

# Hubhub: A Transition Of Culinary Artifact To Creative Dance Movements

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**Abstract.** The epistemology of this study lies on the processes, characteristic of movements and execution of Hubhub, a traditional delicacy from Camansi, Carigara, Leyte, with the aim of preserving and transforming this culinary practice into a creative dance movement. Rooted in a narrative inquiry design, the research described and documented the experiences of local tradition bearers through in-depth interviews and actual cooking demonstrations. Data were transcribed, coded, and analyzed using narrative analysis, with ethical considerations such as informed consent and participant anonymity strictly observed. Findings revealed several processes, characteristics and executions in Hubhub delicacy making such as the Pamagakay, Pamalanghoy, Pagbaris, Pagraspa, Pagsambagol, Pagsagol, Pagsuksuk, Pagdasok, and Pagsun-ad. The documented processes, characteristics of movements and its executions served as the foundation for staging a contextualized creative dance movement, inspired by the Aquinotation technique. This output not only celebrates local heritage but also serves as a model for preserving intangible cultural traditions through performance. The study recommends similar efforts in documenting local culinary practices as a means of sustaining and revitalizing community culture through creative expression.

**Keywords:** Hubhub Delicacy, Hubhub Processes, Local Culinary, Creative Folk-Dance, Aquinotation Technique

## INTRODUCTION

Culture encompasses a broad spectrum of traditions, rituals, food, dances, festivals, architecture, clothing, customs, and even religious practices, all of which define and enrich people's way of life: Hubhub, a unique delicacy of Brgy. Camansi in Carigara Leyte, is a prime example of this cultural embodiment, holding deep significance as it reflects the community's heritage and traditions. Made from locally sourced ingredients like cassava, eggs, milk, coconut, and kalamay, Hubhub's preparation involves meticulous care, patience, and a traditional slow-cooking process over charcoal in bamboo, symbolizing unity and dedication. Historically, traders and visitors were drawn to this delicacy and the "turogpo" tradition in Carigara, adding to its cultural importance. Beyond its culinary value, Hubhub strengthens community ties by fostering a sense of belonging, encouraging collaboration, and creating livelihood opportunities. It also brings families together, as each member plays a role in its preparation, promoting communication and bonding.

Folk dances are dances of the common people which portrays local culture and preserve traditions, way of living, significant events and old practices in a form of dance. Commonly, folk dance literatures in the Philippines are in the work of Francisca Reyes Aquino that are written in a way for instructional purposes. In this research, the Aquinotation technique was utilized and presented in a more purposeful way like ready for staging and production not limited to classroom instructions utilization only. With these, a more define and clearer presentation and technique was developed. The processes, characteristics of movements and its execution were explored as this offers valuable understandings of cultural practices like the preparation of Hubhub of Brgy. Camansi. This emphasizes how dance and the preparation of Hubhub use movement to depict identity, unity, and communal values, deepening our knowledge of these actions as expressions of a community's way of life.

This study addresses the gap that through creative dance movements named 'Hubhub' specializes in promoting the local food habit. These dance movements ensemble aim at the appreciation, sympathy and above all education- self education of the very young by embracing the local dance tradition and its customs. The purpose of the study explored on the different processes, characteristics of movement and execution roots transitioning from a food delicacy to a local creative dance movement.

## Atheoretical Stance

The researcher as an advocate in the preservation and promotion of culture and arts through folk dances got the interest in digging and putting this delicacy into a preservation through creating local folk dance. He is a folk- dance researcher, a local folk-dance performance critique- adviser, a free-lance choreographer in creative festival dancing and a winning coach in Philippine folk dance competitions. These personal characteristics believed by the researcher may have an effect in conducting the study. Therefore, it is

important that the researcher aberrant these influences by frequent reflexive scheme and peer-consultation to deviate from possible biases that may occur before, during, and after the conduct of the study. Which the role of this atheoretical stance is to bracket and acknowledged the characteristics and influences of the researcher to be reminded of possible biases in the study.

As explicated by Clarke (2021), reflexivity is one way to bracket ourselves to avoid biases. It is the process of critically reflecting on the content and process of the knowledge we produce such as functional reflexivity and personal reflexivity. Functional reflexivity is critically reflecting on the way our research tools and process may have shaped the research; while personal reflexivity brings the researcher into the research. Moreover, the researcher decided to keep away from referring to any theoretical framework, principles of behavior in the whole phase of this study. This is to primarily uphold a raw and unbiased study treatment to the thematic analysis of the study.

While this research goals is to document and describe the processes, executions, characteristics of movements, descriptions of the experiences and the elucidation on the development of creative dance movements in Aquinotation technique is expedient that the research will not be predisposed by prevailing studies so to get a first-hand and raw findings to formulate a specific theoretical stance that will support whatever the resulting claims this study will produce in the end.

### **Philosophical Stance**

Qualitative researchers take a philosophical stance on each of these assumptions when they decide to undertake a naturalistic inquiry (Cypress, 2017). After the researcher makes the choice, the study is further shaped by paradigms or worldviews that qualitative researchers bring to the research study. Further, this research highlighted the philosophical stances of the researcher. It is highlighted that a research study must ensure its reliability and validity through the use of the appropriate questions especially in asking informants of their knowledge, views, opinions to the subject matter as well as the differences of which that prevail.

The philosophical stance is also the foundation of a qualitative research since it is viewed from a very subjective standpoint. Thus, philosophical stances must be understood and clarified by the reader. In support, the entire research process, from data gathering to data analysis and reporting the findings, be guided by the methodological principles of emphasizing openness, questioning pre-understanding and adopting a reflective attitude. Therefore, the researcher shall acknowledge that the principles presented Anent to this, the researcher's standpoint in this research called Hubhub is a depiction of cultural belief, heritage, livelihood, and way of life in the research locale. Thus, preservation of this culture through dance interpretation and documentation believed to be significant for future generation to understand and unfold this life world culture.

### **Domains of Inquiry**

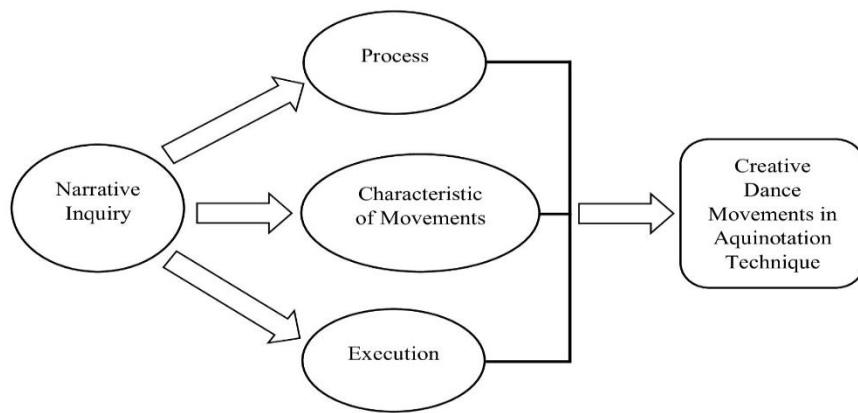
This study documented and described the processes, characteristic of movements, and execution of making Hubhub delicacy of Brgy. Camansi in Carigara Leyte with the end view of developing a Hubhub creative dance movement in Aquinotation technique.

## **METHODOLOGY**

### **Design**

In this study, the researcher utilized a narrative inquiry design to arrive in creating a creative dance movement in Aquinotation technique. This design was carefully analyzed and chosen to fit in the process after exploring the actual processes, characteristics of movements, and its executions in making Hubhub as delicacy now as a creative dance. The researcher recorded the experiences of the participants in Hubhub making, revealing the experiences on the processes made and a step-by-step narration of processes made. A cooking demonstration was done for triangulation to the processes and experiences they described in cooking Hubhub.

**Figure 1.** Schematic diagram of Conceptual Philosophical Approach of Hubhub as Creative Dance



### Participants, Sampling, and Setting

In this study, the environment is situated in Barangay Camansi, Carigara, Leyte. The environment is chosen because of its unique characteristic in culture and tradition on the making of Hubhub delicacy. The making of Hubhub delicacy in this barangay has become a part of their traditions and is usually abundant every Black Saturday as delicacy to sell during Turogpo- a traditional derby of Carabao fighting. In this study, the participants are the residents of Brgy. Camansi of Carigara, Leyte who shared a story about the Hubhub delicacy and on how it is made. There were eight (8) who participated in the study. They were chosen through purposive sampling with the help and assistance of the Brgy. Chairperson of Camansi. The researcher also established the inclusion and exclusion criteria in the conduct of this study.

The locale of this study is shown below:

**Figure 2.** Map of Barangay Camansi Carigara Leyte



### Instrument

An interview guide was utilized in this research in order to elicit first-hand information of how Hubhub delicacy are made. The interview guide developed by the researcher is anchored on the guidelines and strategies set by the Turner (2010), Roulston and Choi (2018), and (Brinkmann & Kvale, 2018). The structure of the questions utilized were an open-ended question. The interview guide is divided into three parts, these includes: an established connection or rapport with the interviewee, self-introduction, reading the consent form, and sought its approval by signing the consent form. Then, a general and follow-up questions relative to the making of Hubhub as delicacy and tradition; its processes, characteristic of movements and execution. Also, in this part, the demonstration and actual cooking of the Hubhub delicacy was made for movement accuracy and documentation of processes. The interview guide underwent validation by experts in the field of dance, social sciences, qualitative experts and physical education where they looked into its clarity and relevance in the research content and its processes. And lastly, the third part, was the words of gratitude was given to all of the participants.

### **Date Gathering Procedure**

An approved letter of permission to conduct the study was sought both the Municipal Mayor of Carigara Leyte and the Brgy. Captain of Brgy. Camansi, Carigara Leyte. An environmental scanning followed through community visit for familiarization and preliminary observation and identified residents who are familiar, knowledgeable and masters in cooking the Hubhub delicacy. After identifying possible participants of the study, the plotting of schedule followed base on the preference of day and time of the participants.

Next, was the conduct of the in-depth interview about the background of Hubhub-making. An informed consent form was read and explained to the participants at first and requested to agree by signing the form on their willingness to participate the study. Thereafter, in-depth interview followed. The researcher was observant on the gestures and manner of answering of the informant about the phenomenon.

Third, was the demonstration on the basic characteristics and execution on how to cook the Hubhub as delicacy. Each of the participants were asked how the Hubhub is being cooked. From the preparation of the ingredients and materials needed to the actual process of cooking the delicacy until it is cooked and good for selling. An actual cooking of the Hubhub was made for documentation and recording. The needed ingredients and materials for the actual cooking was provided by the researcher. A keen observation was made while the participants were cooking the Hubhub. Lastly, words of gratitude were made by the researcher for participating the study.

### **Data Analysis**

A narrative analysis was employed to document the processes, characteristics and execution of cooking Hubhub. The researcher delved into the individual stories of the participants on how the Hubhub is being made, the characteristics of making Hubhub, and the unique processes of making Hubhub highlighting participants' variations and cultural nuances. A narrative analysis enabled the researcher to explore how the participants construct meaning on the processes on how Hubhub is being made. Based on the documented demonstration and execution of the characteristics of cooking Hubhub as a delicacy, this was described through the pattern of movements. A narrative description of movement of how and why it is made that way in each of the processes made in cooking Hubhub was analyzed and wrote appropriate description of movement. It was arranged according to how the Hubhub delicacy is being made from the preparation until it was cooked. After describing the movements on the preparation in cooking Hubhub as a delicacy, the interpretation and creation of the movement into dance followed. Each created description of the processes on the previous analysis were given specific appropriate movement. This was aided with the approval of the residents of Brgy. Camasi, Carigara, Leyte.

And lastly, after creating the dance movements on the processes of making Hubhub as a delicacy, the writing into Aquinotation technique followed. Each of the movement were given specific description as to its execution and characteristics with specific terms for direction and execution. It was arranged accordingly following the exact processes of cooking Hubhub. Each of the process, movements and execution were given specific counting, measures, positions and directions.

### **Ethical Considerations**

The researcher utilized different phases to address some basic ethical issues summed-up as follows: (1) The information gathered from research participants was treated with the utmost decency and confidentiality; (2) Each participant of this study was not subjected to any kind of harm in any way; (3) Prior to the study, participants' full consent was obtained, filled out truthfully and the privacy of research participants was safeguarded; (4) The gathered research data was used to advance the study and was kept secure to serve its purpose; (5) Any communication pertaining to the study was done in a transparent and honest manner; and, (6) Misleading information of any kind, as well as biased presentation of primary data findings, was avoided at all costs.

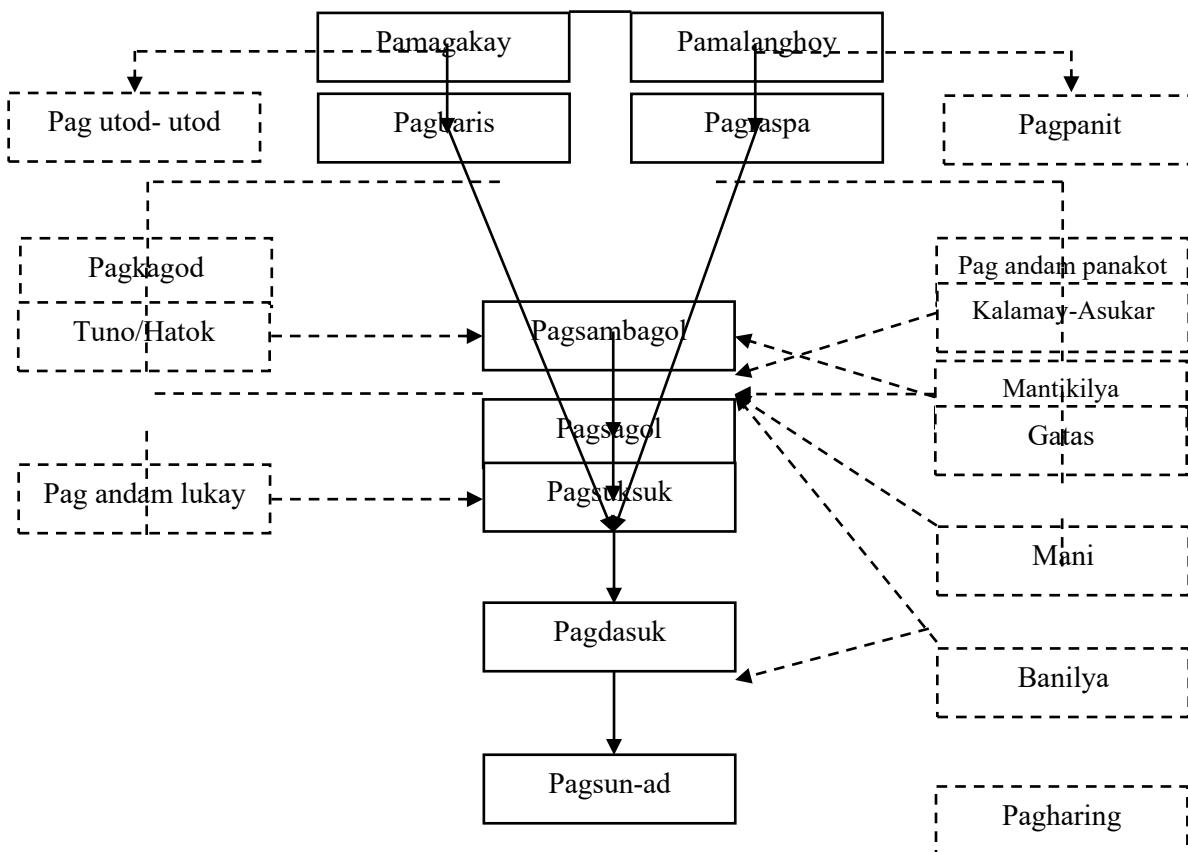
## **RESULTS AND DISCUSSIONS**

### **Processes, Characteristics of Movements and Execution in Making Hubhub Delicacy**

The cooking demonstration was keenly observed, documented from the very beginning of the process until the Hubhub was cooked and good for selling. The processes of Hubhub making delicacy is divided into two, categorized as the Main Processes (which is the subject process for the main creation of creative

dance movements) and the Side Processes, which is defined as the processes made prior to the main process. These processes are illustrated through a diagram presented below:

**Figure 3.** Hubhub Cooking Process



#### First Process (Male): Pamagakay (Harvesting Bamboos)

“Pamagakay” is the skilled process of harvesting mature “bagakay” (bamboo) using a sharp “sundang” (a single-edged bolo or machete). It requires precision and strength, as the bamboo must be cut cleanly between the nodes with a single, powerful strike to prevent breakage. This process involves selecting high-quality bamboo, considering factors such as circumference, node length, and overall



“The male harvesting *bagakay* available at the community”

durability. The harvester assumes a kneeling stance on one knee, positioning the sundang (bolo or machete) for an effective cut. If right-handed, the individual firmly grips the bamboo with the left hand while delivering a forceful downward strike with the right arm. Mastery of pamagakay ensures an efficient and clean harvest, preserving the structural integrity of the bamboo for further processing.

### Second Process (Male): Pagbaris (Cleaning-up the Bamboos)

After cutting the bagakay (bamboo), the next step is cleaning it. In kneeling position on one knee, the harvester uses coconut sepal (grated coconut) to scrub the bamboo up and

and down with both hands. This process quickly removes the girhang (fibrous splinters of the bamboo), ensuring a smooth and clean surface. Coconut sepal is preferred because its natural oils effectively lift the girhang (fibrous splinters of the bamboo), making the cleaning process easier and more efficient. Although speed is important, thoroughness is key to achieving a thoroughly cleaned bagakay for further use.

F<sup>irst</sup> Process (Male):  
I “Cleaning-up the bagakay to remove fibrous splinters of the bamboo”  
baolanghoy (cassava). rama-

langhoy is the traditional process of harvesting balanghoy (cassava), usually done by women. It is a lengthy but skillful procedure that begins with selecting the best cassava and ends with uprooting the roots.

The process is performed in a kneeling or low lounge position, where the harvester lifts the lower part of the stem and carefully pulls the roots out of the ground. The cassava must be extracted with firm but controlled force to ensure all roots are fully removed without breaking. Before harvesting, the upper stems and leaves are normally cut off to make pulling easier. Once uprooted, the roots are manually detached from the plant's base using the hands. Once the good harvest of the cassava is done, cleaning-up and choosing the best quality follows.

Second Process (Female): Pagraspa (Cassava Grating)

After harvesting the balanghoy (cassava), the roots must be thoroughly washed with water, and their skin is gently peeled off, preparing them for pagraspa (grating).

Pagraspa is a tedious and labor-intensive process of grating cassava tubers into a fine cassava mash. The harvester typically sits in a comfortable position and uses their hands to grate the cassava against a grater

(often a raspahan, a traditional grating tool). The process involves up and down motions to mash the cassava, requiring considerable effort to ensure the cassava is soft and evenly grated. This stage is essential for achieving the proper texture needed for various cassava-based dishes or for further processing.



“A woman in the community harvesting cassava”

Third  
Process  
(Male and  
Female):

Pagsambagol (Mixing of Coconut Milk and Sugar)

After mixing the ingredients, the next step is pagsambagol- a unique process of combining coconut milk and kalamay (sticky sugar made of sugarcane) to create a sweet mixture commonly known as latik. This process is done over a low fire. The technique involves standing near the huge kawali (pan) with the mixture and gently stirring it in a circular motion using both hands and a palwa (cleaned coconut leaf stem). The stirring is done carefully to avoid burning while ensuring the mixture thickens into a sticky consistency. Once the latik reaches the right texture, it is poured into the prepared grated cassava mixture and thoroughly mixed to achieve a balanced and well-blended consistency. The goal is for the latik to be evenly



distributed throughout the cassava mixture, adding a rich, sweet flavor.

#### Fourth Process (Male and Female): **Pagsagol (Mixing of Primary Ingredients)**

Once the bagakay bamboos and the cassava mash are ready, the next step is pagsagol—the process of mixing the grated cassava with other ingredients such as margarine, condensed milk, evaporated milk, eggs, vanilla, and aniseed. The goal of pagsagol is to blend the ingredients carefully into a balanced mixture, ensuring the cassava and other ingredients are evenly combined.

This process is typically performed by both males and females.

The mixing is done with a palwa (cleaned coconut leaf stem), using circular motions while the hands help blend the mixture. The process requires attention to detail and care to achieve a smooth and well-mixed batter, ready for the next process.



“Mixing the sambagol and the grated cassava together with the other ingredients”

bagakay (bamboo). Using a kalape (a variety of leaf in the locality), or sugarcane leaf, or coconut leaf, the mixed cassava and sambagol are carefully placed in the center of the leaf. The mixture is then inserted into the bamboo, making sure to maintain the exact measurement of the bamboo's length. The movement involves one hand holding the bamboo while the other hand places the cassava mixture onto the leaf and inserts it into the bamboo tube. After filling, the bamboo is locked with a sugarcane leaf, leaving an allowance so that the mixture can expand when cooked and prevent overflowing. Once the stuffing is done, the male prepares the fire to cook the prepared Hubhub (cassava-filled bamboo).

#### Sixth Process (Male and Female): **Pagdasuk (Filling-out the Bamboo in full)**

Once the bamboo is full of mixed cassava and other ingredients, before covering the tip, it must be tapped on the ground or anywhere to ensure that the mixture inside the bamboo does not have space. It is called pagdasok. It is the process of making sure that

there is no space inside the bamboo. It is done by holding the bamboo in both hands and tapping the bamboo (both for the right and left hand) to the floor.



“Tapping the bagakay filled with Hubhub mixture to have it full”



#### Seventh Process (Male and Female): **Pagsun-ad (Final Cooking)**

This is the final phase of cooking Hubhub. The bagakay bamboos, filled with the mixture, are placed at the sides of the fire, standing upright. The bamboos should be turned periodically (lisu-lisuon) to ensure the mixture inside cooks evenly. After exactly two hours, the Hubhub is fully cooked and ready to serve.



“Inserting the hubhub mixture to the bagakay preparation for cooking”





### Hubhub Creative Dance Movements

#### Process 1. Male. Pamagakay (Bamboo Harvest)

1 measure, Time signature  $\frac{3}{4}$

1

2, 3

(1) Slightly in lounge position, left foot diagonally in-front; left arm holding the bagakay, right arm holding the sundang vertically upward position (ct. 1).

(2) The same body position, bring the right arm downward to the bottom part of the bagakay (ct. 2, 3);

#### Process 1. Female. Pamalanghoy (Cassava Harvest)

1 measure, Time Signature  $\frac{3}{4}$



1, 2

3

(1) In right foot, lounge position diagonally to the right, arms in unparallel position vertically reaching the ground (ct. 1,2);

(2) Same position in (1), body recover straight upward and lean to your back bending the arms (ct. 3);

#### Process 2. Male. Pagbaris. (Cleaning-up the Bamboo)

1 measure, Time Signature  $\frac{3}{4}$



1



2, 3

- (1) In kneeling position with your right knee, holding the cut bagakay with the left hand diagonally in-front, while the right hand holds parallel to the left hand from the upper part of the bagakay (ct. 1);
- (2) The same position, bring down the right hand to the bottom most part of the cut bagakay (ct. 2, 3).

**Process 2. Female. Pagraspa (Cassava Grating)**

1 measure, Time Signature  $\frac{3}{4}$



1



—, —

- (1) In a kneeling-sitting position, left hand in-front of the body holding the raspahan, right hand close to the body (ct. 1);
- (2) Bring right hand close to the left hand forward (ct. 2, 3).

**Process 3. Male and Female. Pagsambagol (Mixing of coconut milk and sugar)**

2 measures,  $\frac{3}{4}$  time signature



1, 2, 3



1, 2, 3

- (1) In a right standing lounge position, hands holding the palwa in a diagonal right direction, move the arms in clockwise motion (ct. 1,2,3);
- (2) Repeat the movement with the arms in counterclockwise motion (ct. 1, 2, 3)

**Process 4. Male and Female. Pagsagol (Mixing of Sambagol and other Ingredients)**

2 measures,  $\frac{3}{4}$  time signature



1, 2, 3



1, 2, 3

- (1) In standing position facing front, body bent a little forward with bent knees, scoop right hand and left hand simultaneously and back to palms facing downward (ct. 1, 2, 3);
- (2) Hands move in circular motion (opposite pathways) (ct. 1, 2, 3).

**Process 5. Male and Female. Pagsuksuk (Inserting of Mixture to the Bamboo)**

1 measure,  $\frac{3}{4}$  time signature



1



2, 3

- (1) In standing position knees-bent position, left hand holding the bagakay, right hand small movement scooping (ct. 1) and inserting the mixed ingredients to the bamboo (ct. 2, 3).

**Process 6. Male and Female. Pagdasuk (Having the Bamboo in Full)**

1 measure,  $\frac{3}{4}$  time signature



1



2, 3

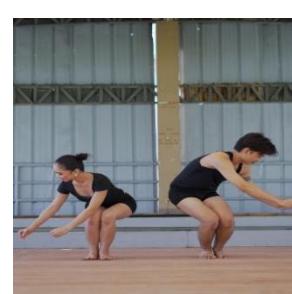
- (1) Holding two filled bagakay with both hands, bring both arms to the shoulder level (ct. 1) and tap it to the ground twice (ct. 2, 3).

**Process 7. Male and Female. Pagsun-ad (Cooking the Hubbub)**

1 measure,  $\frac{3}{4}$  time signature



1



2, 3

(1) Holding the bagakay both hands in upward motion (ct. 1) and putting it downward into place (cts. 2, 3).

#### **Narrative Lens on the Hubhub Making Processes**

To sum up these processes, the male role in the traditional preparation of Hubhub focuses on harvesting and preparing the bamboo (bagakay) through the skilled process of pamagakay. This involves cutting mature bamboo cleanly between nodes using a sharp sundang and a precise, forceful downward strike while kneeling on one knee, considering factors such as circumference and durability to preserve the bamboo's structural integrity (Durand, 2021). Following harvesting, the bamboo is thoroughly cleaned with grated coconut sepal, whose natural oils and fibrous texture effectively remove the girhang (fibrous splinters), yielding a smooth, clean surface ready for further use (Coir, 2020). Meanwhile, females perform pamalangho by carefully uprooting cassava roots with controlled force to avoid breakage, followed by washing, peeling, and grating the tubers into a fine mash using a traditional raspahan tool—an effort-intensive process requiring patience and precision (Kusina Secrets, 2025; Ebenedicto, 2019).

Both men and women collaborate in subsequent stages to prepare and cook Hubhub. They combine coconut milk and kalamay (sticky sugarcane syrup) over low heat, stirring gently with a palwa to form latik, which is blended into the grated cassava along with other ingredients such as margarine, milk, eggs, vanilla, and aniseed to create a smooth, uniform batter (Merano, 2009; Raymund, 2012). The mixture is then wrapped in a kalape or coconut leaf and carefully stuffed into the hollow bamboo, sealed with sugarcane leaf to allow for expansion during cooking. The bamboo tubes are cooked upright near the fire for two hours, rotated periodically to ensure even cooking and perfect texture. These processes reflect not only culinary craftsmanship but also the preservation of cultural heritage, emphasizing methodical selection, preparation, and communal effort that maintain the authenticity and sustainability of Hubhub as a traditional Filipino delicacy.

The traditional processes involved in making Hubhub exemplify a profound commitment to cultural preservation and the reinforcement of indigenous practices. The meticulous harvesting of bamboo through pamagakay, characterized by precision and strength, highlights the importance of skillful craftsmanship rooted in ancestral knowledge (Durand, 2021). Similarly, the careful cleaning and preparation of cassava, performed by women using time-honored techniques such as pagraspa, underscore the collaborative effort and gender-specific roles that sustain cultural continuity (Kusina Secrets, 2025). These processes are more than mere food preparation; they embody a cultural narrative that emphasizes respect for natural resources and mastery of traditional techniques. Such practices have historically contributed to the creation of creative dance movements, which serve as vibrant expressions of communal identity and cultural resilience. For instance, a dance from Leyte like the Tinikling, mimics the movements and tools used in bamboo harvesting and processing, thereby translating labor into artistic performance (Alcaraz, 2018). The integration of these cultural elements into creative dance not only preserves the historical significance of these labor-intensive processes but also reinforces a collective memory that sustains cultural heritage across generations.

#### **CONCLUSIONS AND RECOMMENDATIONS**

Findings from the study reveal that Hubhub is more than a culinary artifact; it is a living tradition embedded in the community's socio-cultural and economic fabric. It fosters intergenerational ties, upholds values of discipline and mutual respect, and represents a tangible expression of heritage. The making of Hubhub is not merely a task—it is an act of care, cooperation, and cultural affirmation, demanding both patience and a collective spirit. In reimagining this process through dance, the research not only documents tradition but also revitalizes it, inviting broader appreciation and safeguarding it for future generations.

Reimagining the intricate processes of making Hubhub as a traditional creative dance movement constitutes a compelling act of cultural translation—an embodied performance that safeguards and reanimates intangible heritage. This creative transformation transcends mere representation; it functions as a form of lived historiography, where memory, labor, and identity converge in motion. Through the deliberate staging of actions such as the precise cutting of bamboo (pamagakay), the gentle cleaning (pagbaris), and the meticulous stuffing of the mixture (pagsuksuk), performers enact the material and symbolic labor embedded in these culinary traditions. Such gestures are not simply mimetic—they serve as

kinetic archives that preserve the rhythm, strength, and patience that have historically defined these artisanal practices.

Ultimately, the transformation of Hubhub-making into a performative medium underscores the dynamic interplay between tradition and innovation. It reveals how cultural practices can be revitalized through creative expression, serving both as acts of preservation and as interventions into modernity's homogenizing forces. In doing so, it affirms that culture is not static but performative- constantly negotiated, reimagined, and embodied in ways that sustain and empower communities across time and space.

The culmination of this research is not only the preservation of a culinary heritage but its creative transformation into a cultural performance. The staging of the Hubhub creative dance movement stands as a testament to the resilience, artistry, and cultural pride of the Carigaran-on and Camansihanon people. It reflects the essence of their traditions, values, and lived experiences- embodied through movement, rhythm, and storytelling. In doing so, it affirms that heritage, when nurtured and shared, continues to live not only in memory, but in meaningful and dynamic forms of expression.

It is then recommended that improved educational practices embedding the technique of creating cultural arts, development of policies and guidelines relevant to cultural preservations, cultural and tourism development and future researches must be taken and given attention.

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