

Socio-Cultural Revival of Panchita and Felicis Momentos

Arlie Marie Forneste Beniegas^{1*} and Zorayda A. Torres²

¹Sacred Heart College of Lucena City Inc. / Southern Luzon State University - Alabat Campus

²Sacred Heart College of Lucena City, Inc.

*mariearlieb@gmail.com

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ABSTRACT

This study examined the socio-cultural revival of Panchita, a traditional welcoming folk dance, and Felicis Momentos, a birthday folk song, as intangible cultural practices of San Narciso, Quezon. It specifically assessed their historical, cultural, social, spiritual/religious, and aesthetic values and identified appropriate materials for their revival and educational use. An explanatory sequential mixed-methods design was employed. Quantitative data were obtained from 240 purposively selected respondents representing the municipality's 24 barangays, while qualitative data were gathered from 25 purposively selected key informants from relevant community sectors through structured interviews. The survey instrument, adapted from heritage-value frameworks cited in the thesis, used a four-point response scale; results were summarized using frequency counts and weighted arithmetic means, while

interview responses were examined through thematic analysis. Findings showed strong agreement on the socio-cultural value of both traditions across all five dimensions. For Panchita, the weighted means were 3.68 for historical value, 3.59 for cultural value, 3.43 for social value, 3.38 for spiritual/religious value, and 3.45 for aesthetic value. For Felicis Momentos, the corresponding means were 3.66, 3.49, 3.51, 3.47, and 3.46. Qualitative accounts reinforced these results by describing both practices as inherited expressions of local identity, communal memory, faith, creativity, and belonging. The study concluded that the two traditions remain culturally meaningful but require intentional documentation, transmission, and educational integration. A promotional video and brochure were therefore developed as preservation and instructional resources to support their revival among present and future generations.

Keywords: *cultural heritage, Felicis Momentos, folk traditions, Panchita, socio-cultural revival, intangible cultural heritage*

INTRODUCTION

The Philippines is characterized by a wide range of local traditions expressed through music, dance, ritual, and other forms of community performance. These practices are more than artistic forms; they carry shared memories, beliefs, values, and identities from one generation to the next. Intangible cultural heritage is sustained when communities recognize, practice, document, and transmit it, particularly through education and intergenerational participation (UNESCO, 2003, 2015). In Philippine communities, folk songs and folk dances remain especially important because they connect present-day learners and families with local histories and collective cultural experience (Fajutag, 2015; Lobo, 2023).

San Narciso, Quezon, located in the Bondoc Peninsula, preserves two locally significant traditions: Panchita and Felicis Momentos. Panchita is a festive folk dance historically associated with welcoming important visitors and dignitaries, while Felicis Momentos is a congratulatory folk song performed during birthday celebrations, traditionally involving elders, blessings, flowers, and wishes for long life. Both practices embody local memory and identity, yet the thesis documented the concern that they have become less visible in community gatherings, school activities, and celebrations, particularly among younger generations. This decline reflects a

wider heritage-preservation problem in which modernization, reduced exposure, and weakening intergenerational transmission place local cultural expressions at risk (Appell, 2018; Rodionova et al., 2020).

The need for revival is also consistent with Philippine cultural policy. Republic Act No. 10066 directs the protection, preservation, and promotion of the nation's cultural heritage, while Republic Act No. 11961 further strengthens cultural mapping and heritage education. These mandates reinforce the role of schools, local governments, cultural bearers, and communities in sustaining both tangible and intangible heritage. Educational integration is particularly relevant because locally grounded learning can strengthen cultural awareness, identity, and participation while helping traditions remain meaningful to younger people (Tang et al., 2024; UNESCO, 2020).

Despite the acknowledged importance of cultural preservation, the thesis identified a local gap: Panchita and Felicis Momentos had not been sufficiently documented and were reportedly becoming less familiar to younger San Narcisohins. Existing literature offers broad evidence about folk-dance preservation, traditional music transmission, and community-based heritage conservation, but there was a need for an empirical, locality-specific assessment of the socio-cultural value attached to these two traditions. Accordingly, the study assessed Panchita and Felicis Momentos in terms of historical, cultural, social, spiritual/religious, and aesthetic value; examined qualitative meanings attached to them by knowledgeable community informants; and used the findings as the basis for a promotional video and brochure intended to support socio-cultural revival and educational dissemination.

Literature Review

Intangible cultural heritage, identity, and community memory

Intangible cultural heritage includes oral traditions, performing arts, social practices, festive events, and knowledge that communities recognize as part of their heritage (UNESCO, 2003). Its safeguarding requires more than archiving; it involves identification, documentation, protection, promotion, and transmission in settings where people can continue to practice and interpret cultural traditions. UNESCO (2015) emphasizes that intergenerational transmission is central to safeguarding because traditions remain living heritage only when they continue to be learned and performed. This perspective directly frames Panchita and Felicis Momentos as practices whose continued significance depends on both community memory and active participation.

Heritage is also valued because it provides continuity between past and present. Bhandari (2016) describes heritage significance through multiple socio-cultural dimensions, including historical, cultural, social, spiritual/religious, and aesthetic values. These dimensions help explain why local communities preserve practices that may not have direct economic value but remain important as markers of identity, memory, belonging, and symbolic meaning. Silva and Roders (2012) similarly place socio-cultural values at the core of heritage assessment, emphasizing the meanings attached to age, artistry, social association, significant events, and cultural affiliation.

Community participation is essential to this process. Banda et al. (2024) found that community-centered approaches strengthen heritage conservation because local people become active participants rather than passive recipients of preservation programs. Rodionova et al. (2020) likewise showed that families and local communities are important in maintaining cultural traditions across generations. Applied to San Narciso, these findings suggest that Panchita and Felicis Momentos are most likely to survive when elders, schools, local officials, cultural workers, and younger residents participate together in their documentation and transmission.

Socio-cultural value of folk dance and folk song

Folk dance and folk song carry cultural information in embodied and oral form. Panchita reflects a tradition of ceremonial welcome, respect, and hospitality, with historical associations to the Spanish period and performance practices involving traditional attire and choreographed movement (Aquino, 1966). Its value is therefore not limited to dance technique; it also lies in the memories, social roles, and local symbols communicated

through performance. Research on traditional dance supports this view. Lykesas (2018) explains that traditional dance carries cultural heritage across generations, while Koçkar and Girmen (2018) emphasize the educational and cultural significance of folk-dance practice.

Felicis Momentos likewise illustrates how music can function as a localized social ritual. As described in the thesis, it is sung by elders during birthdays as a congratulatory and blessing song, accompanied by symbolic gestures and communal participation. Folk-song studies show that oral music can preserve history, identity, language, values, and intergenerational knowledge. Bao and Chuangprakhon (2025), Yan et al. (2025), and Yu and Chuangprakhon (2025) demonstrate that traditional songs remain powerful carriers of cultural literacy but face pressures from modernization, declining participation, and weak institutional support.

The five socio-cultural value dimensions used in the study are closely interconnected. Historical value links cultural practices to the past; cultural value reflects their role as markers of identity and inherited tradition; social value concerns belonging, participation, and relationships; spiritual/religious value reflects beliefs, blessings, rituals, and transcendent meanings; and aesthetic value concerns creativity, beauty, artistry, and sensory experience (Bhandari, 2016). For Panchita and Felicis Momentos, these dimensions provide a structured way of assessing why community members continue to regard the traditions as meaningful even when their public practice has diminished.

Education and intergenerational transmission

Schools have a strategic role in safeguarding intangible heritage because they can connect local knowledge with formal learning. UNESCO (2020) highlights the contribution of education and Schools of Living Traditions to the transfer of cultural knowledge from bearers to younger learners. In the Philippine setting, this supports the integration of local traditions into subjects such as Social Studies, Araling Panlipunan, Music, Arts, and MAPEH. Such integration gives students opportunities not only to learn about heritage but also to experience, perform, interpret, and value it.

Empirical studies reinforce the educational role of folk arts. Poralan et al. (2014) emphasized the importance of teachers in strengthening and preserving Philippine folk dances, while Lobo (2023) identified higher education and teacher preparation as important spaces for protecting dance traditions. Gold (2021) similarly argues that learning is shaped by social and cultural contexts and that students' backgrounds can function as assets in instruction. These findings support curriculum-based use of Panchita and Felicis Momentos as culturally responsive learning resources.

More recent work on traditional music and dance also points to curriculum design, teacher preparation, and school support as conditions for successful preservation. Tang et al. (2024) found that an experiential-learning-based heritage curriculum improved students' understanding of intangible cultural heritage. Guo et al. (2025) and Huang and Noknoi (2025) likewise showed that integrating traditional music and ritual dance into education can support cultural identity and transmission, although limited teacher expertise and institutional support remain barriers. These findings are directly relevant to the study's proposed use of documentation, a brochure, and a promotional video for educational dissemination.

Socio-cultural revival through documentation and community engagement

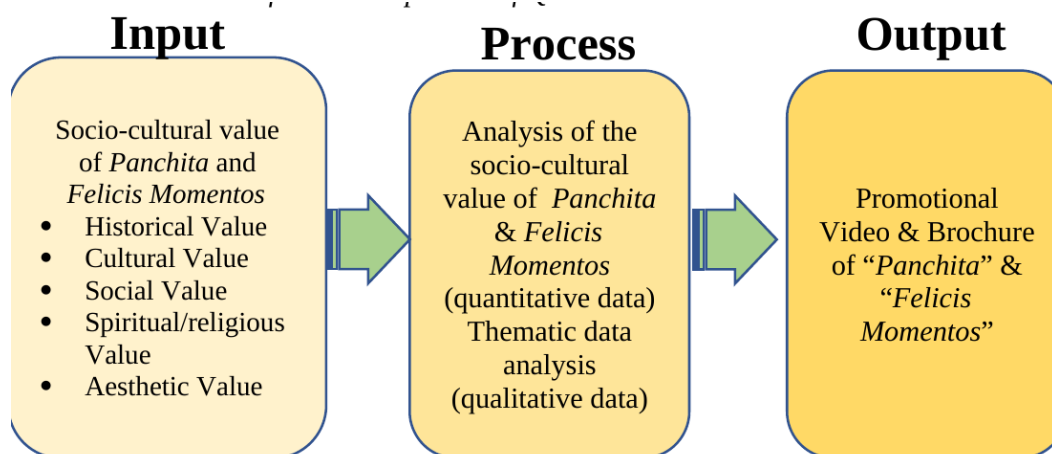
Revival involves restoring visibility and meaning to traditions that have become less frequently practiced. Preservation efforts are strengthened when documentation is combined with opportunities for continued performance, community participation, and education. Gumiran and Solano (2022) emphasize that conservation must attend to authenticity and cultural meaning rather than merely reproducing outward forms. This principle is important for Panchita and Felicis Momentos because revival should preserve their original local context, community associations, and symbolic significance.

Digital and printed materials can complement live transmission by making information accessible to students, residents, visitors, and future researchers. Studies of traditional music increasingly recommend digital documentation alongside community-based education and curriculum integration (Yan et al., 2025; Guo et al., 2025). The use of a promotional video can preserve movement, music, gestures, and performance context, while

a brochure can summarize historical and cultural information in a form suitable for classroom and community dissemination.

The literature therefore converges on a multi-sector approach to revival: elders and cultural bearers provide authentic knowledge; schools institutionalize learning; local government provides policy and program support; and community members sustain practice through participation. This combination is consistent with the study's goal of using empirical evidence about socio-cultural value to guide documentation and revival. It also provides a rationale for treating Panchita and Felicis Momentos not as isolated artifacts but as living cultural practices that require continuing social recognition, transmission, and use.

Figure 1. Input-Process-Output (IPO) on the socio-cultural value of Panchita and Felicis Momentos in one of the municipalities of Quezon.



METHODS

Research Design

The study employed an explanatory sequential mixed-methods design. Quantitative data were collected first through a structured survey to measure the socio-cultural value of Panchita and Felicis Momentos. The quantitative phase was followed by structured qualitative interviews designed to explain, deepen, and contextualize the survey findings. This sequence enabled the researcher to combine measurable community assessments with narratives from individuals who had direct knowledge and experience of the two traditions. The approach was consistent with the thesis' stated use of sequential explanatory mixed methods.

Research Locale

The study was conducted in San Narciso, Quezon, a municipality in the Bondoc Peninsula composed of 24 barangays. The locality was selected because Panchita and Felicis Momentos were identified in the thesis as cultural practices associated with San Narciso and because their diminished public visibility created a need for documentation and revival. Data collection therefore focused on community members and key informants with direct familiarity with the traditions within the municipality.

Participants and Sampling Technique

Purposive sampling was used to select participants who could provide relevant information about the two cultural practices. The quantitative phase involved 240 respondents drawn from the 24 barangays of San Narciso, with ten respondents represented per barangay. The thesis specified that the survey respondents were 65 to 85 years old and were residents with direct familiarity or involvement in Panchita and Felicis Momentos, thereby prioritizing participants with firsthand knowledge of the traditions.

For the qualitative phase, 25 key informants were purposively selected from sectors that included local government, tourism, education, retired school leadership, and law enforcement. They were chosen on the basis of their professional roles, community involvement, and experience in preserving, promoting, or transmitting local cultural practices. Their interviews provided contextual explanations that complemented the quantitative results.

Research Instrument

The quantitative instrument was a researcher-adapted survey questionnaire organized around five socio-cultural heritage-value dimensions: historical, cultural, social, spiritual/religious, and aesthetic value. It used a four-point response scale ranging from strongly disagree to strongly agree and was adapted from the heritage-value framework cited from Silva and Roders (2012). A structured interview guide was subsequently developed to obtain qualitative explanations related to the survey findings.

Before the main data collection, the questionnaire underwent adviser review, expert validation, and pilot testing with 25 respondents from San Narciso. The pilot process was used to identify difficulties in wording and comprehension and to improve the instrument before administration. The study therefore combined instrument validation with pre-testing to strengthen clarity and suitability for the intended participants.

Data Gathering Procedure

The researcher first secured formal permission to conduct the study and prepared communication describing the study purpose, target respondents, and data-gathering period. Approval was sought from the Municipal Mayor of San Narciso, Quezon. After approval and instrument refinement, questionnaires were distributed through visits to the municipality's barangays. Completed responses were tabulated and submitted for statistical processing. The interview phase was then conducted after the survey results had been summarized, allowing the qualitative questions to elaborate on the quantitative findings.

Data Analysis

Quantitative data were summarized using frequency counts, frequency percentages, and the weighted arithmetic mean. The thesis used the Sacred Heart College Statistical Guide (Revised 2018) for interpretation, under which weighted means from 3.26 to 4.00 were interpreted as Strongly Agree. Statistical tabulation was assisted by the Microsoft Tally Tool and SPSS as stated in the source manuscript. Qualitative responses were examined through thematic analysis to identify recurring meanings related to historical memory, cultural identity, social belonging, spiritual significance, and aesthetic appreciation. The qualitative themes were then used to explain and enrich the survey results.

Ethical Consideration

Ethical safeguards were observed throughout the study. Participants were informed about the purpose, scope, procedures, and voluntary nature of participation and were given the right to decline or withdraw without penalty. Informed consent was obtained before data gathering. Personal identifiers were protected through anonymity and pseudonymization where necessary, data were treated confidentially and used for academic purposes, and the researcher reported the findings without fabrication or misrepresentation. The study also sought to avoid physical, emotional, or psychological harm and to communicate results in a manner respectful of participants and the community.

RESULTS AND DISCUSSION

Socio-cultural value of Panchita and Felicis Momentos

The quantitative results showed consistently high assessments across all five socio-cultural dimensions for both traditions. Every dimension fell within the Strongly Agree range. Panchita obtained its highest mean for historical value (3.68), followed by cultural value (3.59), aesthetic value (3.45), social value (3.43), and spiritual/religious value (3.38). Felicis Momentos likewise received its highest mean for historical value (3.66),

followed by social value (3.51), cultural value (3.49), spiritual/religious value (3.47), and aesthetic value (3.46). These results indicate that respondents regarded both practices as historically meaningful, culturally identifiable, socially relevant, spiritually resonant, and aesthetically valued.

Table 1. *Summary of Socio-Cultural Value Assessments*

Dimension	Panchita WAM	Interpretation	Felicis Momentos WAM	Interpretation
Historical value	3.68	Strongly Agree	3.66	Strongly Agree
Cultural value	3.59	Strongly Agree	3.49	Strongly Agree
Social value	3.43	Strongly Agree	3.51	Strongly Agree
Spiritual/religious value	3.38	Strongly Agree	3.47	Strongly Agree
Aesthetic value	3.45	Strongly Agree	3.46	Strongly Agree

Note. WAM = weighted arithmetic mean. Means from 3.26–4.00 were interpreted as Strongly Agree in the thesis statistical guide.

The prominence of historical value for Panchita is consistent with the way informants described the dance as native to San Narciso and as a tradition remembered across generations. Its connection to ceremonial welcome and the Spanish-period context reinforces its function as a local historical marker. This finding corresponds with heritage-value approaches in which historical significance derives from a practice's ability to connect contemporary communities with earlier social customs and cultural expressions (Bhandari, 2016). The result also supports studies that view folk dance as a vehicle for preserving history and cultural continuity (Lykesas, 2018; Lobo, 2023).

Panchita also showed strong cultural, social, spiritual/religious, and aesthetic values. Informants described it as an inherited local tradition and a recognizable expression of San Narciso. Its social importance was linked to collective performance and community interaction, while its aesthetic value was associated with movement, costume, and authenticity. Although spiritual/religious value received the lowest mean among the five dimensions, it remained within the Strongly Agree range and was acknowledged by informants in relation to community faith and ceremonial contexts. Taken together, the findings show that the value of Panchita is multidimensional rather than confined to its function as entertainment.

Historical, cultural, and social meanings of Felicis Momentos

Felicis Momentos received strong agreement in every value dimension, with historical value obtaining the highest mean of 3.66. Informants linked the song to elders in San Narciso and to its continued use in birthday celebrations, demonstrating how oral traditions preserve memory through repeated community practice. Folk-song scholarship similarly recognizes traditional songs as carriers of historical knowledge, identity, and local values (Bao & Chuangprakhon, 2025; Yan et al., 2025). The result indicates that the historical relevance of Felicis Momentos lies both in its origin and in the continuity of its ritual use.

The song's social value (3.51) was slightly higher than its cultural value (3.49), showing that respondents strongly associated it with community identity, relationships, and a sense of belonging. Qualitative accounts described Felicis Momentos as a familiar birthday practice learned through community life and passed from older generations. This is consistent with studies emphasizing that cultural traditions are reproduced through family and community participation and that repeated practice strengthens social cohesion (Rodionova et al., 2020; Banda et al., 2024).

The spiritual/religious mean of 3.47 was more pronounced for Felicis Momentos than for Panchita. Informants referred to prayer, Jesus Christ, the Lord, the church, saints, and wishes or blessings, indicating that the song carries a clear faith-oriented dimension alongside its celebratory function. Its aesthetic mean of 3.46 also confirmed appreciation of the song as creative, pleasant, emotionally warm, and distinctively local. These findings show that Felicis Momentos functions simultaneously as a musical tradition, a social ritual, a blessing practice, and a marker of community identity.

Qualitative convergence across the five value dimensions

The qualitative results converged with the survey findings by showing that the two traditions were understood through recurring meanings of local origin, inherited identity, communal participation, spirituality, and creativity. Informants consistently connected Panchita with locality, older generations, community pride, and traditional performance. Felicis Momentos was linked to birthday celebrations, elder participation, local identity, prayerful meanings, and the beauty of singing. The convergence of the two data strands supports the explanatory sequential design because the interviews supplied the context behind the quantitative ratings rather than merely repeating them.

Table 2. Qualitative Meanings Supporting the Quantitative Dimensions

Value dimension	Panchita: recurring meaning	Felicis Momentos: recurring meaning
Historical	Native/local tradition remembered across generations	Tradition attributed to elders and continuously associated with birthdays
Cultural	Inherited dance and cultural marker of San Narciso	Embedded birthday custom that transmits local identity and tradition
Social	Collective practice strengthening community ties and local pride	Shared singing practice reinforcing belonging and interpersonal bonds
Spiritual/religious	Recognized ceremonial and faith-related meaning	Prayer, blessings, religious references, and wishes for long life
Aesthetic	Creativity, movement, costume, beauty, and authenticity	Pleasant melody, creativity, emotional warmth, and cultural distinctiveness

This pattern reflects the literature on heritage as a set of overlapping values rather than separate categories. A tradition may be historically important because of its age and origin, culturally important because it symbolizes identity, socially important because it creates relationships and participation, spiritually meaningful because it expresses belief or blessing, and aesthetically valued because of its artistic form (Bhandari, 2016; Silva & Roders, 2012). The findings therefore support treating Panchita and Felicis Momentos as living cultural expressions whose value comes from the combined meanings attached to performance, memory, identity, and community use.

Promotional video and brochure as revival outputs

Based on the combined quantitative and qualitative findings, the study identified a promotional video and brochure as the most appropriate outputs for supporting the revival of Panchita and Felicis Momentos. The video was intended to preserve audiovisual aspects of performance, such as movement, music, gestures, and presentation, while the brochure was intended to summarize historical background, socio-cultural value, and other contextual information in an accessible printed format. Together, the materials were designed to function as documentation, preservation tools, and instructional resources.

The proposed outputs are consistent with research that recommends combining educational integration with digital and community-based preservation. Traditional music and dance are more likely to remain accessible to younger generations when schools and communities use structured teaching, documentation, and digital tools (Guo et al., 2025; Huang & Noknoi, 2025; Tang et al., 2024). For San Narciso, the materials can support classroom lessons, cultural programs, local-library collections, tourism information, and municipal heritage initiatives. Their use should nevertheless remain connected to community bearers and authentic practice so that revival does not reduce the traditions to detached media artifacts.

The study's contribution therefore lies not only in assigning numerical value to the traditions but in documenting how the people of San Narciso understand their significance. The evidence shows that both practices retain strong socio-cultural meaning even as their visibility has declined. Revival efforts that combine documentation, curriculum integration, community performance, local policy support, and youth participation are therefore consistent with both the empirical findings and the broader literature on safeguarding intangible cultural heritage.

CONCLUSION

Panchita and Felicis Momentos remain meaningful socio-cultural practices of San Narciso, Quezon. Across historical, cultural, social, spiritual/religious, and aesthetic dimensions, respondents consistently rated both traditions within the Strongly Agree range, and the interview data confirmed that these ratings were grounded in lived memories, community identity, ritual practice, faith, creativity, and intergenerational experience. Panchita was particularly recognized for its historical and cultural significance as a local welcoming dance, while Felicis Momentos was recognized as a long-standing birthday song that combines celebration, social connection, blessing, and oral tradition. The convergence of quantitative and qualitative evidence indicates that the two practices continue to possess strong cultural relevance even though their public visibility and transmission have weakened. The study therefore demonstrates that revival requires more than remembering the traditions; it requires deliberate documentation, educational integration, community participation, and opportunities for continued practice. The promotional video and brochure developed from the findings provide practical resources for preserving and communicating the traditions and can support efforts to strengthen cultural identity, pride, and belonging among present and future San Narcisohins.

Recommendation

Social Studies, Araling Panlipunan, Music, Arts, and MAPEH teachers are encouraged to integrate Panchita and Felicis Momentos into locally contextualized lessons, demonstrations, storytelling, performance activities, and other learning experiences so that students encounter the traditions as living cultural knowledge rather than only as historical information. School administrators may support this effort by facilitating curriculum integration, teacher preparation, and co-curricular cultural activities that provide structured opportunities for students to learn and perform the traditions.

The Municipal Government of San Narciso and relevant cultural or tourism offices may use the findings as a basis for sustained heritage programs, documentation, cultural mapping, and formal recognition of Panchita and Felicis Momentos as important local intangible cultural practices. Community elders and cultural bearers should be directly involved in these initiatives to help maintain authenticity, historical context, and proper transmission. The research brochure and promotional video may be disseminated through schools, the municipal library, cultural events, tourism programs, and appropriate digital platforms to broaden access while remaining faithful to community knowledge.

Future researchers may examine the knowledge, awareness, and attitudes of younger San Narcisohins toward Panchita and Felicis Momentos; evaluate the educational effectiveness of the brochure and promotional video; document performance details and oral histories more extensively; and explore how revival programs influence participation over time. Comparative studies across generations or municipalities may also clarify which educational, community, and policy strategies most effectively sustain local intangible cultural heritage.

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