

From Imagination to Destination: The Memoirs of Victories and Grapples of Mati City Creative Team Toward Tourism and Cultural Influx through *Indak-Indak sa Kadayawan Festival*

Dave Florenz Paul J. Santos^{1*}, Jayson Q. Alas¹, Francis Adrian B. Celerinos², and Edsel Novem R. Monderondo³

¹ City of Mati, Province of Davao Oriental

² Davao Oriental State University

³ Dawan National High School, Mati City, Davao Oriental, Philippines

*santosdavefp@gmail.com

Date Submitted:

March 16, 2026

Date Accepted:

April 18, 2026

Date Published:

May 25, 2026

DOI:

10.5281/zenodo.2198793

ABSTRACT

This phenomenological study explored the lived experiences of the Mati City Creative Team of Balangay City High Performing Arts during its participation in the 2025 Indak-Indak sa Kadayawan Festival, with emphasis on the factors shaping creative participation, the grapples and victories encountered, and the team's perceived contribution to tourism and cultural influx in Mati City. Ten members who directly participated in the creative team were selected through purposive sampling. Data were generated through in-depth, semi-structured interviews and analyzed using reflexive thematic analysis. Findings showed that creative participation was driven by cultural pride, local heritage, integrated artistic storytelling, and continuous refinement through feedback. The team encountered demanding rehearsals, time and manpower constraints, limited resources, difficult

production decisions, and performance pressure, yet these conditions also stimulated collaboration, resilience, adaptation, and strategic problem-solving. Victories extended beyond competition recognition to successful cultural representation, stronger confidence and discipline, creative growth, cultural appreciation, team unity, and meaningful collective memories. Participants perceived the performance as a cultural ambassador that made Mati's identity, heritage, stories, and attractions more visible and stimulated audience curiosity about the city. The study concludes that festival participation can function simultaneously as creative production, cultural representation, community capacity building, and destination promotion when it is supported by authentic cultural research, sustained stakeholder collaboration, documentation, and institutional support.

Keywords: *creative tourism, cultural heritage, festival performance, phenomenology, destination promotion, Indak-Indak sa Kadayawan*

INTRODUCTION

Festivals have become important spaces where culture, creativity, and tourism intersect. They allow communities to make local stories visible through performance while creating experiences that can strengthen cultural tourism and destination identity. Festival tourism can increase cultural exchange and visitor attention, while creative tourism can transform local cultural resources into participatory and memorable experiences (Dychkovskyy & Ivanov, 2020; Richards, 2020). Intangible heritage and creative industries likewise function as tourism assets when communities are able to translate cultural meanings into forms that visitors can encounter and appreciate (Arcos-Pumarola et al., 2023).

Creative tourism also has implications for community development and destination competitiveness. Dias et al. (2021) explained that creative tourism can help communities strengthen the value and visibility of local resources, while Dias et al. (2022) emphasized its role in destination competitiveness. From a value-creation perspective, creative practitioners are not merely performers at the end of a tourism process; they are active producers of cultural experiences and meaning (Chen, 2021). This places creative teams at the center of the relationship among culture, performance, audiences, and the image of a destination.

The Philippine context further demonstrates the growing significance of cultural and creative work. The Philippine Statistics Authority (2024) reported that the creative economy reached PhP 1.72 trillion in 2023, accounting for 7.1% of gross domestic product, and it expanded to PhP 1.91 trillion in 2024, representing 7.3% of GDP (Philippine Statistics Authority, 2025). Festivals form part of this wider creative environment because they provide venues where artistic production, local identity, community participation, and tourism promotion converge.

The Kadayawan Festival offers a particularly relevant setting for examining these relationships. Research on Kadayawan has shown that visitors value opportunities to learn about local culture and participate in culturally meaningful experiences (Felicilda & Reyes, 2025). At the same time, festival research frequently focuses on tourist motivations, destination competitiveness, or economic outcomes. Less attention is given to the creative practitioners who conceptualize, rehearse, design, revise, and perform the cultural narratives that audiences eventually experience.

Mati City provides a local setting in which this gap becomes especially important. Destination attributes, cultural activities, special events, accessibility, services, and other tourism-related features have been associated with Mati City's competitiveness and revisit intentions (Lagman et al., 2023; Olivar et al., 2024). However, these destination-oriented studies do not fully explain how local creative practitioners experience the work of representing Mati City through a major regional festival, nor how they understand the relationship between artistic performance, cultural visibility, and tourism.

The present study therefore centered the voices of the Mati City Creative Team that represented the city through Balangay City High Performing Arts in the 2025 Indak-Indak sa Kadayawan Festival. It examined the factors that influenced the team's conceptualization and creative development, the grapples they encountered, the victories and meaningful achievements they experienced, their perceived contribution to tourism and cultural influx, and the lessons they could offer to future creative teams and stakeholders. In doing so, the study sought to provide a creator-centered account of the movement from imagination to destination: from local cultural ideas, through collaborative artistic production, to the public representation of Mati City.

Literature Review

Festival Tourism, Creative Tourism, and Destination Development

Festival tourism creates opportunities for destinations to connect cultural expression with visitor experience. Dychkovskyy and Ivanov (2020) described festivals as part of cultural tourism development, while Richards (2020) emphasized the role of creativity in designing places and shaping contemporary destination experiences. In this view, the cultural event is not simply an attraction staged at a destination; it can become part of the way a place is imagined, communicated, and remembered.

Creative tourism strengthens this connection by emphasizing active cultural resources and the people who produce them. Dias et al. (2021) associated creative tourism with community development, and Dias et al. (2022) proposed an integrative perspective in which creative resources and stakeholder capacities contribute to destination competitiveness. Chen (2021) likewise framed creative tourism as a value-creation process involving creative workers, cultural resources, tourism activities, and audiences. These perspectives support the present study's focus on the creative team as an active tourism actor rather than only as a festival participant.

At the local level, Mati City already possesses tourism attributes that can be strengthened through cultural events. Lagman et al. (2023) identified factors relevant to destination competitiveness, while Olivar et al. (2024)

found that local culture, activities, special events, destination management, accessibility, and service quality were related to tourists' perceptions and revisit intention. Festival participation can therefore be viewed as one pathway through which the city's cultural identity becomes integrated with its broader tourism image.

Cultural Identity, Authenticity, and Festival Representation

Cultural festivals provide settings in which heritage and place identity can be made public. Lee and Jan (2022) showed that tourism image and authentic experience influence perceptions of festival identity, while González-Reverté (2023) demonstrated how heritage festivals can construct and communicate local identity. These findings suggest that performers and organizers carry a representational responsibility: the symbols, narratives, movements, music, and visual designs they select influence how audiences understand the place being represented.

Authenticity is particularly important when cultural forms are adapted for contemporary audiences. Xie et al. (2024) showed how performance can connect leisure, heritage, and identity, while Li et al. (2025) demonstrated that modernization can attract younger festival-goers when cultural meaning is retained. Thus, innovation and authenticity need not be opposites. Creative enhancement may strengthen cultural communication when new techniques are anchored in recognizable traditions, stories, and community meanings.

In the Philippine context, festivals have also been associated with community participation, heritage expression, and collective identity. Oligo et al. (2022) emphasized community engagement in festival participation, while broader studies of community cultural development show that collective art-making can build capacity, ownership, and sustainable tourism partnerships (Moayerian et al., 2022). These perspectives are relevant to Mati City because the creative team's performance was intended not only to compete but also to embody and communicate the city's identity.

Creative Collaboration, Constraints, and Team Resilience

Festival performance is a collective production process that depends on coordination among people, time, materials, and creative decisions. Gesbert et al. (2022) described collaborative artistic performance as a form of creative togetherness in which the quality of a joint performance emerges from continuous interaction. Communication becomes especially important when multiple contributors must synchronize choreography, music, costumes, props, formations, and technical arrangements toward a single artistic narrative.

Constraints can also shape, rather than simply reduce, creativity. Damadzic et al. (2022) found that constraints and creative performance may be positively related depending on the nature of the constraint, and Theel and Sydow (2024) showed that creative teams actively organize their work around limitations. In cultural production, restricted time, manpower, funding, or materials may therefore force teams to prioritize the elements that are most important to the story and to recombine available resources in practical ways.

Resilience and psychological safety support teams when pressure and uncertainty increase. Derksen et al. (2023) linked psychological safety with communication, while Fyhn et al. (2023) showed that a strong psychological safety climate matters for team performance. Collective cultural activity can also strengthen participation, belonging, and shared purpose (Mohanty & Dash, 2023; Moayerian et al., 2022). These studies provide a useful basis for interpreting how the Mati City Creative Team responded to exhaustion, criticism, disagreements, schedule problems, and unexpected changes.

Theoretical Foundations: Creative Placemaking, Value Creation, and Social Exchange

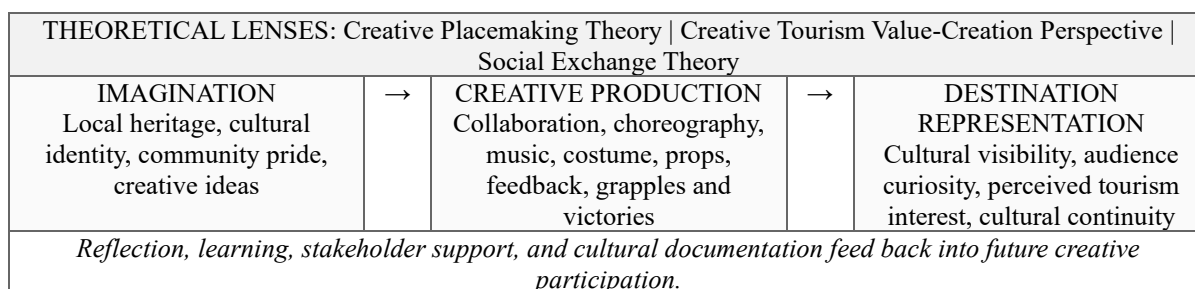
Creative Placemaking Theory provides the first theoretical lens for the study. Richards (2020) explained that creativity can be used to shape places by connecting local resources, meanings, narratives, and participation. Applied to the Mati City Creative Team, creative placemaking helps explain how local identity and heritage were transformed into choreography, music, costume, props, movement, and storytelling that represented the city before a wider festival audience.

The Creative Tourism Value-Creation Perspective complements this lens by focusing on the role of creative workers in producing tourism value. Chen (2021) conceptualized creative tourism as an interaction among creativity, creative industries, cultural tourism, and a creative workforce. Arcos-Pumarola et al. (2023) similarly

demonstrated that intangible heritage and creative industries can be mobilized as tourism assets. Together, these perspectives position the team's artistic labor as a process through which cultural meanings are converted into experiences that may contribute to destination visibility.

Social Exchange Theory provides the third lens by drawing attention to the perceived balance of benefits and costs in festival participation. Yoopetch (2022) related community support for cultural tourism to perceived benefits, pride, and attitudes toward tourism development, while Eluwole et al. (2022) linked empowerment and community attachment to festival tourism. For the present study, this lens helps interpret the participants' sacrifices, physical and emotional demands, recognition, personal growth, cultural pride, and sense of contribution to Mati City.

Figure 1. *Conceptual Framework of the Study*



Note. The framework integrates the study's three theoretical lenses with the progression from cultural imagination to creative production and destination representation.

METHODS

Research Design

The study used a qualitative descriptive phenomenological design to understand how members of the Mati City Creative Team experienced their participation in the 2025 Indak-Indak sa Kadayawan Festival. The design focused on participants' meanings, memories, creative processes, challenges, achievements, and reflections on tourism and cultural visibility. Qualitative inquiry was appropriate because the phenomenon was examined through the participants' accounts and interpretations rather than through numerical measurement (Degeling & Rock, 2020).

Research Locale

The research context centered on Mati City, Davao Oriental, and the participation of its creative contingent in the 2025 Indak-Indak sa Kadayawan Festival. The participants were members of Balangay City High Performing Arts who represented Mati City in the festival. Interviews were scheduled according to the participants' availability and convenience, while the phenomenon under investigation covered their preparation, performance, and post-festival reflections.

Participants and Sampling Technique

Purposive sampling was used to select 10 participants with direct experience of the phenomenon. Participants had to be members of Balangay City High Performing Arts, active members of the Mati City creative team for the 2025 Indak-Indak sa Kadayawan Festival, and representatives of the City of Mati in the festival. Individuals who were only spectators, supporters, or indirectly involved in the contingent were excluded. The selected participants came from different areas of the creative process, including performance, choreography, music, artistic design, and preparation or management, thereby providing first-hand accounts of the team's creative journey.

Research Instrument

The researchers used a semi-structured interview guide containing open-ended questions about creative preparation, cultural representation, challenges, victories, lessons, and perceived tourism and cultural contributions. The guide was pre-tested by qualified experts and individuals knowledgeable in qualitative research for clarity, relevance, appropriateness, and alignment with the objectives. The semi-structured format maintained common core questions while allowing follow-up and probing questions when participants raised significant experiences or interpretations. This approach supported both focus and flexibility during the interviews (Adeoye-Olatunde & Olenik, 2021).

Data Gathering Procedure

Permission was sought from the appropriate authorities and participants before the interviews were conducted. Rapport was established with the 10 participants, and interview schedules and locations were arranged based on their convenience. With consent, interviews were audio-recorded, while field notes were used to capture observations and reflections. After each interview, recordings were transcribed and reviewed for accuracy and completeness. The researchers reread the transcripts several times and organized statements related to preparation, cultural meaning, creative work, struggles, achievements, tourism, and lessons.

Data Analysis

The narratives were analyzed through reflexive thematic analysis. Following Braun and Clarke (2022), the researchers moved through six recursive phases: familiarization with the data, generation of initial codes, construction of initial themes, development and review of themes, refinement and naming of themes, and writing the report. Statements with shared meanings were clustered, compared across participants, and organized into themes corresponding to the study questions. The analysis sought to preserve both what the participants experienced and how they interpreted those experiences within the broader process from imagination to destination.

Ethical Consideration

The manuscript reported that participation was voluntary and that permission was obtained from relevant authorities and participants. Audio recording was undertaken with participant consent. The researchers informed participants that their responses would be treated confidentially and used for research purposes, and interview recordings, transcriptions, field notes, and related materials were organized and stored for safekeeping and retrieval. Participant identifiers such as P1 to P10 were used when presenting excerpts to avoid disclosing names.

RESULTS AND DISCUSSION

The thematic analysis organized the participants' accounts into five interconnected areas corresponding to the study objectives. Table 1 summarizes the thematic structure, while the succeeding discussion presents the shared meanings, selected participant voices, and connections with relevant literature.

Table 1. *Thematic Structure of the Findings*

Research Area	Emergent Themes
Factors shaping creative participation	Cultural pride and desire to represent Mati City; integrated creative design for cultural storytelling; local heritage as the foundation of creative imagination; reflective refinement through feedback and performance evaluation.
Memoirs of grapples	Endurance under rehearsal pressure and performance expectations; resource optimization through strategic coordination; feasibility-based creative decision-making; collaborative problem-solving through communication and mutual support; shared purpose as a source of resilience and team commitment.

Memoirs of victories	Fulfillment through successful performance; cultural representation as collective achievement; personal growth and collective unity; creative growth and deepened cultural appreciation; shared gratitude, reflection, and team bonding.
Contribution to tourism and cultural influx	Cultural performance as a cultural ambassador for Mati; authentic integration of local culture in creative design; audience curiosity about Mati; festival exposure as destination promotion; audience engagement turning cultural appreciation into tourism interest.
Lessons and insights	Discipline, teamwork, and collective creativity; resilience, adaptability, and growth through challenges; early preparation, cultural responsibility, and purposeful innovation; authentic cultural identity with contemporary creative enhancement; sustained multi-stakeholder support and capacity building.

Factors Shaping Creative Participation: Identity, Heritage, and Reflective Design

The first set of themes showed that participation began with cultural pride and a conscious desire to represent Mati City. Participants described their motivation in terms of service to the city, pride in local talent, and the opportunity to introduce Mati's identity to a wider audience. Creative development therefore began with place-based meaning rather than with competition alone. This finding reflects creative placemaking, in which local cultural resources are converted into recognizable narratives and experiences that help construct the meaning of a destination (Richards, 2020). It also aligns with Lee and Jan (2022), who showed that authentic cultural experiences can strengthen festival identity.

"My inspiration comes from my pride in being from Mati and my desire for others to see the talents of our youth. For me, Indak-Indak is a wonderful opportunity for us to showcase the culture and identity of Mati."
 (P1)

The participants further described an integrated creative design process in which choreography, music, costumes, props, formations, transitions, audience impact, available resources, and performer capability had to work together. Local history, traditions, natural attractions, symbols, and community stories supplied the raw material for this design. The concept was repeatedly refined through rehearsals, criticism, full-run evaluation, and feedback. Rather than treating authenticity and innovation as competing goals, the team tried to make contemporary creative choices that remained culturally grounded, a pattern consistent with the heritage-identity relationships identified by González-Reverté (2023) and Xie et al. (2024).

Memoirs of Grapples: Pressure, Scarcity, and Collaborative Resilience

The preparation process was physically and emotionally demanding. Participants described repeated rehearsals, fatigue, limited preparation time, synchronization problems, high performance expectations, and the pressure of representing the city well. Resource restrictions were equally important: time, manpower, scheduling, venues, transportation, costumes, props, and other production needs required continuous coordination. The team responded by prioritizing essential artistic elements, searching for practical alternatives, sharing responsibilities, and adjusting the original concept when necessary. This supports evidence that constraints can become part of the creative process when teams reorganize around what is feasible and most meaningful (Damadzic et al., 2022; Theel & Sydow, 2024).

"The exhaustion and deadline pressure were the biggest tests of our determination. However, because of our teamwork and shared goal of making Mati proud, our commitment became even stronger." (P1)

Communication and mutual support were repeatedly identified as mechanisms for overcoming problems. Participants described regular meetings, immediate problem-solving, evaluation, open discussion, task distribution, trust, and a deliberate preference for cooperation rather than blame. These practices helped maintain a shared understanding of what the team needed to do when unexpected changes occurred. The pattern is consistent with research connecting psychological safety and communication with team functioning (Derksen et al., 2023;

Fyhn et al., 2023). The participants shared purpose—representing Mati and its culture—also transformed fatigue and setbacks into collective responsibilities rather than purely individual burdens.

Memoirs of Victories: Performance Fulfillment, Growth, and Cultural Pride

The participants' victories were not limited to formal recognition. The completion of the actual performance, audience applause, successful formations, coordinated movements, and the realization that costumes, props, choreography, and music had come together were described as deeply memorable. Participants experienced relief, pride, happiness, and validation after seeing the results of extended preparation. Festival experiences can generate strong individual and collective memories through shared place, emotion, and performance (Dresler & Jackson, 2024), and the present accounts similarly showed that the emotional meaning of success was embedded in the journey as much as in the final outcome.

"The moment I remember most was our final bow after the performance when we heard the applause from the audience. At that moment, I seemed to forget all the exhaustion and felt a deep sense of pride in being from Mati." (P10)

Victories also included representing Mati with dignity, communicating a clear cultural message, gaining confidence, overcoming stage fright, becoming more disciplined and patient, strengthening trust, and developing creativity and cultural appreciation. Participants described learning that culture could be actively expressed through performance and that successful artistic work depended on both individual development and collective unity. This is consistent with cultural performance research showing that participation can strengthen heritage identity and belonging (Xie et al., 2024; Mohanty & Dash, 2023). Post-festival thanksgiving, group photographs, shared meals, video reviews, and appreciation of performers and support staff further reinforced collective memory and relationships, paralleling the educational and community dimensions of festivals identified by Gómez-Ullate and Saraiva (2024).

Contribution to Tourism and Cultural Influx: Performance as Cultural Ambassadorship

Participants consistently perceived the festival performance as a cultural ambassador for Mati City. Dance, music, costumes, symbols, movements, stories, and visual imagery were used to introduce the city's identity, heritage, and attractions to audiences beyond Mati. Local cultural elements were intentionally researched and integrated so that the presentation would not appear generic. This interpretation aligns with studies showing that authentic cultural attributes can shape festival identity and destination perceptions (Lee & Jan, 2022; Xu, 2024). It also reflects the creative-tourism view that cultural workers can translate heritage resources into experiences that contribute to destination value (Chen, 2021; Arcos-Pumarola et al., 2023).

"For me, our performance served as a cultural ambassador for Mati because we brought the city's identity to a wider audience. Through dance and storytelling, we showed that Mati has a rich culture, heritage, and attractions that deserve to be known and appreciated." (P10)

The participants also observed audience questions, comments, online information-seeking, and expressed interest in learning more about or visiting Mati. They interpreted these responses as signs that cultural performance could stimulate curiosity and connect cultural appreciation with tourism interest. The study appropriately treated these observations as perceptions rather than evidence of actual tourist arrivals. This distinction is important because cultural and creative tourism requires measurable indicators when assessing tourism impact. Nevertheless, the perceived sequence—from watching the performance, to appreciating cultural meaning, to becoming curious about the place—supports broader evidence that festivals can influence place attachment and destination image (Xu et al., 2024) and that community-based cultural development can contribute to sustainable tourism relationships (Moayerian et al., 2022).

Lessons and Insights: Preparing Future Creative Teams and Sustaining Cultural Tourism

The participants' lessons emphasized that talent alone was insufficient. Discipline, communication, cooperation, humility, trust, perseverance, and openness to other ideas were viewed as essential to translating

creative concepts into a coherent cultural presentation. Challenges taught the team to prepare for changes, develop backup plans, manage pressure, learn from criticism, and understand success as growth and community impact rather than simply as awards. These insights parallel research on collaborative artistic performance, which emphasizes continuous coordination and collective interaction (Gesbert et al., 2022), and Philippine festival research emphasizing participation and relationship-building (Oligo et al., 2022).

“Be creative, but always maintain respect for the culture and identity of Mati.” (P9)

A second lesson concerned cultural responsibility. Participants wanted future teams to prepare earlier, conduct stronger cultural research, preserve local stories and symbols, and use technology or contemporary artistic techniques to enhance rather than replace cultural roots. Modernization was considered useful when audiences could still recognize the cultural foundations of the performance, a position consistent with findings on contemporary adaptation of intangible heritage (Li et al., 2025). Finally, participants emphasized sustained multi-stakeholder support involving local government, tourism offices, schools, cultural organizations, communities, and private partners. Funding, facilities, transportation, training, mentorship, cultural research, documentation, and promotion were viewed as necessary for continuity. This supports multi-stakeholder approaches to heritage tourism and capacity building identified by Mercado et al. (2023) and Moayerian et al. (2022).

CONCLUSION

The lived experiences of the Mati City Creative Team showed that participation in the 2025 Indak-Indak sa Kadayawan Festival was simultaneously an artistic, cultural, relational, and destination-oriented process. Creative participation was rooted in pride in Mati City, local heritage, cultural storytelling, and the desire to represent the community with distinction. The performance emerged through a continuous process of collaboration, rehearsal, feedback, adjustment, and decision-making in which choreography, music, costumes, props, stories, and local symbols were coordinated into a unified cultural narrative.

The team’s grapples—physical exhaustion, limited time, manpower and scheduling difficulties, resource constraints, logistical pressures, and demanding creative decisions—became occasions for resilience, communication, adaptation, and shared responsibility. Their victories likewise extended beyond competition outcomes to successful cultural representation, personal and creative growth, confidence, discipline, stronger team unity, cultural appreciation, and shared memories. Participants perceived that the performance increased the visibility of Mati’s culture and stimulated audience curiosity about the city, although these perceptions should not be interpreted as direct evidence of increased tourist arrivals. Overall, the study contributes a creator-centered understanding of festival tourism by showing how the movement from imagination to destination depends on cultural authenticity, collective creativity, sustained support, and the capacity to transform local heritage into meaningful public performance.

Recommendation

The findings support the institutionalization of a sustained support system for Mati City creative teams rather than assistance limited to the competition period. The City Government of Mati, tourism offices, schools, cultural organizations, communities, and private partners should coordinate funding, rehearsal spaces, transportation, technical resources, cultural research, mentorship, documentation, and promotional support. Future teams should begin cultural and production preparation earlier, strengthen contingency planning, document creative processes, and maintain cultural authenticity while using contemporary artistic and technological techniques to improve audience engagement.

The study further recommends retaining the proposed Project PAMANA—Preserving Artistry and Mati’s Cultural Heritage through Advocacy, Nurturing, and Advancement—as a practical framework for translating the findings into sustained cultural and tourism action. Its components are summarized in Table 2.

Table 2. *Proposed Project PAMANA Components*

Component	Primary Action	Intended Contribution
P – Preserving Cultural Heritage through Documentation	Archive cultural stories, traditions, symbols, music, dances, costumes, concepts, interviews, photos, videos, and creative materials.	Creates a cultural record and reference base for future teams.
A – Advancing Artistic and Creative Skills	Provide training in choreography, music, dance, costume and prop design, storytelling, production management, leadership, and creative problem-solving.	Strengthens artistic, technical, and organizational capability.
M – Mati Cultural Heritage Research and Storytelling	Engage cultural workers, teachers, local historians, elders, tourism personnel, and community knowledge holders in cultural research.	Provides an authentic cultural basis for future festival concepts.
A – Promoting Cultural Appreciation and Youth Involvement	Conduct school- and community-based cultural workshops, demonstrations, storytelling, and performance activities.	Develops younger cultural bearers, creators, and advocates.
N – Nurturing the Creative Community	Provide mentoring, team building, rehearsal support, peer learning, and resource assistance.	Builds resilience, continuity, and a supportive creative community.
A – Promoting Cultural Tourism	Use approved performances and creative materials in tourism communication and cultural storytelling.	Connects festival performance with Mati City heritage, attractions, and destination identity.
TIME – Tourism Impact Monitoring and Evaluation	Track inquiries, tourist awareness, online engagement, visits, and expressed tourism interest after major cultural events.	Provides evidence on whether cultural promotion produces measurable tourism outcomes.

For future research, the study should be replicated with creative teams from other festivals, cultural groups, or destinations and with larger or more diverse samples. Additional studies may incorporate interviews with audiences, tourists, tourism officials, cultural workers, and community members to compare perspectives. Tourism-related outcomes should also be measured using observable indicators such as visitor inquiries, online engagement, destination awareness, tourist arrivals, and revisit intentions so that the relationship between cultural performance and actual tourism outcomes can be assessed more directly.

References

- Adeoye-Olatunde, O. A., & Olenik, N. L. (2021). Research and scholarly methods: Semi-structured interviews. *Journal of the American College of Clinical Pharmacy*, 4(10), 1358–1367. <https://doi.org/10.1002/jac5.1441>
- Arcos-Pumarola, J., Georgescu Paquin, A., & Hernández Sitges, M. (2023). The use of intangible heritage and creative industries as a tourism asset in the UNESCO Creative Cities Network. *Heliyon*, 9(1), e13106. <https://doi.org/10.1016/j.heliyon.2023.e13106>
- Braun, V., & Clarke, V. (2022). Toward good practice in thematic analysis: Avoiding common problems and be(com)ing a knowing researcher. *International Journal of Transgender Health*, 24(1), 1–6. <https://doi.org/10.1080/26895269.2022.2129597>
- Chen, Z. (2021). The hybrid discourse on creative tourism: Illuminating the value creation process. *International Journal of Culture, Tourism and Hospitality Research*, 15(4), 547–564. <https://doi.org/10.1108/IJCTHR-07-2020-0138>
- Damadzic, A., Winchester, C., Medeiros, K. E., & Griffith, J. A. (2022). [Re]thinking outside the box: A meta-analysis of constraints and creative performance. *Journal of Organizational Behavior*, 43(8), 1330–1357. <https://doi.org/10.1002/job.2655>
- Degeling, C., & Rock, M. (2020). Qualitative research for One Health: From methodological principles to impactful applications. *Frontiers in Veterinary Science*, 7, Article 70. <https://doi.org/10.3389/fvets.2020.00070>

- Derksen, C., Keller, F. M., & Lippke, S. (2023). Interdisciplinary and interprofessional communication intervention: How psychological safety fosters communication and increases patient safety. *Frontiers in Psychology, 14*, 1164288. <https://doi.org/10.3389/fpsyg.2023.1164288>
- Dias, Á., González-Rodríguez, M. R., & Patuleia, M. (2021). Developing poor communities through creative tourism. *Journal of Tourism and Cultural Change, 19*(4), 509–529. <https://doi.org/10.1080/14766825.2020.1775623>
- Dias, Á., González-Rodríguez, M. R., & Patuleia, M. (2022). Creative tourism destination competitiveness: An integrative model and agenda for future research. *Creative Industries Journal, 16*(2), 180–203. <https://doi.org/10.1080/17510694.2021.1980672>
- Dresler, E., & Jackson, V. (2024). Multidimensionality of nostalgic festival experiences: The Art Deco Festival case. *Journal of Destination Marketing & Management, 31*, 100827. <https://doi.org/10.1016/j.jdmm.2023.100827>
- Dychkovskyy, S., & Ivanov, S. (2020). Festival tourism as part of international tourism and a factor in the development of cultural tourism. *Information & Media, 89*, 73–82. <https://doi.org/10.15388/Im.2020.89.41>
- Eluwole, K. K., Banga, C., Lasisi, T. T., Oztüren, A., & Kiliç, H. (2022). Understanding residents' empowerment and community attachment in festival tourism: The case of Victoria Falls. *Journal of Destination Marketing & Management, 23*, 100674. <https://doi.org/10.1016/j.jdmm.2021.100674>
- Felicilda, R., & Reyes, A. E. D. (2025). Kadayawan beyond the streets: Understanding tourist motivations and experiences in festival tourism in Davao City. *International Journal of Research and Innovation in Applied Science, 10*(6), 607–612. <https://doi.org/10.51584/IJRIAS.2025.10060045>
- Fyhn, B., Bang, H., Egeland, T., & Schei, V. (2023). Safe among the unsafe: Psychological safety climate strength matters for team performance. *Small Group Research, 54*(4). <https://doi.org/10.1177/10464964221121273>
- Gesbert, V., Hauw, D., Kempf, A., Blauth, A., & Schiavio, A. (2022). Creative togetherness: A joint-methods analysis of collaborative artistic performance. *Frontiers in Psychology, 13*, 835340. <https://doi.org/10.3389/fpsyg.2022.835340>
- Gómez-Ullate, M., & Saraiva, S. S. (2024). Festivals and youth: An educational cultural route to festivals. *Youth, 4*(1), 369–381. <https://doi.org/10.3390/youth4010026>
- González-Reverté, F. (2023). Space, identity and festivals: Spatial empowerment and the construction of identity discourses through the lens of heritage festival organizers. *Journal of Heritage Tourism, 18*(6), 807–827. <https://doi.org/10.1080/1743873X.2023.2252111>
- Lagman, L., Bustillo, R. J., Cubillas, A., & Daniele, S. A. (2023). Assessing destination competitiveness of Mati City: Utilizing importance-performance analysis. *La Ricerca, 9*(1), 76–100. <https://ieesjournals.com/index.php/la Ricerca/article/view/73>
- Lee, T.-H., & Jan, F.-H. (2022). How does tourism image affect visitor perceptions of a festival's identity? Influence analysis of three aboriginal festivals in Taiwan. *Journal of Destination Marketing & Management, 24*, 100704. <https://doi.org/10.1016/j.jdmm.2022.100704>
- Li, S., Li, S., Fong, L. H. N., & Li, Y. (2025). When intangible cultural heritage meets modernization—Can Chinese opera with modernized elements attract young festival-goers? *Tourism Management, 107*, 105036. <https://doi.org/10.1016/j.tourman.2024.105036>
- Mercado, J. M. T., Bautista, B. M., & Zerrudo, E. B. (2023). Taoid: Communal heritage tourism through a multi-stakeholder approach in the Philippines. *Rural Society, 32*(2), 127–146. <https://doi.org/10.1080/10371656.2023.2245668>
- Moayerian, N., McGehee, N. G., & Stephenson, M. O., Jr. (2022). Community cultural development: Exploring the connections between collective art making, capacity building and sustainable community-based tourism. *Annals of Tourism Research, 93*, 103355. <https://doi.org/10.1016/j.annals.2022.103355>
- Mohanty, S. K., & Dash, P. C. (2023). The moderating effect of participation on community identity in cultural festivals: A post-pandemic reality check. *Journal of Convention & Event Tourism, 24*(4), 341–361. <https://doi.org/10.1080/15470148.2023.2231626>
- Oligo, J. P., Smith, J. P., & Quinto, J. B. (2022). Albubo festival as a tool to enhance community engagement of Buguias, Benguet residents. *International Journal of Humanities, Literature and Arts, 5*(1), 11–23. <https://doi.org/10.21744/ijhla.v5n1.1845>
- Olivar, K. G., Pamolarcon, K. J. L., Portillano, E. O., & Untang, D. F. (2024). Characterizing inbound tourism in Mati City: Destination attributes and revisit intention. *American Journal of Tourism and Hospitality, 2*(1), 46–51. <https://doi.org/10.54536/ajth.v2i1.2523>

- Philippine Statistics Authority. (2024, March 21). *Philippine creative economy reaches PhP 1.72 trillion in 2023, contributing 7.1 percent to the gross domestic product*. <https://psa.gov.ph/content/philippine-creative-economy-reaches-php-172-trillion-2023-contributing-71-percent-gross>
- Philippine Statistics Authority. (2025, March 20). *Philippine creative economy expands by 8.7 percent in 2024, accounted for 7.3 percent of gross domestic product*. <https://psa.gov.ph/content/philippine-creative-economy-expands-87-percent-2024-accounted-73-percent-gross-domestic>
- Richards, G. (2020). Designing creative places: The role of creative tourism. *Annals of Tourism Research*, 85, 102922. <https://doi.org/10.1016/j.annals.2020.102922>
- Theel, T., & Sydow, J. (2024). Organizing creativity with constraints—Insights from popular music songwriting teams. *Journal of Management Inquiry*. <https://doi.org/10.1177/10564926231191087>
- Xie, X., Siau, X. Y., & Liu, H. (2024). Leisure, heritage, and identity: A case study of Malaysian Chinese 24 Festive Drums performance. *Leisure Studies*, 43(4), 592–607. <https://doi.org/10.1080/02614367.2023.2249256>
- Xu, Y. (2024). Impact of cultural proximity on destination image and tourists' perceptions: The case of the Portuguese cultural festival Lusofonia in Macao. *Journal of Vacation Marketing*, 30(1), 45–57. <https://doi.org/10.1177/13567667221117302>
- Xu, Y., Xia, F., & Fu, X. (2024). The mechanism of stimulating resident tourists' place attachment via festivals. *Journal of China Tourism Research*, 21(1), 214–235. <https://doi.org/10.1080/19388160.2024.2326975>
- Yoopetch, C. (2022). Sustainable cultural tourism and development: Community perspectives of residents and the application of social exchange theory. *Journal of Urban Culture Research*, 24, 3–22. <https://doi.org/10.14456/jucr.2022.1>