved for himself sufficient property and assets so as to support his legal obligations.

4. The DONOR represents and warrants that he is the sole owner of the *PANGGAL*.

5. The DONEE represents and warrants that the person signing and executing this Deed and any other document/s pursuant to this Deed is duly authorized for the purpose.

6. The terms and conditions of this Deed shall be binding upon and shall inure to the benefit of the Parties hereto, their successors, legal representatives and assigns.

7. This Deed shall be governed by and construed under Philippine law, and each Party hereby submits to the exclusive jurisdiction of the courts of Manila for the resolution of any and all disputes arising out of this Deed.

IN WITNESS WHEREOF, the Parties have hereunto set their hands on the date and at the place first written above.

FOR THE DONOR:

[redacted]

DENNIS D. GUPA

FOR THE DONEE:

[redacted]

JEREMY R. BARNS

Signed in the Presence of:

[redacted]

[redacted]

[redacted]

ACKNOWLEDGMENT

Republic of the Philippines)
City of Manila) S.S.

11 JUL 2019

SUBSCRIBED AND SWORN TO before me, this ___ day of July, 2019, affiants exhibiting to me their respective competent evidence of identity as indicated below:

Name	Government Issued I.D. No.	Date and Place of Issue
DENNIS D. GUPA	[redacted]	21 November 2015, Vancouver
JEREMY R. BARNS	[redacted]	13 October 2015, Manila

known to me and to me known to be the same persons who executed the foregoing instrument, and they acknowledged to me that the same are their free and voluntary act and deed, and of the individual and institution they represent.

This instrument consisting of four (4) pages, including the page on which this Acknowledgement is written, has been signed on the left margin on each and every page thereof by Mr. **DENNIS D. GUPA** and Mr. **JEREMY R. BARNS**, and their witnesses, and sealed with my notarial seal.

IN WITNESS WHEREOF, I have hereunto set my hand and affixed my notarial seal on the day, year and place first above-written.

[redacted]

Doc. No. 275;
Page No. 57;
Book No. XLVI;
Series of 2019.

[redacted]

[redacted]

Page 4 of 4

Appendix H: UVIC Human Research Ethics Documents

University of Victoria

Office of Research Services | Human Research Ethics Board
Michael Williams Building Rm B202 PO Box 1700 STN CSC Victoria BC V8W 2Y2 Canada
T 250-472-4545 | F 250-721-8960 | uvic.ca/research | ethics@uvic.ca

Certificate of Approval

PRINCIPAL INVESTIGATOR:	**Dennis Gupa**	**ETHICS PROTOCOL NUMBER:** Minimal Risk Review - Delegated	**17-385**
UVic STATUS:	**Ph.D. Student**	ORIGINAL APPROVAL DATE:	11-Dec-17
UVic DEPARTMENT:	**THEA**	APPROVED ON:	11-Dec-17
SUPERVISOR:	**Dr. Kirsten Sadghi-Yekta**	APPROVAL EXPIRY DATE:	10-Dec-18

PROJECT TITLE **Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology**

RESEARCH TEAM MEMBERS Independent Artist Collaborators: Judith Javier, Maria Angelica Dayao, Jon Lazam

DECLARED PROJECT FUNDING: **1. SSHRC Vanier Doctoral Scholarship; 2. The Ada Slaight Drama in Education Award; 3. National Commission for Culture and the Arts (Phillippines) Competitive Grants 2017; 4. Centre for Asia-Pacific Initiatives University of Victoria Research Fellowship**

CONDITIONS OF APPROVAL

This Certificate of Approval is valid for the above term provided there is no change in the protocol.

Modifications
To make any changes to the approved research procedures in your study, please submit a "Request for Modification" form. You must receive ethics approval before proceeding with your modified protocol.

Renewals
Your ethics approval must be current for the period during which you are recruiting participants or collecting data. To renew your protocol, please submit a "Request for Renewal" form before the expiry date on your certificate. You will be sent an emailed reminder prompting you to renew your protocol about six weeks before your expiry date.

Project Closures
When you have completed all data collection activities and will have no further contact with participants, please notify the Human Research Ethics Board by submitting a "Notice of Project Completion" form.

Certification

This certifies that the UVic Human Research Ethics Board has examined this research protocol and concluded that, in all respects, the proposed research meets the appropriate standards of ethics as outlined by the University of Victoria Research Regulations Involving Human Participants.

Dr. Rachael Scarth
Associate Vice-President Research Operations

Certificate Issued On: 11-Dec-17

17-385 Gupa, Dennis

REVISED
DEC - 6 2017

Human Research Ethics Board
Application for Research Ethics Approval for Human Participant Research

The following application form is an institutional protocol based on the Tri-Council Policy Statement on the Ethical Conduct for Research Involving Humans

Instructions:

1. Download this application and complete it on your computer. Hand written applications will not be accepted. You will receive a response from the HREB within 4-6 weeks.
2. Use the *Human Research Ethics Board Annotated Guidelines* to complete this application: http://www.uvic.ca/research/conduct/home/reqapproval/humanethics/index.php.
   Note: This form is linked to the guidelines. Access links in blue text by hitting CTRL and clicking on the blue text.
1. Submit one (1) original and two (2) copies of this completed, signed application with all attachments to: Human Research Ethics, Administrative Services Building (ASB), Room B202, University of Victoria, PO Box 1700 STN CSC, Victoria BC V8W 2Y2 Canada
2. Do not staple the original copy (clips O.K.).
3. If you need assistance, contact the Human Research Ethics Office at (250) 472-4545 or ethics@uvic.ca
4. Please note that applications are screened and will not be entered into the review system if incomplete (e.g., missing required attachments, signatures, documents). You will be notified in this case.
5. Once approved, a Request for Annual Renewal must be completed annually for on-going projects for continuing Research Ethics approval.

A. Principal Investigator

If there is more than one Principal Investigator, provide their name(s) and contact information below in Section B, Other Investigator(s) & Research Team.

Last Name: **GUPA** First Name: **DENNIS**

Department/Faculty: Theatre/Fine Arts UVic Email: ddgupa@uvic.ca

Phone: (250) 590-3305 Primary Email: dennis.gupa@gmail.com

Mailing Address (*if different from Department/Faculty*) including postal code:

Philippine Address: Center for International Studies, First Floor Benton Hall, University of the Philippines Diliman Quezon City 1101, Philippines

Canada Address: 3514 Calumet Avenue Victoria BC V8X1V5

Title/Position: (Must have a UVic appointment or be a registered UVic student)

☐ Faculty ☐ Undergraduate ☑ Ph.D. Student

☐ Staff ☐ Master's Student ☐ Post-Doctoral

☐ Adjunct or Sessional Faculty (Appointment start and end dates):

Students: Provide your Supervisor's information:

Name: Kirsten Sadeghi-Yekta, PhD Email: ksadeghi@uvic.ca

Department/Faculty: Theatre/Fine Arts Phone: (250) 721-8000

Graduate Students: Provide your Graduate Secretary's email address: theatre@uvic.ca

All PIs: Provide any additional contacts for email correspondence:

Name: Dennis D. Gupa Email: ddgupa@uvic.ca

Name: Dennis D. Gupa Email: dennis.gupa@gmail.com

project (Check all that apply):

☐ Recruiting participants

☐ Collecting data

☐ Analyzing data (with or without identifiers) collected by you and/or UVic research team members

☐ Analyzing data that *contains* identifiers: Data to be collected by non-UVic research team members as outlined in this application.

☐ Analyzing data that *does not* contain identifiers: Data to be collected by non-UVic research team members as outlined in this application.

☐ Dissemination of results via publications, reports, conferences, internet, etc.

☐ Other *(explain)*:

D. Agreement and Signatures

For further information, on signature requirements, please see the Guidelines for Signatures.

Principal Investigator and Student Supervisor affirm that:

- *I have read this application and it is complete and accurate.*
- *The research will be conducted in accordance with the University of Victoria regulations, policies and procedures governing the ethical conduct of research involving human participants and all relevant sections of the TCPS 2.*
- *The conduct of the research will not commence until ethics approval has been granted.*
- *The researcher(s) will seek further HREB review if the research protocol is modified.*
- *Adequate supervision will be provided for students and/or staff.*

Principal Investigator Student's Supervisor or co-Supervisor (for student applicants only)

Signature	*Signature*
Der [redacted] Print Name	Kirsten Sadeghi-Yekta, PhD Print Name
October 16, 2017 Date	Date

project (Check all that apply):

☐ Recruiting participants

☐ Collecting data

☐ Analyzing data (with or without identifiers) collected by you and/or UVic research team members

☐ Analyzing data that *contains* identifiers: Data to be collected by non-UVic research team members as outlined in this application.

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☐ Other *(explain):*

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- *The researcher(s) will seek further HREB review if the research protocol is modified.*
- *Adequate supervision will be provided for students and/or staff.*

Principal Investigator Student's Supervisor or co-Supervisor (for student applicants only)

[redacted]

Signature

Dennis D. Gupa
Print Name

October 16, 2017
Date

Signature

Kirsten Sadeghi-Yekta, PhD
Print Name

17/10/17
Date

☐ Recruiting participants

☐ Collecting data

☐ Analyzing data (with or without identifiers) collected by you and/or UVic research team members

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☐ Analyzing data that *does not* contain identifiers: Data to be collected by non-UVic research team members as outlined in this application.

☐ Dissemination of results via publications, reports, conferences, internet, etc.

☐ Other *(explain)*:

D. Agreement and Signatures

For further information, on signature requirements, please see the Guidelines for Signatures.

Principal Investigator and Student Supervisor affirm that:

- *I have read this application and it is complete and accurate.*
- *The research will be conducted in accordance with the University of Victoria regulations, policies and procedures governing the ethical conduct of research involving human participants and all relevant sections of the TCPS 2.*
- *The conduct of the research will not commence until ethics approval has been granted.*
- *The researcher(s) will seek further HREB review if the research protocol is modified.*
- *Adequate supervision will be provided for students and/or staff.*

Principal Investigator Student's Supervisor or co-Supervisor (for student applicants only)

Signature	*Signature*
Dennis D. Gupa Print Name	Kirsten Sadeghi-Yekta, PhD Print Name
October 16, 2017 Date	Date

Chair, Director or Dean
(*To be signed by the person to whom the PI, or student's supervisor reports, and must not be the same person as the PI or student's supervisor. The Research Ethics Office cannot accept applications with duplicate signatures*)

I affirm that adequate research infrastructure is available for the conduct and completion of this research.

Chair, Director or Dean
(To be signed by the person to whom the PI, or student's supervisor reports, and must not be the same person as the PI or student's supervisor. The Research Ethics Office cannot accept applications with duplicate signatures)

I affirm that adequate research infrastructure is available for the conduct and completion of this research.

Signature

Prof. Allana Lindgre PhD
Print Name

October 16, 2017
Date

E. Project Funding

Have you applied for funding for this project? ✓Yes ☐ No If yes, please complete the following:

Source of Project Funding	Funding Applied	Funding Approved	Project Title Used in Funding Application (or additional information)
SSHRC - Vanier Doctoral Scholarship	✓Yes ☐ No	✓ Yes ☐ No	Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology
The Ada Slaight Drama in Education Award	✓Yes ☐ No	✓Yes ☐ No	Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology (The performance project)
National Commission for Culture and the Arts (Philippines) Competitive Grants 2017	✓Yes ☐ No	☐ Yes ☐ No ✓(on going)	Vanua: Harbors Beyond the Sea (Multidisciplinary Arts Project with Filipino Artists)
Center for Asia-Pacific Initiatives University of Victoria (Research Fellowship)	✓ Yes ☐ No	✓ Yes ☐ No	Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology

☐ Yes ☑ No

F. Scholarly Review

What type of scholarly review has this research project undergone?

☐ External Peer Review (*e.g., granting agency*)

☑ Supervisory Committee or Supervisor—required for all student research projects

☐ None

☐ Other, please explain:

G. Other Approvals and Consultations

Do you require additional approvals or consultations from other agencies, community groups, local governments, etc.?

☐ Yes, attached ☑ Yes, will forward as received ☐ No

(Attach proof of having made request(s) for permission, or attach approval letter(s). Please forward approvals upon receiving them. Be assured that ethics approval may be granted prior to receipt of external approvals.)

Approval and consent from the community elders are being sought. I am scheduled to do a networking and logistical trips in my field sites. The recommendations of the elders of what would be the most culturally appropriate way of conducting this research will be respected. If the elders recommend that I go to the local government officials to seek another permission, then, I will do this. It is the elders' decision if I need any permission from other institutions of community other than their own.

If **Yes**, please check all that apply:

☐ **School District, Superintendent, Principal, Teacher.** Please list the school districts or schools:

☐ **BC Health Authorities and/or BC Universities.** Check all that apply:

- ☐ Island Health (VIHA)
- ☐ Interior Health (IH)
- ☐ Vancouver Coastal Health (VCH)
- ☐ Northern Health (NH)
- ☐ Fraser Health (FH)
- ☐ Simon Fraser University
- ☐ University of BC
- ☐ BC Cancer Agency
- ☐ Children's &Women's Hospital
- ☐ Providence Health Care
- ☐ University of Norther BC

If you are UVic faculty, student or staff and will be conducting research under the auspices of any of the

institutions listed above, (involving staff, patients, health records, sites and/or recruitment through their sites, including recruitment via poster placement), your application may be reviewed under the BC Ethics Harmonization Initiative. (a single coordinated review with the other institution(s) listed). Harmonization also applies when members of your research team consist of faculty, staff and students from the BC institution(s) listed above. Please contact ethics@uvic.ca. 250-472-4545 if you have questions about a harmonized review.

Please explain:

- ☐ **Other regional government authority**, please explain:
- ☐ **Community Group (e.g., formal organization, informal collective),** please explain:
- ☐ **Other Research Ethics Board (REB) Approval**, please explain:
- ☐ **UVic Biosafety Committee Approval.** *Attach your Biosafety Approval, or your correspondence with the Biosafety Committee, to this application. Note that Research Ethics Approval is contingent on Biosafety Approval.*
- ☐ **Other Approval**, please explain:

H. Researcher(s) Qualifications

In light of your research methods, the nature of the research, and the characteristics of the participants, what training, qualifications, or personal experiences do you and/or your research team have (*e.g., research methods course, language proficiency, committee expertise, training on the equipment to be used)*?

In conducting this research, I am confident that I will be able to execute my research activities with love and respect to the community that I wish to work with. My research methodologies include Auto-ethnograpy, Participatory Action Research and Performance as Research framed with a decolonizing research processes. With my 10 years of academic experience as a former tenured Assistant Professor at the University of the Philippines Los Baños and my extensive two decades of artistic background as a theatre director, my readiness to enter the communities, I believe, is ripe for any intensive research work pertaining to my own topic of inquiry. I also have a four-year cultural work experience which I gained while working as a creative program director for an non-government organization that helped grassroots communities and public schools in creating development projects.

Although I do not speak the local dialects of the communities, my first language which is Filipino is also the lingua franca of the Philippines, a language largely spoken in the sites. Some of the elders speak English. I expect that language would be less of a problem, but still I intend to study the basic conversational language spoken in my field sites. My mentorship with Canada's important applied theatre scholars, Dr. Kirsten Sadeghi-Yekta and Dr. Warwick Dobson and one of the leading indigenous governance scholars, Dr. Taiaiake Alfred have prepared me in the intellectual and emotional rigors of this work. I have a large network of scholars, activists, artists, and cultural workers in the Philippines whom I have worked with in the last 20 years of my career as a theater educator and artist. Many of them are coming from the regions who are also active scholars, government officials, artists and activists where my sites are located. The artist-collaborators whom I will be working with in the creative performance are experienced artists and have an unquestionable and committed love for Philippine culture and heritage. Currently, I hold a Research Fellowship at the Center for International Studies of the University of the Philippines. Two of the senior faculty scholars in this office are anthropologists who have a wide network and cultural knowledge on and about my field sites. They are willing to assist me in my field work.

The indigenous elders who are the informants will also be given agency for decision making in research planning and implementations. Through the creative and critical process of theatre making which we call collective creation, I hope to employ a participatory and ethical

processes of crafting the performance. I have an academic and professional experience in executing such a work. The processes are built from the principles of reverence, respect, reciprocity, and holism. These ancestral principles reflect the indigenous belief system of knowledge production introduced by many indigenous scholars including Shawn Wilson, Linda Tuhiwai Smith, Kate Absolon and Cam Willet, Joan Archibald, Betty Bastien and Taiaiake Alfred who all have inspired me in my current academic and artistic practice.

I. Research Involving Aboriginal Peoples of Canada (Including First Nations, Inuit and Métis)

The TCPS 2 (Chapter 9) highlights the importance of community engagement and respect for community customs, protocols, codes of research practice and knowledge when conducting research with Aboriginal peoples or communities. "Aboriginal peoples" includes First Nations, Inuit and Métis regardless of where they reside or whether or not their names appear on an official register. The nature and extent of community engagement should be determined jointly by the researcher and the relevant community or collective, taking into account the characteristics and protocols of the community and the nature of the research.

1. Conditions of the Research

1a. Will the research be conducted on (an) Aboriginal – First Nations, Inuit and Métis – lands, including reserves, Métis settlement, and lands governed under a self-government agreement or an Inuit or First Nations land claims agreement?

☒ No

☐ Yes, provide details:

1b. Do any of the criteria for participation include membership in an Aboriginal community, group of communities, or organization, including urban Aboriginal populations?

☒ No

☐ Yes, provide details:

1c. Does the research seek input from participants regarding a community's cultural heritage, artifacts, traditional knowledge or unique characteristics?

☐ Yes ☒ No

1d. Will Aboriginal identity or membership in an Aboriginal community be used as a variable for the purposes of analysis?

☐ Yes ☒ No

1e. Will the results of the research refer to Aboriginal communities, peoples, language, history or culture?

☐ Yes ☒ No

1. Community Engagement

2a. If you answered "yes" to questions a), b), c), d) or e), have you initiated or do you intend to initiate an engagement process with the Aboriginal collective, community or communities for this study?

☐ Yes ☒ No

2b. If you answered "yes" to question 2a, describe the process that you have followed or will follow with respect to community engagement. Include any documentation of consultations (*i.e. formal research agreement, letter of approval, email communications, etc.*) and the role or position of those consulted, including their names if appropriate:

1. **No community consultation or engagement**

If you answered "no" to question 2a, briefly describe why community engagement will not be sought and how you can conduct a study that respects Aboriginal communities and participants in the absence of community engagement.

This is not applicable to my research as I am conducting my fieldwork in the Philippines.

J. International Research

1. Will this study be conducted in a country other than Canada?

☑ Yes ☐ No

If yes, describe how the laws, customs and regulations of the host country will be addressed (*consider research Visas, local Institutional Research Ethics Board requirements, etc.*):

I am an artist and scholar born and raised in the Philippines. It will not be an issue to return to my country since I hold a Philippine Visa. In this doctoral work that engages sea coast communities in my country, I will need to seek approval from the local community leaders on site. I am a Research Fellow of the Center for International Studies based in the University of the Philippines (Diliman), and this office is helping me endorse the principal participants of my research. For my connections with the people in Samar, I would need to go to my relatives, as most of my informants will be coming from the family of my father.

K. Description of Research Project

1. **Purpose and Rationale of Research**

Briefly describe in non-technical language:
Please use 150 words or fewer.

5a. The research objective(s) and question(s)

My doctoral project emerges from my goal of examining the interconnections of indigenous epistemology, climate justice, and performance. This will specifically focus on the ecological traditional knowledge and practices of Filipino indigenous elders who live in the seacoast villages whose cultural and spiritual dispositions are embedded in the practice of their ancestral sea rituals and whose meanings of ecological sustainability are encoded in these ceremonies. It aims to examine the indigenous elders' embodied ritual performances in seacoast villages because many of these practices suggest ecological knowledge that is deeply integrated with the waters and the indigenous elders relationships with it.

This PhD dissertation combines the practice and processes of applied theatre and the indigenous knowledge in sea rituals in reflecting a possible social action tool that is performative and creative on and about disaster-resilience paradigm and climate adaptation framework. This project is guided by the epistemological frameworks of indigenous knowledge system and practices (IKSP) and traditional ecological knowledge (TEK) embedded in sea rituals (Berkes 1251-1252; Cruikshank 389; De Guia 28-40; Hunn et al. 80) climate change stories, experiences, and observations of indigenous elders by indigenous elders in Samar and Batanes island communities.

I specifically ask these questions: In what ways can indigenous elders provide a perspective pertinent the ongoing debates in climate change adaptation, climate justice, disaster risk reduction and community resiliency? How can applied theatre contribute to the knowledge production on sea rituals and oral traditions and the formulation of an artful and socially-engage advocacies?

5b. The importance and contributions of the research

Through this dissertation project, I aim to engage in both local and international dialogues on climate justice and ecological sustainability. I will do this by way of my scholarship and collaborative theatrical creations among artists and scholars here in Canada and the Philippines. This research will expand intercultural dialogues, cultural diplomacy and transnational engaged-communications on and about climate justice through artistic and scholarly endeavors. Central to the intention of this project is to engage the indigenous elders in sharing their stories on climate change and local knowledge on disaster risk management that could suggest and inform future policies on climate justice and expand the discourse on indigenous resurgence.

5c. If applicable, provide background information or details that will enable the HREB to understand the context of the study when reviewing the application.

Climate scholars of The Global Climate Risk Index report that the Philippines is included in a list of countries affected by climate change in the last two decades. Located in low-lying geographic areas, the Philippines has been experiencing extreme climate-related coastal hazards like large tidal variations, tropical cyclones, and intense rainfall. The first recipients of these catastrophes are the indigenous communities. Lamentably, their ecological ways of knowing and practices have little (if not nil) contribution in the articulations of climate change policies. This study collaborates with the indigenous communities in foregrounding these traditional ecological ways of knowing and practices connected to climate change and ecological sustainability.

The Philippines is surrounded by a stretch of waters: the South China Sea is on the eastern part, the Pacific Ocean is on the north and western parts while Celebes Sea is located in the southern part of the country. Because it is situated in the typhoon belt of the Pacific, this archipelagic nation is threatened yearly by cataclysmic activities like tropical typhoons. But these same waters can also give meanings and clues to the survival of its people. Filipinos are historically seafaring people and have been connected to the ocean since the Pleistocene period (Kaifu et al. 184). And against the dim background of these meteorological events, there are indigenous elders who remain resolute in articulating their ancestral wisdom of human-ocean relationships amongst their respective coastal community members.

In the peripheries of many seacoast villages in the Philippines, indigenous elders are instrumental in sustaining the ecological balance of their communities through their ecological local knowledge and indigenous practices of their rituals and oral cultures. These elders who are revered culture bearers and keepers of traditions have inherited an ecological knowledge rooted on human-ocean relationship. What values and belief systems of the indigenous elders in the Philippines can contribute in the understanding of this human-ocean relationship? This relationship is the locus of this doctoral project. My doctoral study will specifically focus on the Filipino indigenous elders who live in the seacoast villages whose cultural and spiritual dispositions are embedded in the practice of their ancestral sea rituals and whose meanings of ecological sustainability are encoded in these ceremonies. I am particularly interested in pursuing this study to work with the indigenous elders in Samar and Batanes islands. These two provinces are located in the sea basins of the Pacific Ocean and South China Sea respectively. The indigenous elders' embodied ritual performances in sea coast villages in these provinces illustrate an ecological knowledge that is deeply integrated with the waters.

L. Recruitment

1. Recruitment and Selection of Participants

6a. Briefly describe the target population(s) for recruitment. Ensure that all participant groups are identified (*e.g., group 1 - teachers, group 2 - administrators, group 3 - parents*).

Indigenous Elders: Commonly called as *baylan,* these indigenous elders are keepers of extensive ecological and cosmological bodies of knowledge inherited from past generations (NCCA para. 2). They are considered, "a specialist in the fields of culture, religion, medicine and all kinds of theoretical knowledge about the phenomenon of nature" (Villariba 55). In the field of arts, dance scholars Ramon Obusan and Steve Villaruz both agree that the *baylans* are master artists who are significant sources of community knowledge and their rituals determine the richness of the religious and spiritual lives of their respective communities (28). Robert Fox an American anthropologist who worked for many years at the National Museum of the Philippines spent fieldworks in Palawan, Bicol, and Batangas and concluded that these *baylans* possess the "aura of magico-religious potential" and they are "...stable individuals who often have a deep understanding of how the society works and of psychological problems of individuals..." (29). The *baylans* are ritual specialists and religious vicars of their villages that facilitate in negotiations with spirit entities of other worlds unseen to humans (Obusan 101; Tiongson 18; Villaruz 110). One of the important tasks they assume as culture bearers is that of pedagogue who transmits traditional knowledges and practices to sustain community livelihood, cultural production and the guarding of traditional values and people's' well-beings (TEBTEBBA et al. para. 22).

6b. Why is each population or group of interest?

I have chosen the indigenous elders because they are the holders of cultural knowledge. Since this doctoral dissertation centers on their ecological ways of knowing and practices it is just fitting to focus on the elders as my major collaborators in this project.

As an artist-scholar, I am well acquainted in working with master artists and culture bearers. My education in Indonesia and Philippines as a scholar of traditional arts exposed me to dealing with master artists. While I learned deeper cultural and artistic expressions, I realized that the arts are also connected with ecological, political, spiritual, and sociological affinities in the day-to-day lives of these artists. This proposal attempts to examine these affinities especially the ecological dimension of these arts and rituals. One of the important tasks that these indigenous elders assume as culture bearers is that of a pedagogue who transmits traditional knowledges and practices to sustain community livelihood, cultural production and the guarding of traditional values and people's' well-beings (TEBTEBBA et al. para. 22). Their inherent and embodied knowledge on their environment and their observation of climate is a rich field that needs exploration and examination but any project of inquiry on this matter necessitates an ethical tool and certainly a decolonizing process of analysis. My collaboration with these indigenous elders will also examine a research process that is decolonizing and respectful to the people and their communities.

6c. What are the *salient* characteristics of the participants for your study? (*e.g., age, gender, race, ethnicity, class, position, etc.*)? List all inclusion and exclusion criteria you are using.

Inclusion

Age: 55-85 years old

Ethnicity: Ivatan and Waray

Class: Lower middle class

Location: Basco, Batanes and Balangkayan Eastern Samar

Exclusion

Those elders who are working outside the community.

6d. What is the desired number of participants for each group?

In Samar, I intend to work with 1 elder while in Batanes, I aim to work with 2 elders in the communities.

6e. Provide a detailed description of your recruitment process. Explain:

i) List all source(s) for information used to contact potential participants (*e.g., personal contacts, listserves, publicly available contact information, etc.). Clarify which sources will be used for which participant groups:*

Batanes

i) List all methods of recruitment (*e.g., in-person, by telephone, letter, snowball sampling, word-of-mouth, advertisement, etc.) If you will be using "snowball" sampling, clarify how this will proceed (i.e., will participants be asked to pass on your study information to other potential participants?). Clarify which methods will be used for which participant groups.*

In this research I will rely on my professional and family contacts in my recruitment process and identification of informants. Some of them, like Ms. Malupa, Mrs. Montes and Mr. Frago, are either natives and or working

professionally on the sites. By using Participatory Action Research as one of my methodologies, I hope to initially connect with the community head officials and ask some assistance in identifying names of elders who are practitioners of sea rituals. These are some of the recruitment methods I will use: (1) endorsement from community leaders, residents and relatives (2) in-person meeting (3) telephone calls.

i) If you will be using personal and/or private contact information to contact potential participants (as stated above), have the potential participants given permission for this, or will you use a neutral third party to assist you with recruitment? *Note that this is not a concern when public and/or business contact information is used.*

As stated above, I will be using a third party who will assist me in identifying and connecting with the indigenous elders living on the sites. These third party contacts are well-known and trusted personalities in their communities and I expect that they will be crucial in reaching out to my potential participants.

i) Who will recruit/contact participants (*e.g., researcher, assistant, third party, etc.) Clarify this for each participant group.*

For the indigenous elders, the local community members who are my personal/ third party contacts in Batanes will recruit participants. In Samar, my father will first connect me to our relatives who will then be asked to contact participants.

i) List and explain any relationship between the members of the research team (including third party recruiters or sponsors/clients of the research) and the participant(s) (*e.g., acquaintances, colleagues*). Complete item 7 if there is potential for a power relationship or a *perceived* power relationship (*e.g., instructor-student, manager-employee, etc.*). If you have a close relationship with potential participants (*e.g., family member, friend, close colleague, etc.)* clarify here the safeguards that you will put in place to mitigate any potential pressure to participate.

Artist-collaborators

Judith Javier, Angel Dayao and Jon Lazam are my artist-collaborators with whom I have worked in many of my theatrical projects in the Philippines. Mr. Lazam and Ms. Dayao have worked with me in our of the projects that I created for a Canadian dance company. Ms. Javier is a professional musical actor whom I have known since college. Aside from our professional relationships as director-actor/artist, I consider these artists as my friends whom I trust and admire because of the integrity of their works. Some of my collective creation projects were successful because of the collaborative spirit that these artists have invested and extended.

Research Assistant

My relationship with Mr. Ariel Frago as a colleague, friend and community collaborator dates back to the early 1990's when I was working in a non-government organization. He was a member of this NGO and with his professional and academic background in computer science and development works, his contribution in the planning and the execution of our projects would be valued.

Third-party recruiters in Batanes

Ms. Yvonne Malupa is the daughter of my principal informant, Mr. Daddy Malupa. Ms. Malupa is former research assistant of Center for International Studies (CIS) of the University of the Philippines (Diliman) where I am currently a research fellow.

Mr. Tom Cano is a family friend who was born and raised in Basco, Batanes. His father is a former Mayor of Basco. I will be connected to his father through the introduction of Mr. Philip Cano. His father will then connect me to the second indigenous

elder that I wish to collaborate with as a principal informant.

Another third party contact is Mr. Ivan Henares, a co-fellow of Philippines 21 and faculty member of University of the Philippines. Mr. Henares is a tangible heritage scholar and connected with the local government offices at Basco, Batanes.

Third-party recruiters in Samar

My father will connect me to my auntie, Mrs. Imelda Gupa Montes who is my third party contact in Balangkayan Easter Samar. She will help me find the oldest living elder from our family who lives in this province. We have to go through to Mrs. Montes because she is a native and resident of the community. My father spent many years of his life in Manila is and now disconnected to many of our relatives in Balangkayan, Samar.

i) In chronological order (if possible) describe the steps in the recruitment process. *(Include how you will screen potential participants where applicable).* Consider where in the process permission of other bodies may be required.

Step 1. Meet with the in-person contact for the orientation on and about the community. There are traditional protocols that I need to know before I meet with the possible indigenous elders.

Step 2. Ocular site visit and meeting of contact person on site: I will go to the community and meet the local leaders to help me identify the indigenous elders.

Step 3: Meeting with the indigenous elders and his/her families: As a sign of courtesy and respect to the cultural protocols, I will visit the indigenous elders and his/her family with the local government leader and my contact person for me to be introduced as a researcher. Asking their consent in conducting this research is imperative in this phase.

Step 4: Presentation of research goals: After the introduction, I will present my research goals, objectives and the time frame of the project to the elders and his/her family. These plans are flexible and open; the elders in the community can suggest how we can better approach the research plans.

1. Power Relationships (Dual-Role and Power-Over)

If you are completing this section, please refer to the:
Guidelines For Ethics in Dual-Role Research for Teachers and Other Practitioners and the TCPS 2, Article 3.1 and Article 7.4.

Are you or any of your co-researchers in any way in a power relationship, including dual-roles, that could influence the voluntariness of a participant's consent? Could you or any of your co-researchers potentially be *perceived* to be in a power relationship by potential participants? *Examples of "power relationships" include teachers-students, therapists-clients, supervisors-employees and possibly researcher-relative or researcher-close friend where elements of trust or dependency could result in undue influence.*

☑ Yes ☐ No ☐ Varies

If *yes* or *varies*, describe below:
i) The nature of the relationship:

Director-actor
Principal investigator/researcher-assistant researcher
Elder-Researcher

i) Why it is necessary to conduct research with participants over whom you have a power relationship:

The artists that I wish to work with are collaborators in the making of the theatrical performance. The assistant researcher is the one who will help me in connecting with the community people and possibly the elders. He will also assist me in the transcribing of audio interviews. Meanwhile, the indigenous elders are the ones who will help in foregrounding their stories of climate change in their communities and their ecological traditional knowledge and practices.

i) What safeguards (steps) will be taken to ensure voluntariness and minimize undue influence, coercion or potential harm:

My methodologies are highly collaborative and participatory. They are guided by decolonizing principles of executing my research.

First, I will include them in various and fundamental processes of research works including but not limited to planning and executing the research activities.

Second, by using an arts-based/performance-based methodology, I hope to give agency to the participants in contributing to the whole research work. Through story telling, creative and other communicative expressions traditionally practiced by the elders, I will have to include these as part of my methodology.

Third, a series of extensive consultations with the collaborators and the elders will be included in the research process.

Lastly, if the indigenous elders and other participants are comfortable in accomplishing consent forms to protect their privacy, then I will employ this. If they have other (other than consent forms) culturally sensitive means of protecting their privacy then I am willing to include that in my process as well.

i) How will the power or dual-role relationship and associated safeguards be explained to potential participants:

In addressing the possible conflicts that may emerge from the dual-role relationship, I, the principal investigator of this doctoral project will explain to them that this research is built on confidentiality, consent, and care and that the participants have the full rights to decline and refuse any activity that they find uncomfortable. The most important principles that I uphold as an artist and scholar are transparency, integrity, compassion, care and honesty. These values are the touchstones of my work and I will tell the participants that all fundamental information (e.g., goals, benefits and impacts to the society) pertaining to this research is open for them to know. I am willing to share these information to the community. On the other hand, any sensitive information that they will share with me as a director and principal investigator of this doctoral project will be taken care of with respect, love, and integrity. If they request that the information be treated with confidentiality, I will also respect that. This research values critical and caring space of engagement, thus, the privacy of the participants is likewise given importance. In explaining to them the value and goals of this project, I will share my own positionality in the research and my life's stories on typhoons and why I am drawn to engaging in this research on climate change. The rehearsal and the performance will be executed in the sites with the indigenous elders as consultants of the processes.

Recruitment Materials Checklist:

Attach all documents referenced in this section *(check those that are appended):*

☑ Script(s) -- in-person, telephone, 3rd party, e-mail, etc.

☑ Invitation to participate *(e.g., Psychology Research Participation System Posting)*

☐ Advertisement, poster, flyer

☐ None; please explain why *(e.g., consent form used as invitation/recruitment guide)*

M. Data Collection Methods

1. Data Collection

Use the following sections in ways best suited to explain your project. If you have more than one participant group, be sure to explain which participant group(s) will be involved in which activity/ activities or method(s).

8a. Which of the following methods will be used to collect data? *Check all that apply.*

☐ **Interviewing participants:** ☑ in-person ☐ by telephone ☐ using web-based technology ☐ Conducting group interviews or discussions (including	☐ **Attach draft interview questions**

☐ **Administering a questionnaire or survey:** ☐ In person ☐ by telephone ☐ mail back ☐ email ☐ web-based* (see below) ☐ Other, describe: *If using a web program with a server located in the United States (e.g., SurveyMonkey), or if there are other reasons that the data will be stored in the US (e.g., use of US-based cloud technology, sharing data with US colleagues, etc.), you must inform participants that their responses may be accessed via the U.S. Patriot Act. Please add the following to the consent form(s): *"Please be advised that this research study includes data storage in the U.S.A. As such, there is a possibility that information about you that is gathered for this research study may be accessed without your knowledge or consent by the U.S. government in compliance with the U.S. Patriot Act."*	Not applicable ☐ **Attach questionnaire or survey:** ☐ standardized (one with established reliability and validity) ☐ non-standardized (one that is untested, adapted or open-ended)
☐ **Administering a computerized task** (*describe in 8b or attach details*)	
☐ **Observing participants** *In 8b, describe who and what will be observed. Include where observations will take place. If applicable, forward an observational data collection sheet for review.*	
☐ **Recording of participants and data using**: ☑ audio ☑ video ☐ photos or slides ☑ note taking ☐ flipcharts ☐ data collection sheet *(attach)* ☐ other:	☐ Images used for analysis ☑ Images used in disseminating results *(include release to use participant images in consent materials)*
☐ **Using human samples** (*e.g., saliva, urine, blood, hair*) *Attach your Biosafety Approval, or your correspondence with the Biosafety Committee, to this application. Note that Research Ethics Approval is contingent on Biosafety Approval.*	
☐ **Using specialized equipment/machines** *(e.g., ultrasound, EEG, prototypes etc.)* or other. *(e.g., testing instruments that are not surveys or questionnaires).* Please specify:	
☐ **Using other testing equipment not captured under other categories.** Please specify:	

☑ **Collecting materials supplied by, or produced by, the participants** *(e.g., artifacts, paintings, drawings, photos, slides, art, journals, writings, etc.)*

Please specify: Oral stories

☐ **Analyzing secondary data** or secondary use of data (Refers to information/data that was originally gathered for a purpose other than the proposed research and is now being considered for use in research (*e.g., patient or school records, personal writings, lesson plans, etc.).*

☐ Secondary data involving anonymized information (Information/data is stripped of identifiers by another researcher or institution **before** being shared with the applicant).

☑ Secondary data with identifying information (Data contains names and other information that can be linked to individuals,*(e.g., student report cards, employment records, meeting minutes, personal writings).*

In item 8b describe the source of the data, who the appropriate data steward is, and explain whether (and how) consent was or will be obtained from the individuals for use of their data.

☐ **Other:**

Please specify:

8b. Provide a sequential description of the procedures/methods to be used in your research study.
Be sure to provide details for all methods checked in section 8a. Clarify which procedures/methods will be used for each participant group. Indicate which methods, if any, will be conducted in a group setting. *List all of the research instruments and interview/focus group questions, and append copies (if possible) or detailed descriptions of all instruments. If not yet finalized, provide drafts or sample items/ questions.*

This PhD dissertation combines the practice and processes of applied theatre and the indigenous knowledge in sea rituals in reflecting a possible social action tool that is performative and creative on and about disaster-resilience paradigm and climate adaptation framework. This project is guided by the epistemological frameworks of indigenous knowledge system and practices (IKSP) and traditional ecological knowledge (TEK) embedded in sea rituals climate change stories, experiences, and observations of indigenous elders by indigenous elders in Samar and Palawan island communities. To avoid human exploitation and wrong representation of indigenous ways of knowing, I hope to combine **reflexive auto-ethnography, Participatory Action Research (PAR),** and **Practice-as-Research (PaR)** methodologies, and will be guided by decolonizing indigenous research paradigms that is relational and values accountability espoused by decolonizing researchers and indigenous scholars like Mertens et and Shawn Wilson. Through these methodologies, I also aim to collect stories of indigenous elders on ecological stewardships and their observations and experiences of climate change.

Through participant-observation, small group discussions and interviews, I intend to foreground the traditional sea-based knowledge intrinsically attributed in the performance rituals and oral traditions of the indigenous elders. I am planning to employ these research methodologies with my two decades of creative experience as an artist in the Philippines. I aim to locate my practice, presence and perspective as a theatre practitioner and as a learning graduate student in an inquiry on cultural, social and ecological value systems that intersect with the conceptualization of "knowledge" through the voices of local indigenous elders and the human and non-human relationships which anthropologists like Loosey, Viveiros, and De Castro proposed.

Participant-observation: To acquire basic understanding of the sea rituals and the performance conducted by the indigenous elders, I hope to employ this type of research technique. I draw the definition of participant observation from Billie and Kathleen DeWalt that participant observation is a process that "active looking, improving memory, informal interviewing, writing detailed field notes, and perhaps most importantly, patience" (2002, p.vii). I will do all these processes by staying in the communities where the elders live for a certain period of time as to better build my relationship with the elders and understand the rhythm of their day-to-day life dynamics. To do this, I would need a consent from the indigenous elders and engage in a cultural protocol for my presence to be respectful and non-intrusive.

In-person interview: As I seek an accurate representation and understanding of indigenous elders' ways of knowing and their practices on ecological sustainability, I hope to use this procedure in a non-threatening environment. I will develop questionnaires that relate to climate change, ritual performances and ecological stewardships.

Small group discussions: Because this research believes in the potential of collaboration in building communities, another research tool that I will use is small group discussion. As a principal investigator, I will perform the role of a moderator who will also gather the elders in recalling important climate change events and identifying place-names and traditional ecological practices.

Performance as Research (PaR): The third methodology that I would like to utilize in this dissertation project is called Practice as Research (PaR). The British applied theatre scholar, Sally Mackey thinks that PaR is "practical research" where "practice" is the fulcrum of unpacking the research questions. She states, "practice is the core method of engaging with one's research hunches or questions: it would not be possible to engage in the research unless you undertake practice. The practice is designed to investigate, respond to or directly address research questions, or experiment with hunches…" (480). In addressing the questions of my doctoral project, various PaR techniques are available for me to use including but not limited to performance improvisation, film making, creative movement and writing, sound-sense composition and visual arts. These are my instruments that will allow me "to investigate, respond to or directly address research questions" (Ibid). I am keen on using these artistic forms and through organized workshops that involves the elders, the youth and the artists.

Secondary Data: I will also use creative outputs (e.g, visual and material arts, weavings, photos, film clips improvised by the participants, personal poems) that came from the workshops that I plan to conduct.

8c. Where will participation take place for each data collection method/procedure? *Provide specific location, (e.g., UVic classroom, private residence, participant's workplace). Clarify the locations for each participant group and/or each data collection method.*

Participants' houses in Basco, Batanes and Balangkaya, Samar— I choose this place to ensure the emotional, psychological and physical comfort of the indigenous elders. I will also consider and respect if the elders wish to have the process in a place that they choose to be.

For my collaborators, I will conduct my creative process inside the rehearsal space.

8d. For each method, and in total, how much time will be required of participants? *Clarify this for each participant group, each data collection method, and any other research related activities.*

For my In-person interview, I hope to spend around 35 minutes to 1 hour and fifteen minutes while my small group discussions are 1 hour to 1 1/2 hours per session. I am looking at spending 45 hours of interviewing the elders individually and 30 hours for small group discussion in a span of 2 to 4 months while I'm living in the field sites. Performance as Research (PaR) is the longest process because it involves creative workshops. I plan to spend 3 to 4 hours of working in the rehearsal space to build our performance creations which will run for two months. Within these two months of rehearsing, we will spend around two hundred hours of rehearsing. There are times that we will ask the elders to guide us in the making of the performance. The invitation for the elders to come to our rehearsal will ask for 10 hours of their time.

8e. Will participation take place during participant's office/work hours or instructional time?

☑ No ☐ Yes. Indicate whether permission is required *(e.g., from workplace supervisor, school principal, etc.)* and how this will be obtained:

Data Collection Methods Checklist:

Attach all documents referenced in this section *(check those that are appended. Where draft versions are appended please ensure that final versions are submitted when available. If final versions differ significantly after you have obtained Research Ethics approval, you will need to submit a Request for Modification:*

☐ Standardized Instrument(s)

☑ Survey(s), Questionnaire(s)

☑ Interview and/or Focus Group Questions

☐ Observation Protocols

☐ Other:

N. Possible Benefits, Inconveniences, and Risks of Harm to Participants

1. Benefits

Identify any potential or known benefits associated with participation and explain below.
Keep in mind that the anticipated benefits should outweigh any potential risks.

✓ To the participant ✓ To society ✓ To the state of knowledge

To the participants

1. This research will give opportunity for the elders to express their knowledge on traditional ecological ways of knowing and practices;
2. It will create a decolonizing space where the process of researching gives agency to the elders and their communities;
3. The elders' traditional ways of knowing and practices are documented and pass down to the next generations;
4. The research hopes to contribute in maintaining cultural and ecological memory through my project's written output, applied theatre and community-based performances which can be used as action tools to help protect ecological knowledge and practices.

To the society

1. This will contribute in expanding the growing demand for mainstreaming traditional ecological indigenous ways of knowing and practices especially in the field of ecological ethics and sustainability;
2. It will inform future policies on environmental stewardships and in curbing the impacts of climate change;
3. Open new understanding on the significance of traditional ecological ways of knowing and practices especially to post-colonial countries like the Philippines.

To the state of knowledge

1. Contribute in building a new set of decolonizing research methodology in which the indigenous epistemology, ontology and performance-based-research are combined;
2. This will examine, reflect and theorize traditional ecological indigenous ways of knowing and practices through the optics of ritual performances via a non-anthropological field;
3. Diversify knowledge productions on ecological sustainability through applied theatre.

1. Inconveniences

Identify and describe any known or potential inconveniences to participants:
Consider all potential inconveniences, including total time devoted to the research.

Time: Interviewing demands a certain amount of time and this may distract the daily life of the elders.

My presence: Being an outsider in the community, my presence can cause curiosity from the community and this may result to fear among them.

1. **Level of Risk**

The TCPS 2 definition of "minimal risk research" is as follows:

> *"Research in which the probability and magnitude of possible harms implied by participation in the research is no greater than those encountered by the participant in those aspects of their everyday life that relate to the research."*

Based on this definition, do you believe your research qualifies as "minimal risk research"?

☑ Yes it is minimal risk. ☐ No, it is not minimal risk.

Explain your answer with reference to the risks of the study and the vulnerability of the participants:

The process of engaging with the elders and the community will be conducted in a non-threatening manners. My methodologies will not require any physical exertion, psychological testing or any activities that may cause harm to the participants. By using arts-based tools, I hope to create an environment that is free, just and caring. Interviewing and the collection of data through audio and video process can be negotiated. If the elders and the community decline these processes of data collection, the researcher will respect that.

1. **Estimate of Risks of Harm**

Consider the inherent foreseeable risks associated with your research protocol and complete the table below by putting an X in the appropriate boxes. Be sure to take into account the vulnerability of your target population(s) if applicable:

Potential Risks of Harm	Very unlikely	Possibly	Likely
i) Emotional or psychological discomfort, such as feeling demeaned or embarrassed due to the research	☐	☑	☐
ii) Fatigue or stress	☑	☐	☐
iii) Social risks, such as stigmatization, loss of status, privacy and/or reputation	☑	☐	☐
iv) Physical risks such as falls	☑	☐	☐
v) Economic risk (e.g., job security, salary loss, etc.)	☑	☐	☐
vi) Risk of incidental findings (*See Article 3.4 of the TCPS 2 for more information*)	☑	☐	☐

vii) Other risks:	☐	☐	☐

1. Possible Risks of Harm

If you indicated in Item 12 (i) to (vii) that any risks of harm are *possible* or *likely*, please explain below:

13a. What are the risks? *(i.e., elaborate on risks you have identified above)*

Because the stories may contain some memories of disasters it might possibly trigger emotions attached to these memories.

13b. What will you do to try to minimize, mitigate, or prevent the risks?

The participants have the rights to stop in case there are issues that they feel discomfort. I will also ask their family members to accompany the elders while I engage them in an interviews.

13c. How will you respond if the harm occurs? *(i.e., what is your plan?)*

I will stop the process and allow the informants or their family members to tell me how to proceed.

13d. If you have indicated that there is a risk of Incidental Findings (vi) please outline your proposed protocol for information and/or action.

Not applicable

13e. If one or more of your participant groups could be considered vulnerable please describe any specific considerations you have built into the protocol to address this.

The indigenous elders and their communities are under the territories where intense typhoons enter. These strong weather events are life threatening but somehow with their traditional ecological ways of knowing and practices they are able to adapt and survive. In conducting this research I will ask them how we can work together to bring a safe and caring environment. This research is highly collaborative and participatory. I will begin conducting this research by asking the elders' participation and ask them if they are willing to be part of the process of researching.

1. Risk to Researcher(s)

14a. Does this research study pose any risks to the researchers, assistants and data collectors?

The presence of strong typhoons in the sites are the only risks that I can think of.

14b. If there are any risks, explain the nature of the risks, how they will be minimized, and how you will respond if they occur.

I and my collaborators will go to the site when there are no typhoons and we will coordinate with PAGASA and other national disaster management offices to give us instructions on the safety of my research.

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1. Deception

Will participants be fully informed of everything that will be required of them prior to the start of the research session?

☑ Yes ☐ No *(If no, complete the Request to Use Deception form on the ORS website)*

O. Incentives, Reimbursement and Compensation

16a. Is there any incentive, monetary or otherwise, being offered for participation in the research *(e.g., gifts, honorarium, course credits, etc.)*

☑ Yes ☐ No

If yes, explain the nature of the incentive(s) and why you consider it necessary. *Also consider whether the amount or nature of the incentive could be considered a form of undue inducement or affect the voluntariness of consent. Clarify which participant groups will be provided with which incentives.*

For the indigenous elders, gifting is necessary part of their traditions while the artistic/ theatre collaborators will have to be "employed" like research assistants. They will receive honorarium for their services.

16b. Is there any reimbursement or compensation for participating in the research *(e.g., for transportation, parking, childcare, etc.)*

☑ Yes ☐ No

If yes, explain the nature of reimbursement or compensation and why you consider it necessary. *Also consider whether the amount of reimbursement or compensation could be considered a form of undue inducement or affect the voluntariness of consent. Clarify which participant groups will be provided with which kind of reimbursement or compensation.*

They are not considered as undue inducement but form of compensation for the services they will render in my doctoral performance project. They will be given a "love gift" to honor their participation in my research. In the Philippine traditions and culture, this practice is a way of respect and reverence to the time and skills of the people you are work with. I wish to employ this traditions in my doctoral work.

For my collaborators, I am considering to pay around $1,500 - $2,000 that will cover their international and local travel expenses and small honorarium. Their food and accommodation will be provided by the local Philippine communities in the Philippines and Filipino communities in Canada. These communities are my networks who have promised to extend their generous help. Traditionally, these community support system is an expression of the spirit of "bayanihan" or "collective sharing of burden without demanding for return".

16c. Explain what will happen to the incentives, reimbursement or compensation if participants withdraw during data collection or any time thereafter *(e.g., compensation will be pro-rated, full compensation will be given, etc.)*

They will be compensated per service rendered. The involvement of the artists/ collaborators and the honorarium is negotiated and paid in accordance to their services. The honorarium is pro-rated. While the elders participation will be gifted with a non-monetary things. In case they will withdraw to the project these things will not be taken back since they are considered presents or as reverential "offerings".

P. Free and Informed Consent

Consent encompasses a process that begins with initial contact and continues through to the end of the research process. Consult Article 3.2 of the TCPS 2 and Appendix V of the Guidelines for further information.

1. Participant's Capacity (Competence) to Provide Free and Informed Consent

Capacity refers to the ability of prospective or actual participants to understand relevant information presented about a research project, and to appreciate the potential consequences of their decision to participate or not participate. See the TCPS 2, Chapter 3, section C, for further information.

Identify your potential participants: *(Check all that apply.)*

Competent	Non-Competent
☑ Competent adults ☑ A protected or vulnerable population (*e.g., inmates, patients*)	☐ Non-competent adults: ☐ Consent of family/authorized representative will be obtained ☐ Assent of the participant will be obtained (note that assent of the participant is always required)
☐ Competent youth aged 13 to 18: ☐ Consent of youth will be obtained and parental/guardian consent is required, *due to institutional requirements (such as school districts) or due to the nature of the research (e.g., risks, etc.)* ☐ Consent of youth will be obtained, parents/guardians will be informed ☐ Consent of youth will be obtained, parents/guardians will *NOT* be informed ☐ Other, explain:	☐ Non-competent youth: ☐ Consent of parent/guardian ☐ Assent of the youth will be obtained (note that assent of the participant is always required)
☐ Competent children under 13 (*who are able to provide fully informed consent)*: ☐ Consent of child will be obtained and consent of parent/guardian will be obtained ☐ Other, explain:	☐ Non-competent children *(young children and/ or children with limited abilities to provide fully informed consent)*: ☐ Consent of parent/guardian ☐ Assent of the child will be obtained (note that assent of the participant is always required)

1. Means of Obtaining and Documenting Consent and/or Assent:

Check all that apply, consider all of your participant groups, attach copies of relevant materials, complete item 19:

☑ **Signed** consent (*Attach consent form(s) - see template available)*

☑ **Verbal** consent (*Attach verbal consent script(s) - see template available.*)
Explain in 19 why written consent is not appropriate and how verbal consent will be documented.

☐ Letter of Information for **Implied** consent (*e.g., anonymous, mail back or web-based survey. Attach information letter, see template)*

☐ **Signed** or **Verbal assent** for non-competent participants *(Attach assent form(s), or verbal assent script(s)).*

Explain how verbal assent will be documented in 19.

☐ **Other** means. **Explain** in 19 and provide justification.

☐ Consent **will not be obtained**. See TCPS 2 Articles 3.5 and 3.7. **Explain** in 19.

☐ **Signed** consent from the parents/guardians for youth/child participants *(Attach consent form(s)).*

Explain how parents/guardians will provide informed consent for child/youth participants in 19.

☐ **Information letters** for the parents/guardians of youth/child participants *(Attach information letter(s)). If consent will not be obtained from parents/guardians and the parents/ guardians will not be informed, explain why not in 19.*

1. Informed Consent

Describe the exact steps (chronological order) that you will follow in the process of explaining, obtaining, and documenting informed consent. Ensure that consent procedures for all participant groups are identified (e.g., group 1 - teachers, group 2 – parents, group 3 – students). Be sure to indicate when participants will first be provided with the consent materials *(e.g., prior to first meeting with the researcher?).* If consent will not be obtained, explain why not with reference to the TCPS 2 Articles 3.5 and 3.7.

Step 1. My participants are all adults who are elders of the communities. Initially, I will ask my contacts to introduce me to the participants.

Step 2. I will then explain to the participants about the research objectives and goals. Included in this explanation is my personal positionality in the work—why I am drawn into this kind of research.

Step 3. Thirdly, is the presentation of the consent forms and the explanation of the process of documenting their stories like note taking, video recording and creative means like composing a song or performance script out of the stories they shared. I shall explain to them that they have the rights to withdraw their participation in case the experience any personal challenges, issues and problems.

Step 4. In case that they are willing to join, I shall let them know that they will be consulted in the whole process of building the performance creation.

1. Ongoing Consent

Article 3.3 of the TCPS 2 states that consent shall be maintained throughout the research project. Complete this section if the research involves interacting with participants over multiple occasions (including review of transcripts, etc.), has multiple data collection activities, and/ or occurs over an extended period of time.

20a. Will your research occur over multiple occasions or an extended period of time *(including review of transcripts)*?

☑ Yes ☐ No

20b. If yes, describe how you will obtain and document ongoing consent. If consent procedures differ for each group or activity, please clarify each group or activity that you are referring to.

The consent will be documented by means of a signed paper and verbal agreements. There are two significant events that will transpire and engage the elders. Fist is the interview and second the consultation of our creative outputs. Both activities will require verbal and written consent agreements in their participation in these two activities.

For my artists/collaborators, they will also need to sign a written agreement for their participation.

1. **Participant's Right to Withdraw**
Article 3.1 of the TCPS2 states that participants have the right to withdraw at any time and can withdraw their data and human biological materials.

Describe what participants will be told about their right to withdraw from the research at any time (*i.e., who to contact and how*). If compensation is involved, explain what participants will be told about compensation if they withdraw. *If you have different participant groups and/or different data collection methods, clarify the different procedures for withdrawing as necessary.*

The elders and the artists/collaborators have the rights to withdraw their participation for whatever personal, political, moral and cultural reasons. The compensations will not continue once they revoke, cancel and retract their participation in the research.

1. **What will happen to a person's data if s/he withdraws part way through the study or after the data have been collected/submitted? If applicable, include information about visual data such as photos or videos.** *If you have different participant groups and/or different data collection methods, clarify the different procedures for withdrawing as necessary. Ensure this information is included in the consent documents.*

Once the participant withdraws in the research, they can decide what to do the written and visual data collected. If they wish to return it to them, lock in a vault or even burn them are some options that the researcher can do to respect the wishes of the participants.

☑ Participant will be asked if he/she agrees to the use of his/her data. Describe how this agreement will be documented:

First, I will verbally explain the research and if they agree to the intention of my doctoral project I will then ask them to sign a written consent form. These tow processes of documentation will involve my research.

☑ It will not be used in the analysis and will be destroyed.

☐ It is logistically impossible to remove individual participant data (*e.g., anonymously submitted data*).

☑ When linked to group data (*e.g., focus group discussions*), it will be used in summarized form with no identifying information.

Free and Informed Consent Checklist:

Attach all documents referenced in this section *(check those that are appended):*

☑ Consent and Assent Form(s) – Include forms for all participant groups and data gathering methods

☑ Letter(s) of Information for Implied Consent

☑ Verbal Consent and Assent Scripts

Q. Anonymity and Confidentiality

1. **Anonymity**

Anonymity means that no one, including the principal investigator, is able to associate responses or other data with individual participants.

23a. Will the participants be anonymous in the data gathering phase of research?

☑ Yes ☐ No

23b. Will the participants be anonymous in the dissemination of results *(be sure to consider use of video, photos)*?

☐ Yes

☑ Maybe. Explain below.

☐ No. If anonymity will not be protected and you plan to identify all participants with their data, provide the rationale below.

Part of the consent form is to ask the participants if they wish to be named in the written output and performance of the doctoral project and dissemination of the results. If not they will be anonymously identified.

1. **Confidentiality**

Confidentiality means the protection of the person's identity (anonymity) and the protection, access, control and security of his or her data and personal information during the recruitment, data collection, reporting of findings, dissemination of data (if relevant) and after the study is completed (e.g., storage). The ethical duty of confidentiality refers to the obligation of an individual or organization to safeguard entrusted information. The ethical duty of confidentiality includes obligations to protect information from unauthorized access, use, disclosure, modification, loss or theft.

24a. Are there any limits to protecting the confidentiality of participants?

☐ No, confidentiality of participants and their data will be completely protected

☑ Yes, there are some limits to the researcher's ability to protect the confidentiality of participants (*Check relevant boxes below.)*

- ☑ Limits due to the nature of group activities *(e.g., focus groups):* The researcher cannot guarantee confidentiality
- ☑ Limits due to context: The nature or size of the sample from which participants are drawn makes it possible to identify individual participants *(e.g., school principals in a small town, position within an organization)*
- ☐ Limits due to selection: The procedures for recruiting or selecting participants may compromise the confidentiality of participants *(e.g., participants are identified or referred to the study by a person outside the research team)*
- ☐ Limits due to legal requirements for reporting *(e.g., legal or professional)*
- ☐ Limits due to local legislation such as the U.S.A. Patriot Act *(e.g., when there will be data storage in the United States).* When using USA based data instruments and data storage systems researchers are responsible for determining if this applies.
- ☐ Other:

24b. If confidentiality will be protected, describe the procedures to be used to ensure the anonymity of participants and for preserving the confidentiality of their data *(e.g., pseudonyms, changing identifying information and features, coding sheet, etc.) If you will use different procedures for different participant groups and/or different data methods be sure to clarify each procedure.*

24c. If there are limits to confidentiality indicated in section 24a. above, explain what the limits are and how you will address them with the participants. *If there are different procedures for different participant groups and/or different data collection methods, be sure to clarify each procedure.*

The indigenous elders are well-known personages and community members. Their works in the communities are herbalist, knowledge holders and cultural workers are significant in the day to day lives of the community members and the community at large. It is impossible not to have them identified. Also, there are some cultural traditions that needs to consider when a person is subjected to anonymity. The artists/collaborators are ever present in the process of performance and it is almost impossible to "hide" their identities. But in any case, the researcher will still ask the participants if they want to be anonymous in the written and performance output and the dissemination of the results of this study.

R. Use and Disposal of Data

1. Use(s) of Data

25a. What use(s) will be made of all types of data collected *(field notes, photos, videos, audiotapes, transcripts, etc.)*?

Field notes, photos, videos, audiotapes, and transcripts will be used for the analysis and the interpretation of the written and the performance outputs of the doctoral project.

25b. Will your research data be analyzed, now or in future, by yourself for purposes other than this research project?

☐ Yes ☐ No ☑ Possibly

25c. If yes or possibly, indicate what purposes you plan for this data and how will you obtain consent for future data analysis from the participants *(e.g., request future use in current consent form)*?

I plan to continue this research for my post-doctoral work that will include other countries situated in the Pacific Ocean. I will return to the participants and ask them if they are willing to include the data that involve them in this doctoral research for this future use.

25d. Will your research data be analyzed, now or in future, by other persons for purposes other than explained in this application?

☐ Yes ☑ No ☐ Possibly

25e. If yes or possibly:

i) Indicate whether the data will contain identifiers when it is provided to the other researchers or whether it will be fully anonymous *(note that "fully anonymous" means that there is no identifying information, links, keys, or codes that allow the data to be re-identified).*

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Not applicable

ii) How will you obtain consent from the participants for future data analysis by other researchers? *(If the data will be transferred in fully anonymous form, this request for future use can be made in the current consent form. If the data will contain identifiers or links/keys/codes for re-identification, consider requesting permission to contact the participants in the future, to obtain consent for the use of the data at that time).*

Not applicable

1. **Commercial Purposes**

26a. Do you anticipate that this research will be used for a commercial purpose?

☑ Yes ☐ No

26b. If yes, explain how the data will be used for a commercial purpose:

This research has the potential of a book publication and performance that involve ticket sales.

26c. If yes, indicate if and how participants will benefit from commercialization.

I envision that the amount of money collected from book publication and performance will be donated to the communities where the elders live.

1. **Maintenance and Disposal of Data**

Describe your plans for protecting data during the project, and for preserving, archiving, or destroying all the types of data associated with the research (*e.g., paper records, audio or visual recordings, electronic recordings, coded data*) after the research is completed:

27a. means of storing and securing data (*e.g., encryption, password protected computer files, locked cabinet, separation of key codes from raw data etc.*):

The data collected will be deposited in a locked cabinet in my office in the Theatre Department and in my home in the Philippines. It will also be preserved in my computer with a password so that it will not be accessed other than me. If there are data that the participants wish to destroy, I will honor that too. If the participants would like to have their copies of the data, I will give them too.

27b. location of storing data *(include location of data-storage servers if using web-based technology)*:

The data will be deposited in my academic/ research office in Canada and my home office in the Philippines in Antipolo City where my ancestral home is located. I will also create a ~~SEPARATE GMAIL ACCOUNT~~ UVIC network account for storing these data with passcode, ~~SO I AM~~ that way I am the only person who can accessed these data.

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27c. duration of data storage *(if data will be kept indefinitely, explain why this is necessary and state whether the data will contain identifiers or links to identifiers):*

Not applicable.

27d. methods of destroying or archiving data. If archiving data, please describe measures to secure or protect the data. If the archiving will involve a third party *(e.g., library, community agency, Aboriginal band, etc.)* please provide details:

The method of archiving the data will not involve any third party institutions. But in case the community and the elders wish to have copies of the written and visual data, I will honor that and will give them the data as needed. I will keep the data in safe storage and will be taken with utmost care.

1. Dissemination

How do you anticipate disseminating the research results? (*Check all that apply)*

☑ Thesis/Dissertation/Class presentation

☑ Presentations at scholarly meetings ☑ Published article, chapter or book

☑ Internet (*Students: Most UVic Theses are posted on "UVicSpace" and can be accessed by the public*)

☑ Media (*e.g., newspaper, radio, TV*)

☑ Directly to participants and/or groups involved. Indicate how: *(e.g., report, executive summary, newsletter, information session):* The result will be transformed as creative performance and will be delivered live in the communities. From this performance, there will be talk backs and information sessions with the elders and the community members.

☑ Other, explain:

A series of live performance will be exhibited in different communities in the Philippines and Canada that will engage the audience . This process hopefully can inform possible policies on climate justice.

S. Conflict of Interest

29a. Apart from a declared dual-role relationship (Section K, item 7), are you or any of the research team members in a perceived, actual or potential conflict of interest regarding this research project (*e.g., partners in research, private interests in companies or other entities*)?

☐ Yes ☑ No

29b. If yes, please provide details of the conflict and how you propose to manage it:

Not applicable.

Attachments*

*Ensure that all applicable attachments are included with all copies of your application. Incomplete applications will not be entered into the review system. You will be notified in this case.

Information for Submission

- Applications may be printed and submitted double-sided
- Do **not** staple the original application with original signatures (clips O.K.)
- The two photocopies may be individually stapled or clipped
- Do **not** staple or clip the individual appendices

Title and label attachments as Appendix 1, 2, 3 etc. and attach the following documents (check those that are appended):

Section I - Recruitment Materials:

☐ Script(s) – in-person, telephone, 3rd party, e-mail, etc.

☐ Invitation to participate

☐ Advertisement, Poster, Flyer

Section J - Data Collection Methods:

☐ Standardized Instrument(s)

☐ Survey(s), Questionnaire(s)

☐ Interview and/or Focus Group Questions

☐ Observation Protocols

☐ Other:

Section M - Free and Informed Consent:

☐ Consent Form(s) – Include forms for all participant groups and data gathering methods

☐ Assent Form(s)

☐ Letter(s) of Information for Implied Consent

☐ Verbal Consent Script

☐ Approval from external organizations (or proof of having made a request for permission)

☐ Permission to gain access to confidential documents or materials

- ☐ Request to Use Deception form
- ☐ Biosafety Committee Approval
- ☐ Other, please describe:

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Participant Consent Form

Project Title: Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology

Funded by: SSHRC - Vanier Doctoral Scholarship; The Ada Slaight Drama in Education Award; National Commission for Culture and the Arts (Philippines) Competitive Grants 2017 (on going)

Client: Indigenous Elders of Batanes, Islands

Researcher(s): Dennis D. Gupa
Theatre Department, Faculty of Fine Arts
University of Victoria
[redacted]

Supervisor: Kirsten Sadeghi-Yekta
Theatre Department, Faculty of Fine Arts
[redacted]

Artists/Collaborators: [redacted]

Research Assistant

Purpose(s) and Objective(s) of the Research:

My doctoral project emerges from my goal of examining the interconnections of indigenous epistemology, climate justice and performance. This will specifically focus on the ecological traditional knowledge and practices of Filipino indigenous elders who live in the seacoast villages whose cultural and spiritual dispositions are embedded in the practice of their ancestral sea rituals. The meanings of ecological sustainability are encoded in these ceremonies. It aims to examine the indigenous elders' embodied ritual performances in seacoast villages because many of these practices suggest ecological knowledge that is deeply integrated with the waters and the indigenous elders relationships with it.

This Research is Important because:

Through this dissertation project, I aim to engage in the local, national and international dialogues on climate justice and ecological sustainability. I will do this by way of my scholarship and collaborative theatrical creations with artists and scholars here in Canada and the Philippines. This research will expand intercultural dialogues, cultural diplomacy and transnational engaged-communications on and about climate justice through artistic and scholarly endeavors. Central to the intention of this project is to engage the indigenous elders in sharing their stories on climate change and local knowledge on disaster risk management that could suggest and inform future policies on climate justice and expand the discourse on indigenous resurgence.

Participation:

I have chosen you to be a potential participant because your traditional ecological knowledge on land, water and environment is unwavering, alive and an inheritance to the world. You participation in this project is entirely voluntary. Whether you choose to participate or not will have no effect on your position [e.g. employment, class standing] or how you will be treated.

Procedures:

Your participation in this project would respectfully engage you in several activities like, interview, taking of photos and video, small group discussions and a consultation on the creation of our performance.

Duration: January-June 2018
Location: Batanes Island

Inconvenience:

The result of this research will eventually be accessible in printed (books, newspaper, etc.) online publications and through the performance that we will create with artists.

Compensation:

It is unethical to provide undue compensation or inducements to research participants. If you decided not participate because the compensation was not offered, then you have the right to decline. But if in case you wish to join me in this research, I would definitely honour you by sharing a traditional gift.

December 5, 2018 version 2

Benefits:

To the participants

1. This research will give opportunity for the elders to express their knowledge on traditional ecological ways of knowing and practices that many times considered obsolete and outdated;

2. It will create a decolonizing space where the process of researching gives agency to the elders and their communities;

3. The elders' traditional ways of knowing and practices are documented and pass down to the next generations;

4. The research hopes to contribute in maintaining cultural and ecological memory through my project's written output, applied theatre and community-based performances which can be used as action tools to help protect ecological knowledge and practices.

To the society

1. This will contribute in expanding the growing demand for mainstreaming traditional ecological indigenous ways of knowing and practices especially in the field of ecological ethics and sustainability;

2. It will inform future policies on environmental stewardships and in curbing the impacts of climate change;

3. Open new understanding on the significance of traditional ecological ways of knowing and practices especially towards an emancipated and just society especially those coming from post-colonial countries like the Philippines.

To the state of knowledge

1. Contribute in building a new set of decolonizing research methodology in which the indigenous epistemology, ontology and performance-based-research are combined;

2. This will examine, reflect and theorize traditional ecological indigenous ways of knowing and practices through the optics of ritual performances via a non-anthropological field;

3. Diversify knowledge productions on ecological sustainability through applied theatre.

Risks:

There are no known or anticipated risks to you by participating in this research or if there is some risks due to the emotional or psychological impact of recalling the memories of climate change, I would definitely provide you emotional or psychological support system.

Risk(s) will be addressed by:

You will have your family members with you during our interview or other research activities to give you moral, emotional and psychological support.

Researcher's Relationship with Participants:

To help prevent this relationship from influencing your decision to participate, the following steps to prevent coercion have been taken: firstly, a daily check-in will be facilitated by the researcher and secondly, if in case that the person feels coerced, he/she can talk to me personally or through a written expression.

Withdrawal of Participation:

You may withdraw at any time without explanation or consequence. Should you withdraw, your data will be returned. The individual's decision to withdraw will be respected but in the context of group discussions in which the individual is involve, his/her decision for withdrawal will certainly impact the data collected in these groups discussions, therefore, his/her contribution (read: data) in the discussions will be summarized.

Continued or On-going Consent:

Well-kept and well-know cultural and traditional virtues like respect, reverence and care are core values that the researcher wants to use in employing this research. These same virtues are the bases in engaging the participants. As the participants continue to engage in the research process, the researcher will respectfully ask their participation in a form of an interview and other similar research activities. Getting permission from the participants will also be employed when the researcher eventually decides to use the data culled out for future research endeavours.

Anonymity and Confidentiality:

Those participants in this research have the right to request for another name to protect their identities. The data collected will be deposited in a locked cabinet or computer that only the researcher has the access to open.

Research Results will [may] be Used/Disseminated in the Following Ways:

The data and the results of this project will be used for my dissertation output, I will also use them for publication for newspaper and refereed journals, presentations at scholarly meetings, report to organizations, local, national and international academic conferences. To fulfill the requirement of my doctoral project, conducting this research is important and as a researcher-artist, I am committed to the ethical production and circulation of knowledge, thus, a copy of my dissertation will be available on the "UVIC Space", an online resource located on the website of UVIC Library.

Disposal of Data

Data will be archived in the safe keeping of the researcher. Those data stored in the computer will be kept and this computer can only be opened by the researcher. Important data that need to be preserved will be deposited inside the cabinets or stored in the computer in which the researcher is the only person who can access.

Questions or Concerns:

Contact the researcher(s) using the information at the top of page 1; Contact the Human Research Ethics Office, University of Victoria, (250) 472-4545
ethics@uvic.ca" ethics@uvic.ca

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Consent

Your signature below indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researchers, and that you consent to participate in this research project.

_____	_____	_____
Name of Participant	*Signature*	*Date*

A copy of this consent will be left with you, and a copy will be taken by the researcher.

Future Use of Data

I consent to the use of my data in future research: _____ (Participant to provide initials)

I **do not** consent to the use of my data in future research: _____ (Participant to provide initials) I consent to be contacted in the event my data is requested for future research: _____ (Participant to provide initials)

Visually Recorded Images/Data:

Participant or parent/guardian to provide initials, *only if you consent*:

Photos may be taken of me [my child] for: Analysis _____ Dissemination* _____

Videos may be taken of me [my child] for: Analysis _____ Dissemination* _____

*Even if no names are used, you [or your child] may be recognizable if visual images are shown as part of the results.

Waiving Confidentiality

I consent to be identified by name / credited in the results of the study.
I consent to have my responses attributed to me by name in the results.

_____ (Participant to provide initials)

Future Use of Data

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I **do not** consent to the use of my data in future research: _____ (Participant to provide initials)
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(Participant to provide initials)

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knowledge and practices of Filipino indigenous elders who live in the seacoast villages whose cultural and spiritual dispositions are embedded in the practice of their ancestral sea rituals. The meanings of ecological sustainability are encoded in these ceremonies. It aims to examine the indigenous elders' embodied ritual performances in seacoast villages because many of these practices suggest ecological knowledge that is deeply integrated with the waters and the indigenous elders relationships with it.

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Through this dissertation project, I aim to engage in the local, national and international dialogues on climate justice and ecological sustainability. I will do this by way of my scholarship and collaborative theatrical creations with artists and scholars here in Canada and the Philippines. This research will expand intercultural dialogues, cultural diplomacy and transnational engaged-communications on and about climate justice through artistic and scholarly endeavors. Central to the intention of this project is to engage the indigenous elders in sharing their stories on climate change and local knowledge on disaster risk management that could suggest and inform future policies on climate justice and expand the discourse on indigenous resurgence.

Participation:

I have chosen you to be a potential participant because your traditional ecological knowledge on land, water and environment is unwavering, alive and an inheritance to the world. You participation in this project is entirely voluntary. Whether you choose to participate or not will have no effect on your position [e.g. employment, class standing] or how you will be treated.

Procedures:

Your participation in this project would respectfully engage you in several activities like, interview, taking of photos and video, small group discussions and a consultation on the creation of our performance.

Duration: November-December 2018
Location: Balangkayan, Samar

Inconvenience:

The result of this research will eventually be accessible in printed (books, newspaper, etc.) online publications and through the performance that we will create with artists.

Compensation:

It is unethical to provide undue compensation or inducements to research participants. If you decided not participate because the compensation was not offered, then you have the right to decline. But if in case you wish to join me in this research, I would definitely honour you by sharing a traditional gift.

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Benefits:

To the participants

1. This research will give opportunity for the elders to express their knowledge on traditional ecological ways of knowing and practices that many times considered obsolete and outdated;

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3. The elders' traditional ways of knowing and practices are documented and pass down to the next generations;

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To the society

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1. Contribute in building a new set of decolonizing research methodology in which the indigenous epistemology, ontology and performance-based-research are combined;

2. This will examine, reflect and theorize traditional ecological indigenous ways of knowing and practices through the optics of ritual performances via a non-anthropological field;

3. Diversify knowledge productions on ecological sustainability through applied theatre.

Risks:

There are no known or anticipated risks to you by participating in this research or if there is some risks due to the emotional or psychological impact of recalling the memories of climate change, I would definitely provide you emotional or psychological support system.

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You will have your family members with you during our interview or other research activities to give you moral, emotional and psychological support.

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To help prevent this relationship from influencing your decision to participate, the following steps to

prevent coercion have been taken: firstly, a daily check-in will be facilitated by the researcher and secondly, if in case that the person feels coerced, he/she can talk to me personally or through a written expression.

Withdrawal of Participation:

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Continued or On-going Consent:

Well-kept and well-know cultural and traditional virtues like respect, reverence and care are core values that the researcher wants to use in employing this research. These same virtues are the bases in engaging the participants. As the participants continue to engage in the research process, the researcher will respectfully ask their participation in a form of an interview and other similar research activities. Getting permission from the participants will also be employed when the researcher eventually decides to use the data culled out for future research endeavours.

Anonymity and Confidentiality:

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Research Results will [may] be Used/Disseminated in the Following Ways:

The data and the results of this project will be used for my dissertation output, I will also use them for publication for newspaper and refereed journals, presentations at scholarly meetings, report to organizations, local, national and international academic conferences. To fulfill the requirement of my doctoral project, conducting this research is important and as a researcher-artist, I am committed to the ethical production and circulation of knowledge, thus, a copy of my dissertation will be available on the "UVIC Space", an online resource located on the website of UVIC Library.

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Contact the researcher(s) using the information at the top of page 1; Contact the Human Research Ethics Office, University of Victoria, (250) 472-4545
ethics@uvic.ca" ethics@uvic.ca

Consent
Your signature below indicates that you understand the above conditions of participation in this study and that you have had the opportunity to have your questions answered by the researchers, and that you consent to participate in this research project.

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_____	_____	_____
Name of Participant	*Signature*	*Date*

A copy of this consent will be left with you, and a copy will be taken by the researcher

Future Use of Data

I consent to the use of my data in future research: _____ (Participant to provide initials)

I **do not** consent to the use of my data in future research: _____ (Participant to provide initials) I consent to be contacted in the event my data is requested for future research: _____ (Participant to provide initials)

Visually Recorded Images/Data:

Participant or parent/guardian to provide initials, *only if you consent*:

Photos may be taken of me [my child] for: Analysis _____ Dissemination* _____

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I consent to have my responses attributed to me by name in the results.

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Future Use of Data

I consent to the use of my data in future research: _____ (Participant to provide initials)

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I consent to be contacted in the event my data is requested for future research: _____
(Participant to provide initials)

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SCRIPT - IN-PERSON, TELEPHONE, 3rd PARTY, E-MAIL, ETC.

I am DENNIS D. GUPA I was born and raised in the Philippines. My father is Waray and my mother is Bicolana. I am currently a PhD Candidate in Applied Theatre at the University of Victoria.

As a PhD Candidate, I am required to conduct research on indigenous elders' ecological ways of knowing and practices. Since you are one of the most revered elders in your community with knowledge on traditional ecological ways of knowing and practices, I believe that you will be able to guide me in building my research.

Part of this research will require interviewing elders who are willing to share their stories on ecological knowledge practices. I wish to invite you to be part of this. Your wisdom on this topic will certainly guide me as I press on with my research.

This research will contribute in documenting traditional ecological ways of knowing and practices and this will hopefully inform future policies on climate change.

At some point of my research, I will invite you as participant and collaborator. Your participation and collaboration is voluntary and if you are not comfortable during the process of engagement you may withdraw your presence in the project with impacting your life, family or your career.

If you have questions regarding this study, you may reach me at telephone numbers: 0977 195 6574 and you can also send me an email at: dennis.gupa@gmail.com or ddgupa@uvic.ca.

Thank you very much.

Respectfully yours,

Dennis D. Gupa
PhD Candidate
Theatre Department
Faculty of Fine Arts
University of Victoria

December 5, 2018 version 2

TRANSCRIPT NG PAGPAPAKILALA

Ako po si **DENNIS D. GUPA,** pinanganak at lumaki sa Pilipinas. Ang aking ama ay Waray at ang aking ina ay Bicolana. Isa po akong magaaral ng PhD Applied Theatre sa University of Victoria, Canada.

Nais ko po sanang makipagugnayan sa inyo patungkol sa aking pananaliksik. Napag-alaman ko na isa kayo sa mga elder na may kaalaman sa mga katutubong ritwal ng inyong pamayanan.

Kabilang sa mga gawain ng aking pananaliksik ay ang mag panayam ng mga elders na handa na magbahagi ng kanilang kwento ukol sa tradisyunal na pangangalaga ng ekolohiya. Kung kayo po ay may panahon para dito, nais ko po kayong mapabilang sa elder na aking kakapanayamin. Mahalaga po ang inyong kaalaman sapagkat makakatulong ito upang mabigyan ako ng gabay.

Ang pananaliksik na ito ay makatutulong po sa pagdokumento ng ilang mga katutubong paniniwala ng inyong pamayanan at maaring maging batayan at batis ng mga polisya ng pabago-bagong panahon.

Kung may katanungan po kayo maari ninyo po akong tawagan sa telepono bilang: 0977 195 6574 o pwede rin akong padalhan ng mensahe sa aking email: dennis.gupa@gmail.com or ddgupa@uvic.ca

Maraming salamat po.

Gumagalang,

Dennis D. Gupa
PhD Candidate
Theatre Department
Faculty of Fine Arts
University of Victoria

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INVITATION TO PARTICIPATE

I am Dennis D. Gupa, I was born and raised in the Philippines. My father is Waray and my mother is Bicolana. I am currently a PhD Candidate in Applied Theatre at the University of Victoria.

I would like to invite you to be part of this research on indigenous ecological ways of knowing and practices. Your participation in this research project would be valuable because your stories and experiences regarding rituals carry relevant wisdom on ecological sustainability.

Your participation in this research is purely voluntary and you will not be forced by the researcher in engaging in any activity pertaining to this research.

I am currently a Research Fellow ng The Center for Asia-Pacific Initiatives ng University of Victoria at Center for International Studies ng University of the Philippines-Diliman, Quezon City.

If you have questions you may reach me at this telephone number: 0977 195 6574 or you may send me an email at dennis.gupa@gmail.com or ddgupa@uvic.ca

Thank you.

Respectfully yours,

Dennis D. Gupa
PhD Candidate
Theatre Department
Faculty of Fine Arts
University of Victoria

December 5, 2018 version

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PAANYAYA SA PAKIKILAHOK

Ako po si **DENNIS D. GUPA**, magaaral ng PhD Applied Theatre sa University of Victoria, Canada. Ang aking ama ay Waray at ang aking ina ay Bicolana.

Nais ko po sana kayong maimbitahan na maging bahagi ng aking pananaliksik ukol sa mga katutubong kaalam na may kaugnayan sa pangangalaga ng ating kapaligiran. Kayo po ang mahalaga sa pananaliksik na ito sapagkat ang inyong mga kwento at karanansan ukol sa katutubong kaalaman ay may taglay na karunungan ukol sa pagpapahalaga ng ating ekolohiya.

Ang inyong pakikilahok sa pananliksik na ito ay bulontaryo, hindi kayo pipiliitin ng mananliksik na gawin ang mga bagay na labag sa inyong loob.

Kasalukuyan po akong Research Fellow ng The Center for Asia-Pacific Initiatives ng University of Victoria at Center for International Studies ng University of the Philippines-Diliman, Quezon City.

Sa pananaliksik na ito kayo po ay aking iimbitahan maging kabilang ng aking proyekto. Ang inyong pakikiisa ay boluntaryo at hindi ko kayo pipigilan. Kung nais nyo pong hindi na maging kabilang, maari nyo pong sabihin sa akin at bibigyan ko kayo ng laya na walang maaring mangyari sa inyong buhay, pamilya at kabuhayan.

At some point of my research, I will invite you as participant and collaborator. Your participation and collaboration is voluntary and if you are not comfortable during the process of engagement you may withdraw your presence in the project with impacting your life, family or your career.

Kung may katanungan po kayo maaari ninyo po akong tawagan sa telepono bilang 0977 195 6574 o pwede rin akong padalhan ng mensahe sa aking email dennis.gupa@gmail.com or ddgupa@uvic.ca

Salamat po.

Gumagalang,

Dennis D. Gupa
PhD Candidate
Theatre Department
Faculty of Fine Arts
University of Victoria

December 5, 2018 version 2

GABAY KATANUNGAN

Dennis D. Gupa

I. Tanong Ukol sa Kasaysayan ng Pamumuhay

1. Pwede po ba ninyong ilahad ang kasaysayan ng inyong pagdating o ng inyong ninuno sa lugar na ito?

2. Sa inyo pong alaala, sino-sino po ang mga naunang tao na namuhay sa lugar na ito?

3. Ano po ang mga kahulugan ng pangalang, "Itbayat"/"Waray"?

4. Bakit ho kaya tinawag na "Itbayat"/"Waray" ang mga naunang tao?

5. Maaari niyo po bang i-kwento ang mga kahalaghan ng dagat sa mga taga Itbayat/Waray?

6. Ano po ang mga matatandang kwento ukol sa pag-usbong ng mga Itbayat/Waray sa bayang ito, maaari niyo po bang i-kwento sa akin?

7. May mga kwento po ba na alam ninyo kung papaano umusbong ang
-dagat
-hangin
-bagyo
-ulan
-hayop
-halaman
-lupa

8. Ano po ang relasyon ng mga Itbayat/Waray sa dagat at bagyo?

9. Papaano po ba ninyo nailalahad ang relasyon na ito?

10. Anu-ano po ang mga katutubong gawain o ritwal upang maging buhay ang relasyon at tradisyon na ito?

II. Mga Tanong ukol sa Pabago-bagong Klima

1. Anu-ano po ang mahahalagang pangyayari na inyong natatandaan noong una kayong dumating sa lugar na ito?

2. Meron po ba kayong mga alaala tungkol sa bagyo?

3. Ano po ang pinakamahalagang alaala ninyo ukol sa bagyo at maaari niyo po ba itong i-

kwento?

4. Madalas pong bangitin ang mga katagang "climate change" o sa mga Tagalog "pabago-bagong panahon." Ginagamit niyo rin po ba ito? Kung ginagamit niyo ito saan at kailan?

5. Ano po ang lokal na tawag ninyo sa mga katagang "climate change"?

6. Para para po sa inyo bilang Itbayat/Waray, ano po ang ibig sabihin ng "climate change"?

7. May alam po ba ang inyong mga ninuno ukol sa
- "climate change"
- bagyo
- ulan

8. Simula po ng mga pagbabago bago ng panahon, nagbago po ba ang inyong mga katutubong gawain sa pangingisda?

9. Papaano po kayo at ang inyong ninuno namuhay sa mga panahon ng climate change at maaari niyo po bang ikwento kung papaano niyo/nila hinarap ang hamon ng pabago bago ng klima?

10. Ano-ano po ang mga katutubong kaalaman ukol sa climate change and typhoon?

III. Tanong ukol sa mga Katutubong kaalaman at ritwal
1. Pwede ninyo po bang i-kwento ang mga tradisyunal na kaalaman at ritwal ukol sa relasyon ninyo sa dagat?

2. Maaari niyo po bang i-kwento ang una ninyong alaala ukol sa mga ritwal ng inyong pamayanan?

3. May mga ritwales po ba kayo na nag sasaad ng relasyon nyo sa dagat?

4. Ano po ang kahalagahan ng ritwal na ito sa dagat at kapaligiran?

5. Sinu-sino po ang mga mahahalagang personalidad na namumuno sa ritwal na ito?

6. Tuwing kailan po ito ginaganap?

7. Ano po ang kahalagahan ng ritwal na ito ukol sa relasyon ninyo sa:
-dagat
-tubig
-hangin
-bagyo?

8. Sa inyong palagay ano po ang kahalagahan ng mga ritwal na ito sa inyong buhay pamayanan?

9. Ano ang mga nararapat na pangyayari upang gawin ninyo ang ritwal na ito?

10. Ano po ang mga pagbabago ng mga ritwal na ito sa panahon ng climate change?

QUESTIONNAIRE

Dennis D. Gupa

I. Questions regarding the History of Life and Manner of Living in the Community

1. *Would you kindly share with me the history of the arrival and settlement of your ancestors in this place?*

2. *Based on your memory, who were the first peoples who settled in this place?*

3. *What does "Itbayat"/"Waray" mean?*

4. *Why are you called "Itbayat"/"Waray"?*

5. *Would you share with me the value or importance of the sea for the Itbayat/Waray?*

6. *What are the ancient stories about the origin of the Itbayat/Waray, can you share them to me?*

7. *What are the origin stories of the Itbayat about:*
-sea/ocean
-air
-rain
-typhoon
-animals
-plants
-land

8. *What is the relationship of Itbayat/Waray to the sea/ocean and typhoon?*

9. *How do you express this relationship traditionally?*

10. *What traditional practices or rituals does your community exercise to sustain this relationship?*

II. Questions regarding Climate Change

1. *What significant events do you remember from the time you arrive in this land?*

2. *Do you have memories of typhoons?*

3. *What are the most significant memories you have about typhoons and can you share them to me?*

4. *We always hear the term "climate change" every time we have typhoons. Tagalogs call it, "pabago-bagong panahon." Do you use this term too? If so, when do you use it and how?*

5. *What is your local term for "climate change"?*

6. *For the Itbayat/Waray, what is the meaning of "climate change"?*

7. *What do your ancestors know about*
-climate change
-typhoon
-rain

8. *How have your fishing rituals changed due to climate change?*

9. *How have your ancestors adapted to climate change?*

10. *What knowledge do you and your ancestors have regarding climate change and typhoons?*

III.Questions regarding Traditional Ecological Knowledge and Practices

1. *Can you kindly share with me the traditional ways of knowing and practices that you and your ancestors keep in relation with the sea/ocean?*

2. *Would you share with me some stories that you have regarding your first experience in attending this ritual?*

3. *What rituals do you have that express the relationship of the Itbayat to the sea/ocean?*

4. *What is the value or importance of this ritual to the sea/ocean and the ecology?*

5. *Who are the people involved in the execution of this ritual?*

6. *When is this ritual executed?*

7. *What is the value of this ritual with regard to your relationship with:*
-sea/ocean
-water
-air
-typhoon

8. *In your assessment, what is the value of these rituals to your community?*

9. *What are the circumstances that your community need to consider to execute this ritual?*

10. *What changes have been made to this ritual during this time when we have climate change?*

Participant Observation Protocols

Billie and Kathleen DeWalt provide basic tenet for anyone who wish to engage the community in doing a research that uses participant observation in foregrounding data. They define participant observation as an "active looking, improving memory, informal interviewing, writing detailed field notes, and perhaps most importantly, patience" (2002, p.vii). I sketch my Participant Observation Protocols from this definition, a non-intrusive, non-manipulative and decolonizing research process:

1. Active Looking

I will enter the community in a non-intrusive manner that respect the privacy of the community members. As a researcher with an arts and humanities background and as a theatre director of many community theatre projects, I have learned over the years how to engage with the community members. One of the important processes I include in my community theatre projects is reverential consultation. Before I begin my research or artistic project, I traditionally seek advice with the elders or the leaders of the community for me to better understand the culture of the community. Active looking means navigating the community like one of the local folks, eating their food and being part of the daily life activities. When the participant observation is being conducted with the elders, I will make sure that I will tell them that I am interested in foregrounding a particular information regarding the ritual.

2. Improving Memory

By immersing myself to the community for more than 8 weeks, I hope to gain necessary information about the life and the meanings of rituals performed by the community members. Listening to the stories, life histories and attending important ritual performances in the community will make my memory more vigorous and astute. In studying the rituals, weather conditions and climate stories of the elders, I also wish to examine my thought processes, feelings, affects and my choices in dealing with the circumstances that may emerge in the process of doing this research. This process is called, "researching from the margins" as what Sandra Kirby and Kate McKenna coined, they explains that, "The participation of informed subjects ensures that the research is done with and for the participants rather than on them" (78).

3. Informal Interviewing

Being part of the community will help me build relationship with the community members, especially with my informants. This immersion with the community is a necessary process for me because I aim to establish trust with the community members/ informants. Trust-building happens through storytelling and sharing stories among the artists and community members. These are the major approaches in my research methodologies. Although, I have a questionnaire that will serve as a guide in foregrounding important information, these dynamic and creative processes are in a sense

my "interview". And I want to do this in an ethical and unobtrusive manner.

4. Writing Detailed Field Notes

Writing my observations and thoughts about the conversation and ritual performances in thorough and precise descriptions in my private room is a practice I aim to bring in this research. Sensorial remembering or engaging the five senses will make this process much more stronger. I wish to be careful in interpreting the data. And if there are things or information that I am not sure about, I will consult with the elders. In surfacing information on and about their rituals and daily lives, as much as possible I will defer from using modern technologies that will distract their daily lives.

5. Patience

In this research, I rely on the ethics of permission where the elders are the central characters who are also have the last say in the decision making process. My role as a participant observer/researcher is to wait for the instruction of the elders and not to impose my own agenda, especially when it comes to attending/participating in the ritual performances. As "a long-standing participant" (Kirby and McKenna 77), patience is a virtue that I would like embed in my research process. Because I aim to involve myself in the daily life activities in the community, I expect that I will develop restrain in dealing with the challenges brought by this method.

These are my **Participant Observation Protocols** that I would like to employ as I engage in the communities in my field sites.

Small Group Discussions for the Elders and Community Members
Maliit na Grupong Talakayan para sa mga Matatanda at Meyembro ng Komunidad
Ivantan/Itbayat (Batanes)

I. Life in the Community/Buhay sa Pamayanan

1. What are the important stories connected to the names of your place?
   Ano ang mga kwento na konektado sa mga pangalan ng lugar ninyo?

2. Who are your relatives in this place and how are you related to each other?
   Sino-sino ang inyong mga kamaganak at papaano kayo nagkaroon ng kaugnayan sa isat-isa?

3. For the Ivatans/Itbayat, what does land means to your ancestors?
   Para sa mga Ivatan/Itbayat, ano po ang ibigsabihin ng lupa sa inyong mga ninuno?

4. For the Ivatans/Itbayat, what does sea means to your ancestors?
   Para sa mga Ivatan, Itbayat at Waray, ano po ang ibig sabihin ng lupa sa inyong mga ninuno?

5. What are your memories and history that relate to sea ritual objects?
   Ano po ang inyong mga alaala at kasaysayan nakaugnay sa mga bagay na ginagamit sa mga ritwal sa dagat?

II. Remembering Typhoon/Alaala ng Bagyo

1. How often the typhoon happens in the place?
   Gaano po kadalas ang pagbisita ng mga bagyo sa inyong lugar?

2. What are the most devastating typhoons that you can remember?
   Ano ang mga pinakamalupit na bagyo na inyong naalala?

3. In this place frequented by strong typhoons, how does one survive in these natural events?
   Sa isang lugar tulad ng inyo komunidad, papaano po ba kayo nakaka ligtas sa mga malalakas na bagyo?

4. What knowledges and practices your community perform before, during and after the typhoon?
   Ano-ano pong mga katutubong kaalaman at gawain na tinatanghal bago, habang, at pagkatapos ng bagyo?

5. What does typhoon means in your local language?
   Ano po ang tawag ninyo sa bagyo sa inyong wika?

III. Ecological Traditional Knowledge/Katutubong Tradisyunal na Kaalaman

1. What is nature in your language?
   Ano po ang kalikasan sa inyong wika?

2. What is your traditional relationship with nature?
Ano ang katutubong relasyon ninyo sa kalikasan at dagat?

3. What are your ritual performances that express this relationship?
Ano po ang mga ritwal pagtatanghal na ginagawa ninyo upang ipahayag ang relasyong ito?

5. In times of climate change and strong weather events, ho does these ritual performances change?
Sa panahon ng pabagobagong panahon at mga malalakas ng bagyo, papaano po nagbabao ang mga ritwal na ito?

Small Group Discussions for the Elders and Community Members
Maliit na Grupong Talakayan para sa mga Matatanda at Meyembro ng Komunidad
Waray (Samar)

I. Life in the Community/Buhay sa Pamayanan

1. What are the important stories connected to the names of your place?
   Ano ang mga kwento na konektado sa mga pangalan ng lugar ninyo?

2. Who are your relatives in this place and how are you related to each other?
   Sino-sino ang inyong mga kamaganak at papaano kayo nagkaroon ng kaugnayan sa isat-isa?

3. For the Waray, what does land means to your ancestors?
   Para sa mga Waray, ano po ang ibigsabihin ng lupa sa inyong mga ninuno?

4. For the Waray, what does sea means to your ancestors?
   Para sa mga Waray, ano po ang ibig sabihin ng lupa sa inyong mga ninuno?

5. What are your memories and history that relate to sea ritual objects?
   Ano po ang inyong mga alaala at kasaysayan nakaugnay sa mga bagay na ginagamit sa mga ritwal sa dagat?

II. Remembering Typhoon/Alaala sa Bagyo

1. How often the typhoon happens in the place?
   Gaano po kadalas ang pagbisita ng mga bagyo sa inyong lugar?

2. What are the most devastating typhoons that you can remember?
   Ano ang mga pinakamalupit na bagyo na inyong naalala?

3. In this place frequented by strong typhoon, how does one survive in these natural events?
   Sa isang lugar tulad ng inyo komunidad, papaano po ba kayo nakaka ligtas sa mga malalakas na bagyo?

4. What knowledges and practices your community perform before, during and after the typhoon?
   Ano-ano pong mga katutubong kaalaman at gawain na tinatanghal bago, habang, at pagkatapos ng bagyo?

5. What does typhoon means in your local language?
   Ano po ang tawag ninyo sa bagyo sa inyong wika?

III. Ecological Traditional Knowledge//Katutubong Tradisyunal na Kaalaman

1. What is nature in your language?
   Ano po ang kalikasan sa inyong wika?

2. What is your traditional relationship with nature?
Ano ang katutubong relasyon ninyo sa kalikasan at dagat?

3. What are your ritual performances that express this relationship?
Ano po ang mga ritwal pagtatanghal na ginagawa ninyo upang ipahayag ang relasyong ito?

5. In times of climate change and strong weather events, ho does these ritual performances change?
Sa panahon ng pabagobagong panahon at mga malalakas ng bagyo, papaano po nagbabao ang mga ritwal na ito?

Small Group Discussions for former Pinyahan Elementary School students

Because I intend to employ critical auto-ethnography in my research, I have composed This Small Group Discussion Questionnaire for community members that I think can help me in surfacing critical information about my early childhood memories and its social-political-cultural context that these memories belong.

I. Life in Barangay (Village) Pinyahan

1. What can you remember about Pinyahan community when you were an elementary student?
2. Who are the prominent people you remember when you were a young student in Barangay Pinyahan?
3. How did you and your family settle in Barangay Pinyahan?
4. What are the significant events that you think important that made your childhood memorable?
5. What are the places in Barangay Pinyahan that you think most impressionable to you when you were growing up?

II. Remembering Childhood Days in Pinyahan Elementary School

1. In 1986, the year of People Power Revolution, were were grade three students in Pinyahan Elementary School, what can you remember about that event?
2. What was the most memorable typhoon that you can remember when you were an elementary student?
3. Who were the school personalities memorable to you?
4. Who were the teachers you think have influenced you?
5. What are the most significant events that you can remember in Pinyahan Elementary School?

III. Ati-Atihan Street Ritual Performance

1. What can you remember about our Ati-Atihan performance?
2. Why do you think you were asked to participate in that performance?
3. For you, how was that performance significant to the school, students and community?
4. Do you remember the rehearsal process of that performance? Can you tell me about it?
5. How does this performance inform you as an adult now?

Community Members Agreement Form

I, _____ (name of artist), citizen of _____ (name of country) and an member of the community agrees to collaborate with Mr. Dennis D. Gupa, an Applied Theatre PhD Candidate of The University of Victoria. Part of his doctoral project, ***Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology*** requires a performance aspect that engages Filipino and Canadian theatre artists.

I have affixed my signature in this form as an act of agreement to undergo a series of research processes including community immersion, performance-based research activities (storytelling, filmmaking, song composition, visual art creation) rehearsal process and the actual performance in the community.

I am aware that this doctoral performance is multilingual, multimedia and interdisciplinary, knowing this, I am willing to be part of the intellectual and affective requirement that entails in the completion of the doctoral project.

Since this performance involve a performance, I agree to undertake safety orientation workshops for the rehearsal and performance itself. I am intellectually, physically and emotionally prepare to be part of this academic and artistic endeavor.

I give my full consent to the researcher in using images of me taken through film and photography during the research, rehearsal and performance process. These images can be used by the researcher for various purposes including but not limited to advertising and promotion of the performance and as a data for his research project.

_____ Name of Artist/Collaborator (Print)

_____ Signature of the Artist/Collaborator

_____ Date

_____ Print Name of Parent/Guardian

_____ Signature of Parent Guardian (if the collaborator is under 18 years old)

_____ Date

_____ Name of Community

Kasunduan Dokumento para sa Meyembro ng Komunidad
(Community Members Agreement Form)

Ako si _____ (pangalan ng meyembro ng komunidad), mamayan (pangalan ng bansa) at meyembro ng pamayanan ito ay sumasangayon na tumulong kay Ginoong Dennis D. Gupa, isang kandidado sa Applied Theatre ng University of Victoria. Bahagi ng kanyang proyektong pang doktoral, ***Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology*** nangangailangan ng isang pagtatanghal na kasanib ang mga Pilipino at Taga-Canada na artista ng teatro.

Kalapi ng dokumentong ito ang aking lagda bilang kasunduan na ako ay handang sumali sa mga aktibidad ng pananaliksik (storytelling, filmmaking, song composition, sining biswal), paginsayo at ang ilang aktuwal na pagtatanghal.

Batid ko na ang pananaliksik na ito ay gagamit ng ibat-ibang wika, ibat-ibang medya, at sumasakop sa ibat-ibang disiplina, at alam ko ang mga ito, ako ay handa na makiisa sa prosesong kinakailangn ng diwa at puso upang matapos ang kanyang doktoral na proyekto.

Sapagkat ang pananaliksik ay nangangailangan ng pagtatanghal, ako ay sumasangaayon na makiisa sa mga oryentasyon at workshop ukol sa pagiinsayo at mismong pagtatanghal. Ako ay handa, may malakas na puso at diwa upang maging bahagi ng pananaliksik na ito.

Ibinigibay ko ang aking buong pahintulot sa pananaliksik upang gamitin ang aking mga larawan na kuha ng litratista at gumagawa ng pelikula sa panahon ng pananaliksik at pagtatanghal. Ang mga larawan ay maaring gamitin ng mananaliksik para sa ibat-ibang legal na layunin ngunit hindi limitado sa pagaanunsyo at pagpapalaganap ng nasabing pananaliksik at proyekto.

_____ _____
Pangalan ng Meyembro ng Komunidad (Titik) Lagda

_____
Petsa

_____ _____
Pangalan ng Nanay/Tatay/Tagapagalaga Lagda
(kung ang meyembro ay wala pa sa hustong legal na edad/18 taon pababa)

_____ _____
Petsa Pangalan ng Komunidad

Appendix I: UVIC Human Research Ethics Request for Annual Renewal of an Approved Protocol

University of Victoria

Human Research Ethics
Request for Annual Renewal of an Approved Protocol

The Request for Annual Renewal form is an institutional protocol based on the
Tri-Council Policy Statement on the Ethical Conduct for Research Involving Humans

Instructions:
1. Download this Request for Annual Renewal and complete it on your computer. Hand written applications will not be accepted.
2. Email this form to ethics@uvic.ca
3. If you need assistance, contact the Human Research Ethics Assistant at (250) 472-4545 or ethics@uvic.ca
4. Annual Renewals are approved for one year.

A. Principal Investigator

Last Name: **Gupa** First Name: **Dennis**

Department/Faculty: **Theatre** **UVIC** Email: **ddgupa@uvic.ca**

Phone: **778-636-3144** **Primary** Email: **dennis.gupa@seachs.org**

Mailing Address including postal code:

Title/Position: (Must have a UVic appointment or be a registered UVic student)

☐ Faculty ☐ Undergraduate. ✓ Ph.D. Student

☐ Staff ☐ Master's Student ☐ Post-Doctoral

☐ Adjunct or Sessional Faculty (Appointment start and end dates):_____

Students: Provide your Supervisor's information:

Name: **Kirsten Sadeghi-Yekta, PhD** Email: [redacted]

Department/Faculty: **Theatre** Phone:

Graduate Students: Provide your Graduate Secretary's email address:

All PIs: Provide any additional contacts for email correspondence:

Name: **Warwick Dobson** Email: [redacted]

Name: Email:

B. Project Information

Most recent Protocol Number: **17-385**

Project Title: **Sea Rituals, Climate Change, and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology**

Date Recruitment or Data Collection began: **March 2018** Anticipated End Date of Data Collection: **June 2021**

List current and continuing Investigator(s) and Research Team:

(Please see attached document for complete list)

Contact Name	Role in Research Project	Institutional Affiliation	Email or Phone
Marie Angelica A. Dayao	Artist-Collaborator (Sound Designer)	Independent Artist	[redacted]

Domingo C. Lazam III	Artist-Collaborator (Experimental Filmmaker)	Independent Artist	[redacted]
Francis G. Matheu	Artist-Collaborator (Performer)	Twin Bill Theatre (Founder/Artistic Director) & Freelance Theatre/TV Actor	
Amado Arjay Babon	Artist-Volunteer (Writer)	Sirang Theatre Ensemble (Member) & Liceo del Verbo Divino Tacloban (Faculty Member)	
Joey Llanza	Artist-Volunteer-Waray Consultant	Artistic Director, Sirang Theatre Ensemble Leyte Normal University (Faculty Member)	
Felino Garcia	Archival Material Translator (Spanish-to-English)	University of the Philippines – Visayas (Faculty Member)	
Michael Carlo Villas	Artist-Volunteer (Dramaturgy)	Independent Writer & Visayas State University (Faculty Member)	
Lara Aysal	Artist-Volunteer (Performer)	PhD Student, Theatre Department UVIC	
Carlo Pagunaling	Artist-Volunteer (Costume Designer)	Independent Artist & University of the Philippines (Faculty Member)	
Carlito Camahalan Amalla	Artist-Volunteer (Mask Maker)	College of St. Benilde, Manila (Faculty) & Independent Artist	
Tomas Lucas	Artist-Volunteer (Performer)	Theatre Department University of Victoria	
Meliton Roxas	Artist-Volunteer (Technical Help for Lighting Design)	Dulaang UP	
Johsa Manzanilla; Diwa Marcelino; Darlyne Bautista; Daisydee Bautista	Volunteer- Collaborators (Community leaders)	ANAK Winnipeg and Migrante Winnipeg	
Members of Theatre Guild of Guiuan North District and Community Members	Volunteer- Collaborators (Performers and Supporters) 1.Erlinda A.Yodico	North Guiuan Department of Education, Samar	

and Sirang Theatre Ensemble	2. Roberto P. Yodico 3. Queena Angeli A. Yodico 4. Ariely G. Pinton 5. Cheryl S. Lanzaderas 6. Nora D. Quizo 7. Emelita T. Jadulan 8. Monaliza G. Lacasa 9. Bernardo O. Abuyen 10. Michelle A. Esquierdo 11. Perlita O. Machica 12. Teodoro O. Bantilan Sr. 13. Gerald Abelgas 14. Floriza Lacdo-o 15. Delma M. Abuyen 16. Francisco B. Abuyen 17. Rachel Cano 18. Josvi N. David 19. Virginia M. Abuyen 20. Herminia V. Badeo 21. Magdalina David 22. Leocardia Lim-it. 23. Nanay Badeo 24. Monica Badeo 25. Aldren Bolito 26. Leo Tristan Calipayan 27. Rhodora Bande 28. Bernie abuyen 29. Delma Abuyen 30. Claricel Esquierdo 31. Mirasol Machica 32. Nerissa Badeo 33. Aiza Saliwan 34. Vangie Bandilla Sabalberino 33. Wilmer Dela Cruz 34. Lina Lim-it 35. Joselyn Jadula 36. Virgelio Dado Joan Ramirez 37. Luis David 38. Lydia Duran 39. Mylene dela Cruz 40. Joselito Lanzaderaz 41. Rosario Dela Cruz 42. Danilo Lim-it		
Women Members of The Victoria Filipino Canadian Association (VFCA)	Volunteer- Collaborators (Performers) 1. Evelyn Gabriel 2. Mary Jetko 3. Cristeta Araquel 4. Suzanne Penola 5. Jean Penola 6. Agnes Myhre 7. Laila Pires 8. Norma Acala Duy 9. Daisy Breuer 10. Leonor Santos 11. Dominga Passmore	The Victoria Filipino Canadian Association (VFCA)	1. [redacted] 2.

	12. Ligaya Agravia Agapito		
Magdaragat Women of Winnipeg Volunteer-Collaborator	Volunteer- Collaborators (Performers) 1. Cece Berces 2. Joyce Amante Ferrer 3. Liezel Jacinto 4. Vina Dimayuga	Magdaragat Philippines, Inc.	[redacted]
Fransisco "Frank" Abuyen	Elder-Collaborator	Tubabao, Island, Guiuan, Eastern Samar	
Dionisio "Doning" Abuyen	Elder-Collaborator	Tubabao, Island, Guiuan, Eastern Samar	
Buenaventura Gupa (deceased) Represented by David Gupa	Elder-Collaborator	Balangkayan Eastern Samar and Antipolo, Rizal	
Lydia Montes	Elder-Collaborator	Balangkayan Eastern Samar	
Lilia Globio	Elder-Collaborator	Balangkayan Eastern Samar	
Crispo Poping	Elder-Volunteer	Balangkayan Eastern Samar	

For Faculty Only: Any Graduate Student Research Assistants who will use the data to fulfill UVic thesis/ dissertation/ academic requirements: Include all current Graduate Student Research Assistants

Student/Research Assistant Email or Phone

C. Project Funding

Have there been any changes to the funding of this project since the previous ethics approval (annual renewal or modification)? ☐ No ✓ Yes

Please complete the following for new and existing funding (you can add additional rows as needed):

Source of Project Funding	Year Applied / Approved / Extension Date	Status	Project Title Used in Funding Application (or additional information)
Vanier Canada Graduate Scholarship	May-August 2020 (Extension)	☐ New - Pending ☐ New – Approved ☐ Extended ☐ Ongoing ✓ Completed	Sea Rituals, Climate Change, and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology
		☐ New - Pending ☐ New – Approved ☐ Extended ☐ Ongoing ☐ Completed	
		☐ New - Pending ☐ New – Approved ☐ Extended ☐ Ongoing	

		☐ Completed	

If you have applied for new funding since the previous ethics approval (annual renewal or modification), have you submitted a funding application or contract notification to the UVic Office of Research Services?

☐ Yes ☒ No

Will this project receive funding from US Funders (e.g. NIH)? ☐ Yes ☒ No

If yes, provide further information:

D. Synopsis of Study Progress

1. Participant Description

1a. Provide a brief description of the study progress in the last 12 months:

In the last 12 months, I was able to interpret my data that resulted in the completion of three chapters. I also attended two online conferences (Canadian Association of Theatre Research and Association of Canadian Archivists) where I presented part of my dissertation. I delivered lectures to different universities (University of Victoria, Colorado State University-Boulder and Florida State University). When the pandemic began, I had to focus work from home and it was during this time that I successfully finished my Chapter 3. I am now writing my Chapter 4 and hopefully will begin drafting my last chapter this month. Currently, I am a graduate fellow of UVic's Center for Studies in Religion and Society. This fellowship gives me a community where I feel sustained intellectually in finishing my dissertation. Grateful for the caring and supportive mentorship of my supervisor, we recently created a schedule for my dissertational activities leading to my defence.

1b. Total anticipated number of participants required for study:

70-90

1c. Number of participants completed to date:

77

2. Unanticipated Events (TCPS 2 Article 6.15)

Have there been any unanticipated issues experienced during the course of the research that have not previously been reported to HREB? This includes any issues that have arisen that may have increased the level of risk to participants or have other ethical implications for the participants welfare that were not anticipated in the approved protocol.

☐ Yes ☐ Possibly ✓ No

If 'Yes' or 'Possibly', did you complete and submit an Unanticipated Event Report to the Human Research Ethics office?

☐ Yes ☐ No, please explain:

3. Minor Deviations

Provide a brief summary of any minor deviations from the approved protocol that have occurred during the course of the research *that do not have ethical implications* (i.e. adjustment of testing times, minor wording adjustments in survey questions).

4. Community Engagement (TCPS 2 Articles 9.1, 9.2)

If your research involves Indigenous peoples in Canada (First Nations, Inuit, Métis), is community engagement and consultation ongoing?

☐ Yes ☒ No

If 'Yes', please provide a summary of your ongoing process. If 'No', please explain.

5. Modifications

Changes to the protocol that may have ethical implications or alter the level of risk should be approved via a Request for Modification before being implemented.

If you intend to expand your research goals or conduct additional research activities not currently covered by the approved protocol then you will require a modification or, if the changes are significant enough, a new application.

Do you request to modify any part of your approved protocol?

☐ Yes ☒ No

If yes, complete and submit a Request for Modification form. These changes must be reviewed and approved before implementation.

Appendix J: UVIC Human Research Ethics Certificates of Renewed Approval

University of Victoria

Office of Research Services | Human Research Ethics Board
Administrative Services Building Rm B202 PO Box 1700 STN CSC Victoria BC V8W 2Y2 Canada
T 250-472-4545 | F 250-721-8960 | uvic.ca/research | ethics@uvic.ca

Certificate of Renewed Approval

PRINCIPAL INVESTIGATOR:	Dennis Gupa	ETHICS PROTOCOL NUMBER: Minimal Risk Review - Delegated	17-385
UVic STATUS:	Ph.D. Student	ORIGINAL APPROVAL DATE:	11-Dec-17
UVic DEPARTMENT:	THEA	RENEWED ON:	28-Nov-18
SUPERVISOR:	Dr. Kirsten Sadghi-Yekta	APPROVAL EXPIRY DATE:	10-Dec-19

TITLE: Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology

RESEARCH TEAM: Artist-Collaborators: M. A. Dayao, (U of Philippines), D. C. Lazam III, F. G. Matheu (Twin Bill ThR.); Artist-Volunteers: A. A. Babon (Lideo del Verbo Divino Tacloban), M. C. Villas (Visayas State U), Lara Aysal (PhD Student, UVic), C. Pagunaling (U of Philippines), C. C. Amalla (College of St. Benilde, Manila), Tomas Lucas (UVic), M. Roxas (Dulaang UP); Volunteer-Collaborators: J. Manzanilla (ANAK WPG/Migrante WPG.), D. Marcelino (ANAK WPG/Migrante WPG); Volunteer-Collaborations (performers): Members of Theatre Guild of Guiuan ND (N Guiuan Dept. of Ed., Samar), Women Members of The Vic. Filipino Cnd. Assc. (E. Gabriel, M. Jetko, C. Araquel. S. Penola, J. Penola, A. Myhre, L. Pires, N. Duy, D. Breuer, L. Santos, D. Passmore, L. Agapito), T. Lopez (U of Saint La Salle Bacolod), R. Zerrudo (U of San Agustin, Iloilo); Elder-Collaborators: F. Abuyen (Tubabao, Isl., Guiuan), D. Abuyen. (Tubabao, Isl., Guiuan), B. Gupa (Balangkayan Eastern Samar); Magdaragat Women of WPG Volunteer-Collaborator (C. Berces, J. A. Ferrer, L. Jacinto, V. Dimayuga); Student/RA: Marie Angelica A. Dayao

FUNDING: 1. SSHRC Vanier Doctoral Scholarship; 2. The Ada Slaight Drama in Education Award; 3. National Commission for Culture and the Arts (Phillippines) Competitive Grants 2017; 4. Ctr. for Asia-Pacific Initiatives UVic Research Fellowship; 5. Gender & Dev't, Leyte Normal U, Tacloban, Philippines (completed); 6. National Comm. for Culture and the Arts PhD Dissertation Awards (2018-19); 7. UVic Ctr. for Global Studies Graduate Student Fellowship

CONDITIONS OF APPROVAL

This Certificate of Approval is valid for the above term provided there is no change in the protocol.

Modifications
To make any changes to the approved research procedures in your study, please submit a "Request for Modification" form. You must receive ethics approval before proceeding with your modified protocol.

Renewals
Your ethics approval must be current for the period during which you are recruiting participants or collecting data. To renew your protocol, please submit a "Request for Renewal" form before the expiry date on your certificate. You will be sent an emailed reminder prompting you to renew your protocol about six weeks before your expiry date.

Project Closures
When you have completed all data collection activities and will have no further contact with participants, please notify the Human Research Ethics Board by submitting a "Notice of Project Completion" form.

Certification

This certifies that the UVic Human Research Ethics Board has examined this research protocol and concluded that, in all respects, the proposed research meets the appropriate standards of ethics as outlined by the University of Victoria Research Regulations Involving Human Participants.

Dr. Rachael Scarth
Associate Vice-President Research Operations

Certificate Issued On: 28-Nov-18

17-385 Gupa, Dennis

University of Victoria | Office of Research Services | Human Research Ethics Board
Michael Williams Building Rm B202 PO Box 1700 STN CSC Victoria BC V8W 2Y2 Canada
250-472-4545 | 250-721-8960 | uvic.ca/research | ethics@uvic.ca

Certificate of Renewed Approval

PRINCIPAL INVESTIGATOR:	**Dennis Gupa**	**ETHICS PROTOCOL NUMBER:** Minimal Risk Review - Delegated	**17-385**
UVic STATUS:	**Ph.D. Student**	ORIGINAL APPROVAL DATE:	11-Dec-17
UVic DEPARTMENT:	**THEA**	RENEWED ON:	04-Dec-19
SUPERVISOR:	**Dr. Kirsten Sadghi-Yekta; Dr. Warwick Dobs**	APPROVAL EXPIRY DATE:	10-Dec-20

PROJECT TITLE **Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology**

RESEARCH TEAM: Artist-Collaborators: M. A. Dayao, (U of Philippines), D. C. Lazam III, F. G. Matheu (Twin Bill ThR.); Artist-Volunteers: A. A. Babon (Lideo del Verbo Divino Tacioban), M. C. Villas (Visayas State U), Lara Aysal (PhD Student, UVic), C. Pagunaling (U of Philippines), C. C. Amalla (College of St. Benilde, Manila), Tomas Lucas (UVic), M. Roxas (Dulaang UP); Volunteer-Collaborators: J. Manzanilla (ANAK WPG/Migrante WPG.), D. Marcelino (ANAK WPG/Migrante WPG); Volunteer-Collaborations (performers): Members of Theatre Guild of Guluan North District, Women Members of The Vic. Filipino Cnd. Assc. (E. Gabriel, M. Jetko, C. Araquel. S. Penola, J. Penola, A. Myhre, L. Pires, N. Duy, D. Breuer, L. Santos, D. Passmore, L. Agapito); Elder-Collaborators: F. Abuyen (Tubabao, Isl., Guluan), D. Abuyen. (Tubabao, Isl., Guluan), B. Gupa (Balangkayan Eastern Samar, rep. by D. Gupa), L. Montes, L. Globio, C. Poping; Magdaragat Women of WPG Volunteer-Collaborator (C. Berces, J. A. Ferrer, L. Jacinto, V. Dimayuga); Student/RA: A. Badulid

DECLARED PROJECT FUNDING: **FUNDING: 1. SSHRC Vanier Doctoral Scholarship; 2. National Commission for Culture and the Arts (Phillippines) Competitive Grants 2017;**

CONDITIONS OF APPROVAL

This Certificate of Approval is valid for the above term provided there is no change in the protocol.

Modifications
To make any changes to the approved research procedures in your study, please submit a "Request for Modification" form. You must receive ethics approval before proceeding with your modified protocol.

Renewals
Your ethics approval must be current for the period during which you are recruiting participants or collecting data. To renew your protocol, please submit a "Request for Renewal" form before the expiry date on your certificate. You will be sent an emailed reminder prompting you to renew your protocol about six weeks before your expiry date.

Project Closures
When you have completed all data collection activities and will have no further contact with participants, please notify the Human Research Ethics Board by submitting a "Notice of Project Completion" form.

Certification

This certifies that the UVic Human Research Ethics Board has examined this research protocol and concluded that, in all respects, the proposed research meets the appropriate standards of ethics as outlined by the University of Victoria Research Regulations Involving Human Participants.

[redacted]

Dr. Rachael Scarth
Associate Vice-President Research Operations

Certificate Issued On: 04-Dec-19

17-385 Gupa, Dennis

University of Victoria

Human Research Ethics Board
Office of Research Services
Administrative Services Building
PO Box 1700 STN CSC
Victoria British Columbia V8W 2Y2 Canada
Tel 250-472-4545, Fax 250-721-8960
Email ethics@uvic.ca Web www.research.uvic.ca

Certificate of Renewed Approval

PRINCIPAL INVESTIGATOR:	**Dennis Gupa**	**ETHICS PROTOCOL NUMBER** Minimal Risk Review - Delegated	**17-385**
UVic STATUS:	**Ph.D. Student**	ORIGINAL APPROVAL DATE:	11-Dec-17
UVic DEPARTMENT:	**THEA**	RENEWED ON:	18-Nov-20
SUPERVISOR:	**Dr. Kirsten Sadghi-Yekta; Dr. Warwick Dobs**	APPROVAL EXPIRY DATE:	10-Dec-21

PROJECT TITLE: **Sea Rituals, Climate Change and Applied Theatre: Indigenous Elders' Perspectives on Traditional and Sustainable Ecology**

RESEARCH TEAM: Artist-Collaborators: M. A. Dayao, D. C. Lazam III, F. G. Matheu; Artist-Volunteers: A. A. Babon , J. Llanza, F. Garcia, M. C. Villas, Lara Aysal, C. Pagunaling, C. C. Amalla, Tomas Lucas, M. Roxas; Volunteer-Collaborators: J. Manzanilla, D. Marcelino, Darlyne Bautista, Daisydee Bautista; Volunteer-Collaborations (performers): Members of Theatre Guild of Guiuan North District and Community Members and Sirang Theatre Ensemble: (E.Yodico, R.P. Yodico, Q.A.A Yodico, A.G.Pinton, C.S.Lanzaderas, N.D.Quizo, E.T.Jadulan, M.G.Lacasa, B.O.Abuyen, M.A.Esquierdo, P.O.Machica, T.O.Bantilan Sr., G.Abelgas, F.Lacdo-, D.M.Abuyen, F.B.Abuyen. R.Cano, J.N. David, V.M.Abuyen, H.V.Badeo, M.David, L.Lim-ot, N.BAdeo, M. Badeo, A. Bolito, L.T.Calipayan, R.Bande,B.Abuyen, D.Abuyen, C.Esquierdo, M.Machica, N.Badeo, A.Saliwan, V.B.Sabalberino, W.D.Cruz, L.Lim-it, J.Jadula, V.D.J.Ramirez, L.David, L.Duran, M. dela Cruz, J. LAnzaderaz, R. dela Cruz, D. Lim-it. Women Members of The Vic. Filipino Cnd. Assc. (E. Gabriel, M. Jetko, C. Araquel. S. Penola, J. Penola, A. Myhre, L. Pires, N. Duy, D. Breuer, L. Santos, D. Passmore, L. Agapito); Elder-Collaborators: F. Abuyen D. Abuyen., B. Gupa (Balangkayan Eastern Samar, rep. by D. Gupa), L. Montes, L. Globio, C. Poping; Magdaragat Women of WPG Volunteer-Collaborator (C. Berces, J. A. Ferrer, L. Jacinto, V. Dimayuga);

DECLARED PROJECT FUNDING: **FUNDING: 1. SSHRC Vanier Doctoral Scholarship; 2. National Commission for Culture and the Arts (Phillippines) Competitive Grants 2017;**

CONDITIONS OF APPROVAL

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[redacted]

Dr. Rachael Scarth
Acting Associate Vice-President, Research

Certificate Issued On: 18-Nov-20

17-385 Gupa, Dennis