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CULTURAL & NATURAL HERITAGE OF THE IFUGAO RICE TERRACES AS A SATOYAMA LANDSCAPE



Youth Capacity Building and Exchange Program towards Sustainable Development and Conservation of Ifugao Rice Terraces

Ifugao Rice Terraces as Satoyama Landscape Book Series

CULTURAL & NATURAL HERITAGE OF THE IFUGAO RICE TERRACES AS A SATOYAMA LANDSCAPE

Joane V. Serrano, Ph.D., Sherry B. Marasigan, Ph.D. and Martina B. Labhat, Ph.D.



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Authors: Joane V. Serrano, Ph.D., Sherry B. Marasigan, Ph.D. and Martina B. Labhat, Ph.D.

This book is part of the Ifugao Rice Terraces as Satoyama Landscape Book Series

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FOREWORD

This book is part of the Ifugao Rice Terraces as Satoyama Landscape Book Series, and is in support of the two United Nations 2015 Sustainable Development Goals (SDG):

- SDG 13: Take urgent action to combat climate change and its impacts; and
- SDG 15: Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss.

Satoyama, a Japanese term that has taken global significance, is a framework that highlights human-nature interaction. In a satoyama landscape, human-nature interaction is expected to be at its best because there is harmony, there is no destruction, there is sustainability, and there is resiliency (Buot, 2017). This interaction is evident in the daily living of people relying heavily on the goods and services provided by the environment. Studying and understanding the individual components of communities and determining their connections and relationships with their environment are important for satoyama initiatives to operate synergistically and sustainably. An evidence-based presentation of connections and relationships will allow stakeholders to acquire a broader perspective on the “domino effect” of their actions on the landscape.

With this definition, the Ifugao Rice Terraces is a clear example of a Satoyama landscape with its inherent human-nature interactions and the various social, political, cultural, and economic issues present in the world heritage site.

#Y4IRT Team



TABLE OF CONTENTS

| | |
|--|-----|
| Foreword | iii |
| Table of Contents | iv |
| Chapter 1: Culture and Nature | 2 |
| Chapter 2: Natural and Cultural Heritage | 27 |
| Chapter 3: Native/Indigenous Knowledge Systems | 38 |
| Chapter 4: Issues and Challenges | 43 |
| About the Authors | 47 |
| Acknowledgments | 48 |
| References | 49 |

CULTURAL AND NATURAL HERITAGE OF THE IRT AS A SATOYAMA LANDSCAPE



OBJECTIVES

At the end of this book you should be able to:

1. Define nature, culture, and heritage;
2. Discuss the complex relationship of nature and culture;
3. Explain the role of indigenous or local knowledge in the promotion, protection and transmission of natural and cultural heritage of the Ifugaos;
4. Analyze the issues and challenges that threaten the natural and cultural heritage of Ifugaos; and,
5. Appreciate the involvement of youth in the promotion, protection and transmission of natural and cultural heritage of the Ifugao Rice Terraces.



CULTURAL AND NATURAL HERITAGE OF THE IRT AS A SATOYAMA LANDSCAPE

CHAPTER 1: CULTURE AND NATURE



OBJECTIVES

At the end of this chapter, you should be able to:

1. Define nature and culture; and
2. Explain the complex relationship of nature and culture.

Hello. My name is Bugan, and together with Wigan, we welcome you to our book. We will be assisting you in learning the topics at hand, and we hope you enjoy learning the topics included here.

This book will introduce to you the Ifugao culture, nature and heritage, and the interaction of these three concepts.

Before all of that, familiarize yourself first with the concept of *satoyama*.

Hi. I'm Wigan. Do you know what *satoyama* is?

Satoyama is a Japanese term comprised of two words: "*Sato*" meaning home or native place, and "*Yama*" meaning mountain or woodland. In simple terms, *satoyama* describes a village and its populace and their relationships with the mountain or woodland.



'sato' + 'yama'

CULTURE AND NATURE

Based on this definition of satoyama, it is clear that the Ifugao Rice Terraces is a satoyama landscape. The Ifugao Rice Terraces (IRT) is a collective of five rice terraces located in four municipalities in Ifugao (Banaue, Hungduan, Kiangan, and Mayoyao). The IRT was inscribed by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1995 as a World Heritage Site and was pilotly declared as the only Globally Important Agricultural Heritage Systems (GIAHS) site in the Philippines by the Food and Agriculture Organization (FAO) in 2005.

This book focuses on the Ifugao culture, nature and heritage, and the interaction of these three concepts. You will further learn about your indigenous cultural practices, beliefs, and rituals that have been practiced by your forefathers for generations in this book. It also discusses the role of indigenous or local knowledge in the promotion, protection, and transmission of natural and cultural heritage of the Ifugaos.

As a youth, you may be asking yourself why you need to learn about culture, nature, and heritage. This is a question probably often asked by youths and have not really found the right answer to.

This book hopes to address this question that is often in the minds of youths all over the country and the world.

You must know by now what satoyama means and what you will learn in this book. You can proceed to the topic discussion and the activities.

To start, read this transcription of the video interview with women from Batad, Banaue who shared their views on the abandonment of the rice terraces and on the pursuit of children for better opportunities outside of Ifugao. This interview was conducted by the Youth for Ifugao Rice Terraces Project team in 2018.



Before you proceed, read some of the comments other youths have about the Ifugao culture and the famous IRT.



"No planning needed. Day 1 of Rice Terraces done. The Ifugao aren't only master builders of these terraces, they're really nice people too." - @JCingcars

"I know I'm not Ifugao but I was really in tears looking at the genius of the rice terraces and felt so proud to be Filipino" - @Queen_Glorious



It was all just an elementary dream. #PostCardSurreal #sagada2017 @ Banaue Rice Terraces View..." - @JohnRapvinsky



#NaturePhotographyChallenge Day 2 of 7. I salute the all our agriculturists for doing their best to feed the Philippines. Let's promote Food Security for a healthier society. Hooray for the cultural and agricultural sustainability of the Nagacadan Rice Terraces!

CULTURE AND NATURE

After reading these comments, aren't you proud to be a Filipino and in a country where the IRT is? Many Filipinos and foreigners alike are appreciative of the Ifugao culture and the IRT. For some of them, seeing the IRT is already considered a dream come true. They only see the rice terraces in post cards and in books. For the Ifugao youths, they get to see the beauty of the rice terraces every day, and this is even part of their way of life.



This chapter discusses culture and nature as they relate to the daily activities of the Ifugaos.

Before you proceed further, accomplish the first learning activity.





TOPIC 1

NATURE AND CULTURE



Kiangnan natives in Ifugao traditional costumes. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

Now, to define culture and nature:

Sir Edward Tylor in 1871 defined culture as “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.” In 1931, Bronisław Malinowski expounded on this definition saying that “culture comprises inherited artifacts, goods, technical processes, ideas, habits and values.” Tylor’s definition focuses more on the non-material components of culture—values, beliefs, customs— but Malinowski argued that material things like artifacts, food, and other objects, are also components of culture.

Robert Redfield, on the other hand, defines culture as “an organized body of conventional understandings manifested in art and artifact, which, persisting through tradition, characterizes a human group” (as cited by Ogburn and Nimkoff, 1940). In addition to this, Wilson in 2013 cites Radcliffe-Brown’s definition of culture as “consisting of social structures, which he described as regularized social forms or observable, repeated, and patterned relations between individuals.”

Redfield’s definition includes the “conventional understandings” or how people express their understanding of the world through arts and other artifacts, while Radcliffe-Brown’s definition included the social structures or how people organized themselves and relate with one another.

To understand culture better, read this video transcription. The video was adopted from "Major Elements that Define Culture" (YouTube video).

A culture exists anywhere an individual exists. Culture is defined as a way of life of a group of people, hence no two cultures are the same. Elements of a culture make it a distinct and unique way of living. Specifically, there are four elements of culture, and these are: symbols, language, values, and norms. These elements vary between cultures and may change as society evolves.

Symbols are defined as anything that is used in a culture to represent something else. People of the same culture attach a specific meaning to an object, gesture, sound, or image. For example, the Philippine flag represents our whole country.

Language is a system of words and symbols used to communicate with other people within the culture. Examples of languages are Filipino and English. Language also includes body language, slang, and phrases commonly used and unique to groups of people.

Values are culturally defined standards for what is good or desirable. These are used by people of the same culture to decide which actions are good or bad.

Norms are culturally defined expectations of behavior. These dictate individuals on how they should behave given a specific occasion. Formal rules and laws have been made from norms, while some are considered basic etiquette for everyday behavior.

Norms can be classified into two: folkways and mores. Folkways are norms that dictate appropriate behavior for routine interaction, and violation of these do not necessarily mean that the violator should be imprisoned. An example of this would be the norm that people should fall in line when they are waiting to pay their bills, to buy their food, etc.

On the other hand, mores are norms that dictate morally right or wrong behavior. Examples of mores are one should respect another person's property, and one should not steal.



Kiangnan natives in Ifugao traditional costumes. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

In addition to this, read the transcriptions of the lectures by UP Los Baños Professor, Dr. Sherry B. Marasigan on culture, and Mr. Ramon Dinali on Ifugao cultural practices and traditions. Their lectures were conducted during the Youth for Ifugao Rice Terraces urban youth exchange activity at Barangay Batad, Banaue, Ifugao in September 2018.

For Dr. Sherry B. Marasigan’s discussion, she tackled several topics such as sociological imagination, culture, cultural relativism, preservation and conservation of culture.



Dr. Sherry Marasigan during her lecture on culture. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

In sociology, there is a concept called the sociological imagination. Sociological imagination was coined by sociologist C. Wright Mills in his book “The Sociological Imagination” that was published in 1959. In the book, Mills proposed a means to understand the relations between the individual and society. He proposed that the central task of those studying society is to find the connections between the particular social environments and the wider social and historical forces where those are connected. The book is a standard reading for students of sociology.

Sociological imagination shows that there is a connection between individuals’ experiences and the society. Each one of us is interconnected. It recognizes how an individual is influenced by the historical events they have experienced and the immediate environment where the individual lives. Therefore, we cannot look at something as if it is separate from the others. There is a reason why we are here. In this concept, we try to understand things from a particular perspective or lens. This is where culture enters the picture.

Culture is a way of living, a pattern or learned behavior—how people dress, how they eat. There is a big difference between society and culture; but they

are connected. Society refers to the people and communities; culture refers to what the community, or the society, is doing. A culture is unique to a society and various cultures are seen across different societies.

We can say that each one of us has their own culture. Culture is classified into material and non-material culture. Material culture is defined as something tangible or something that can be seen. The rice terraces are classified under material culture since you can touch it, you can see it. On the other hand, non-material culture is something more abstract. It is intrinsic, we cannot see it, but we know that it is present in the community. Examples of non-tangible culture are belief systems, values, norms, rules, language, traditions and practices.



Youth for Ifugao Rice Terraces urban youth participants pounding rice. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

Another concept is cultural relativism. Others' perception of a culture is different from what it actually is. With this concept, we need to go back to sociological imagination. We should try to understand and see the cultural practices of other groups in its own cultural context, and not from our own lens. When you study culture, you have to comprehend and analyze it carefully. We cannot view culture just by merely looking at people, by just looking at the surroundings. These are important factors, but interaction is important. We need to interact with other people to fully understand their culture.

Culture is also adaptive. It is changing. Usually, the changes are based on the adjustments to the environment. Examples are the houses in Batad. Both modern and traditional houses are present—indicating that change occurred. It is good to know why it changed. What were the causes? If culture is changing, how can you conserve/preserve it? Who wants the conservation or preservation of a particular culture? Who wants to change culture? It is possible that the change is intended or planned change.

There are also occasions wherein we have no choice but to change because we have to address something—like climate needs, or certain situations and events. Culture is a broad topic. Conservation and preservation are also broad topics. If we want to conserve something, up to what extent will we conserve it? Who decides if the culture is to be conserved? What is the magnitude of the change that we intend to happen? How did the people feel towards a specific change in their culture? Were they forced to do this change? Did they resist the change? If they did not resist, why would they accept? What benefits did they receive?



Tinawon rice. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

If we are talking about preserving a culture, like the Ifugao culture of maintaining the rice terraces, are we saying that the traditional culture of Ifugao is vanishing and so we want to save it, to preserve it? Are we, the 'outsiders' of the Ifugao culture, the ones who want this preservation? Why do we want to preserve it? Do the Ifugao people want its preservation?

Sometimes, we want to improve our life, our lifestyle, but we also want to preserve the traditional culture. How do we combine these two? It is unfair when the urban areas continue to improve or develop, but the rural areas tend to lag behind, they cannot improve because they have to, or we want them to preserve their traditions, their culture since rural areas are mostly home to our indigenous and traditional groups. But how do we have development and at the same time preserve traditions? Is it possible?



Top view of Mayoyao and community and commercial settlements in and around Banaue Rice Terraces. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.



Mr. Ramon Dinali during his lecture on Ifugao culture and traditions. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission

For Mr. Ramon Dinali's discussion, he tackled topics such as Ifugao tribes, dialects, classes, and customs.

In Ifugao, we have classified three kinds of a tribe. First is the Tawali. The Tawalis are the first educated people in the province of Ifugao, and most of these people came from the municipality of Kiangan. Most of them can speak in English, but the other tribes can also speak the language. Second, the earliest tribe, distributed in all of Ifugao, is the Ayangan. The third tribe is what we call the Kalanguya which includes people from Benguet and Bontoc.

Regarding dialect, while we are all Ifugao, we speak different kinds of Ifugao dialect. The most common is Tawali, used by most people in Kiangan. Second and third dialects are Ayangan and Kalanguya. Ifugaos may speak other dialects, but they come from the lowlands, like Ilocano and Tagalog. Not all Ifugaos can speak the Ifugao dialects. These dialects differ in terms of intonation. One word may have different meanings across Ifugao because of the different intonations and accents.



Mr. Ramon Dinali during his lecture on Ifugao culture and traditions. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission

We have three classes of people in every barangay. The kadangyan, the middle class and the very poor. The kadangyan are the richest in the community. They are called so because they have about twenty or more rice fields. If you have many animals like carabaos and pigs, then you are also called kadangyan. The middle class, they have an average number of rice fields. For the poor, they are those who sometimes work for someone else's rice field.



Tools used in farming. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission

They say an Ifugao's first big occasion is their wedding. If the woman is rich and the parents asked the man a carabao, then he has to offer a carabao to the family. If he does not obey, they will postpone the wedding until he offers a carabao. The practice before was the rich marries the rich. It is now up to the man and woman. 'Parental engagement' was also practiced before. This means that a marriage is arranged between two children even if they were still in the mothers' wombs. They did this because they wanted to arrange a marriage with another rich family to avoid being poor and to maintain prestige. These marriage practices were followed strictly before. The Ifugao culture now is more lenient.



A dance by relatives and visitors during an Ifugao wedding. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

When there is a calamity, relatives, neighbors and friends help one another. An example, there is a big erosion or landslide in the field in one of your relatives, the affected farmer will ask for the help of the clan. Most of your relatives will help. Except when it is really big, such as when a big portion of rice terraces is eroded, that's the time we ask for the help of the local government. For small damages, the neighbors and family will take care of that. We help one another. We have bagdang or bayanihan, and that is still strongly practiced since our forefathers. You help one another.

For cemeteries, we really do not have a cemetery compared to other areas, but we have our private grave or tomb. There are many here in Batad, but we cannot identify those because that is a secret kept from outsiders. Only the family, only the clan knows where the tomb of a person is. For outsiders, they do not need to know them. If you are not a member of the clan, you are not going to be buried in that tomb.

Ifugaos are different from Igorots. If you are Ifugao, you use the Ifugao costume in traditional activities. And in wearing those costumes, you follow the class you belong to. If you are rich, you use the most expensive native Ifugao costume. For example, for the rich people, for the girls, for the women, they use the red tapis, and for the boys they use the red g-string. For the blouse, the women wear black or white. Every tribe in the Cordillera region has their own costume. Igorots come from the Mountain Province and a part of Benguet province. But for the Ifugaos, we come from Ifugao. When you are in your own locality, you should not wear another tribe's costume.



Kiangnan natives in Ifugao traditional costumes. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

Traditional rituals, like the baki, are still performed on several occasions. There are many occasions, but I will only give you the most common. Bakis are usually performed during rice production. Traditional dances, on the other hand, Ifugao has four kinds of dances. The community dance, where everybody can join the dance; we have the wedding dance and we have the 'war' (for lack of a better English term) dance, when somebody is murdered and when the clan wants to perform the dance.

If you see a red plant in the field, it means that it is the boundary. They plant that to show that you should not go beyond your field. There's also another use of this, when somebody is murdered, the last day when they are going to bury the body, most of the relatives and neighbors will wear the plant on their heads and make a spear and perform the 'war' dance. While the plant is growing, they use some native chants to pray to the supreme god that he will take care of the murdered person and will punish their killer.



Rice fields in the Batad Rice Terraces. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

The fourth kind of dance is the dance of the mumbaki, or the native priest. When there is a big occasion, all the native priests will dance and that is what we call a ceremonial dance. In a wedding, the married couple will dance first. Followed by the parents, then the relatives, then the invited people. That is what we call the community dance.

The Ifugaos call themselves Ipugo, which means "people of the earth."

Aside from the following transcriptions, it may also be useful to include works of people who had researched in and about Ifugao. A good reference is the book: Ifugao: people of the earth by Tolentino, Salvador-Amores, Abayao, Martin, Maentz. 2017.



LEARNING ACTIVITY 2

For your next learning activity, you will create a multimedia material in the form of a video or slide presentation explaining what culture is from the context of Ifugao culture. You may use your answers in the activity below.

Nature, according to Arias-Maldonado (2015) is that which is not artificial. According to him, "the concept of nature covers all those entities and processes that come into being or exist without any human intervention." He noted that natural entities existed independently from human designs or purposes and are not the results of human intentions.

For details about the importance of nature, visit this link and read the article: <https://friendsoftheearth.uk/nature/importance-nature>

After reading and watching the resources above, in your own words, define nature and culture and explain the relationship of these two concepts.

Nature is

Culture is

Nature and culture are related through

Some questions I have in mind about nature and culture:

After the discussion on nature and culture, try to study some examples of culture. Maybe some of you are thinking that culture is a vague concept and idea. The following discussion will try to examine some examples of Ifugao cultural practices which are still being observed in your communities.



TOPIC 2

RITUALS

For this topic, kindly read Chapter 8: Ifugao Rituals of “The Ifugao Indigenous Knowledge Workbook.”

This chapter discusses the different rituals of the different municipalities of Ifugao. It also highlights the rituals that are still being practiced today and the values derived from these rituals.

Please take note that each municipality has distinct rituals that are performed in the life cycle of man, health, economics, politics, and agriculture. You will also realize that some of the rituals are the same for some municipalities while different for other municipalities. The Ifugao Indigenous Knowledge Workbook is published by the Ifugao State University.

You might want to answer the first part of the activities of Chapter 8.

With permission from one of the chapter authors, access Chapter 8 of the workbook in this link: <https://bit.ly/2CWwSqM>



TOPIC 3

DANCES AND FESTIVALS

For this topic, please read Chapter 9: Dances and Festivals of “The Ifugao Indigenous Knowledge Workbook.”

This chapter discusses the different dances performed during festivals and the attires worn during these dances. In this chapter, it is emphasized that Ifugao dances could be classified as festivals or rituals; Dinuy-a for the Tuwali of Hungduan and Banaue; Henanga dance for Mayoyao; and Pagaddut of Kiangnan. The Ifugao Indigenous Knowledge Workbook is published by the Ifugao State University.

With permission from one of the chapter authors, access Chapter 9 of the workbook in this link: <https://bit.ly/2OFE7G0>

This topic will specifically discuss the Henanga dance of Mayoyao. Read this document created by Dr. Martina B. Labhat: The Henanga dance: movements, musical accompaniments, and costumes and accessories (Link: <http://bit.ly/3kG2BhE>)



LEARNING ACTIVITY 3

You must be familiar by now with the dances in respective Ifugao municipalities.

After reading Chapter IX - Dances and Festivals of the Ifugao Indigenous Knowledge (IK) Workbook and reading the information about the Henanga dance, it's your turn now to describe and share a traditional dance in your respective municipalities. You will perform the dance of your respective municipality wearing the proper attire. Ask someone to video record your dance performance and presentation.

Just like in the attached file for the Henanga dance, please describe the ritual dances available in your provinces/places. Use Dr. Labhat's document as reference.

If you do not know or cannot perform a traditional dance from your municipality, you can opt to describe a traditional dance of another municipality. Use Dr. Labhat's [document](#) as reference.



TOPIC 4

CHANTS AND SONGS

For this topic, read the video transcription of the interview with Mrs. Mary Lydia M. De Castro where she discussed the importance of chants and songs in the Ifugao culture. Mrs. De Castro is an educator, a culture bearer, a community leader, and a church leader in Kiangan, Ifugao.



Mrs. Mary Lydia De Castro in an Ifugao traditional costume. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

There are a lot of Ifugao chants and songs as of today. Chants are performed or are being done on any occasion. There are chants for the dead, for prestige rites, and for agricultural activities. Chants for the dead depend on the social status of the dead person. For the kadangyan or the wealthy, they do the hudhud during the wake. Aside from that, the hudhud is chanted during harvest time of a kadangyan owner. In general, the hudhud is a chant for activities of the wealthy people. It is also chanted during the uya-uy or the wedding ceremony and the hadabi ceremony. Today, to preserve the hudhud, the Ifugaos have thought of ways of trying to make this an activity during feasts. This has encouraged all schools in Ifugao to teach the children, so they can memorize and learn the chants, especially the hudhud.

For example, during the wake, we chant Ifugao local songs. This will keep the Ifugao people awake for the whole night. At the same time, the chant becomes livelier when people keep on drinking our local wine or the baya. They can stay awake the whole night chanting while there is rice wine, and no one really goes to sleep.

To preserve chants, these are taught in music classes in our elementary schools. We also have community learning centers where the chants are being taught to the kids or the little children. In the Ifugao State University, I have an Indigenous Knowledge Systems class where we teach them chants.

We also have competitions for chanting.

Chants make any occasion festive. Most of these chants are already published or written in books. New chants are being created on any occasion. For example, when the boys or men gather together, and in another corner are the women, the men try to boast. One special chant where the men try to boast about them being manly is the wiyawe. In this chant, they talk about the laziness of the woman while his house is not clean, while his field is not weeded. Today, we expect more songs for as long as the men and women are gathered together, and they keep on composing songs.

These chants were passed on to us through oral literature. When I was still young, I did not see lyrics [of the chants], we heard it from our grandparents. Today we are happy that it is being written down. To preserve chants, we have folk song competitions during our feasts. We have the barangay level and municipal level competitions. The winners will go to the provincial level of the competition. We are happy that the culture and arts have high regards for our songs, so some of our men and women go to the national level just to perform.

I think [performing] our chants should be done on a regular basis. It will also be nice if our chants will be aired on local radio stations. We have one in Lagawe, and we have another one in Lamut. Hence, it would be really nice if there is a certain time that our Ifugao chants are aired.

Another thing, chants should be placed into disks to be sold or distributed within the community and the province. Aside from that, it would be nice if the national anthem can be translated into Ifugao. We have our Ifugao hymn, sung during flag ceremonies, translated into Filipino and English for visitors to understand.



LEARNING ACTIVITY 4

Explain why songs or chants of indigenous tribes are important.



TOPIC 5

ARTS

For this topic, you will also you will also read the following transcriptions of these video interviews:

1. Ifugao Wood Carving
2. Ifugao Weaving
3. Stonewalling in the Ifugao Rice Terraces



Ifugao woodcarvers, Mr. Mores Benito and Mr. Lorence Ngiwangiw. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

When did you learn how to do woodcarving?

L: I have been woodcarving for 12 years. I learned from my family members.
M: I learned from my family members. The first items I carved were ashtrays, until I developed gradually and got the skills to make complicated carvings.

How long has your family been practicing woodcarving?

M: I cannot remember the time when we practiced woodcarving. My grandparents have already been woodcarving. The first carvings that were made were of the bulul. They are bim-aya, and in the culture, even if they are

rich, you cannot just own a bulul. You have to show-off your wealth that you are deserving of a bulul.

What are the carvings of the bulul for?

M: Bulul carvings are commissioned. You cannot just commission somebody to make a bulul. There is a ritual, and you have to be a member of a kadangyan family.

Are women involved in the practice of woodcarving?

L: My sister knows how to carve. She can carve Indians.

What part of the woodcarving process do you enjoy the most?

L: I enjoy the [whole] process. Your attitude towards the process will affect your feelings towards it.

How are you treated by other people as an artist?

M: There is no special association for woodcarving. In our culture, what's important is you have work. It's not important for you to be looked up on. People despise a lazy person. But in woodcarving, there's pride if you are able to capture the exact replica of orders. This makes you a better woodcarver than others.

Would you like your children to be woodcarvers as well?

L: Yes, if the children want to be woodcarvers. It's their choice.



A member of the Banaue Women Weavers. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

Do weavers buy threads that were already colored, or do they dye it?

It depends on what they weave. There are some that need dyeing, there are some that you can directly use for weaving. The cotton threads are usually used by Ikat weavers, and that's the design that our forefathers have been doing. They tie white threads with wax strings to make a design. So originally [woven materials before] only used white cotton threads, because if you use synthetic [dyeing materials], the color does not last. So, they used natural dyes using barks of trees, yellow ginger and limestone. When you mix yellow ginger and lime[stone], you can produce a red color. That's why before, the colors of woven materials for men were mostly red, yellow and green—from a bark of a certain tree. Blue also from a certain shrub. So those were the original colors. When you see their attire, it's mostly bright red, yellow, black, green and indigo.

What are the parts of the loom?

We have the uluan—the head/handle. The gulun, tupugan, tubungan—used for putting up the design for another weft, ipitan, and baliga—beats the weft.



Mr. Jonathan Martin, an Ifugao Satoyama Meister Training Program alumni. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

What are you working on?

We are focusing on heritage conservation, and I am into ecotourism, but we are using ecotourism as an instrument for heritage conservation. I am working on my papers on satoyama landscapes, specifically on rice terraces restoration.

What is stone walling?

We do the stone walling only if the rice paddies are not sturdy enough to hold water. If the rice paddies should rise up to a few meters, you have to put stone walls. The purpose of the stone wall is to prevent the soil from eroding and also to keep the water from flowing out.

How do you perform stone walling? What is the art of stone walling?

There are some people who say you get the rocks from the rivers, but you can also get the rocks in the construction site itself—you can break the boulders there.

Why did you choose stone walling as your subject of interest for ISMTP?

It's actually about the restoration of the rice terraces, and not just about stone walling. I chose this topic because there are books about rice terraces restoration, but there is little documentation [of the process] on the restoration. I don't do stone walling myself, but I hire rice terraces builders from Banaue. Most of them have more than 20 years of experience. According to them, they have done stone walling since they were kids. Their parents brought them to the fields and eventually they learned the skills on stone walling and farming.

How do they do stone walling?

There's no cement involved in stone walling, and they also consider the sizes of the rocks. [Stone walls] have a foundation of two layers of big boulders.

What do they use as adhesive or cohesive material?

It needs to be the dry season for stone walling. During stone walling, if the soil is wet, your wall will not harden. But when it's dry, you will be able to pack the soil [for a sturdier wall]. Also, you give the wall time to dry before you add water [for the rice paddies].

**LEARNING
ACTIVITY 5**

Why do you think that wood carving, weaving, stone walling - these specific activities practiced in Ifugao - are important?



**LEARNING
ACTIVITY 6**

The Ifugaos also have their own native dishes and delicacies. Some of the native dishes identified in Ifugao are: bakle, inutom, binalit, and pinunnog.

For this learning activity, reflect on the following questions:

Have I tasted any native dish/delicacy from my place?

Are these dishes still being cooked in my family?

Can these dishes be served to tourists in the area? What are my personal thoughts on this?

Do I want to continue with these dishes despite the modern food available in my community?

Can these dishes be modified or tweaked, giving these dishes a modern flavor or taste? If yes, how?

CULTURAL AND NATURAL HERITAGE OF THE IRT AS A SATOYAMA LANDSCAPE

CHAPTER 2: NATURAL AND CULTURAL HERITAGE



OBJECTIVES

At the end of this chapter, you should be able to:

1. Define natural heritage and cultural heritage; and,
2. Investigate natural and cultural heritage with respect to conservation and revitalization.



TOPIC 1

NATURAL AND CULTURAL HERITAGE

For this topic, Read these video transcriptions which discuss natural heritage and cultural heritage. These videos were adopted from The Audiopedia (Youtube channel).

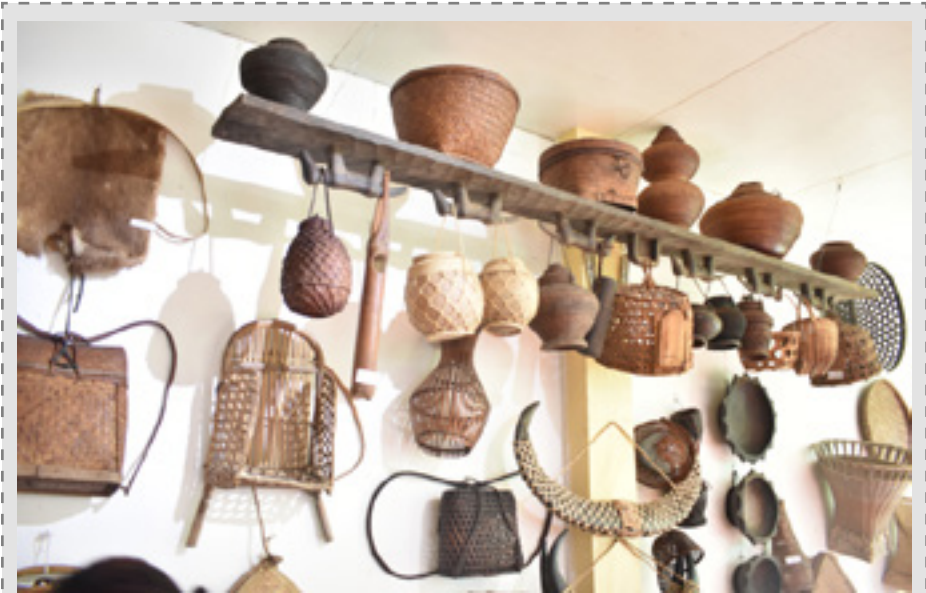


Rice Terraces in Kiangan, Ifugao. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission.

Natural heritage refers to the subtotal of the elements of biodiversity which are flora, fauna, ecosystems, and geological structures and formations. Heritage is what was passed onto us from previous generations, what we maintain today, and what we will pass to the future generations.

The United Nations Educational, Scientific and Cultural Organization (UNESCO) World Heritage Committee UNESCO catalogues, names and conserves locations of natural and cultural significance across the world. As of July 2018, there are 1,092 World Heritage Sites, of which 845 are cultural, 209 are natural and 38 are mixed properties.

Natural heritage is an important part of a society's culture. Heritage may also include cultural landscapes and natural features that may have cultural attributes.



Native Ifugao artifacts in the Ifugao Museum in Kiangan, Ifugao. Photo by the Youth for Ifugao Rice Terraces Project. Used with permission

Cultural heritage is a legacy of tangible and intangible attributes of a group of society that are passed on from previous generations that would benefit the future generations. Cultural heritage includes tangible culture, which is further classified into two: movable and immovable heritage.

Immovable heritage includes buildings, large industrial installations, monuments, and historical landmarks.

Movable heritage includes books, documents, movable artworks, machines, clothing and artifacts considered worthy of preservation for the future. These objects include those which are significant for archeology, architecture, science or technology of a culture.

Intangible cultural heritage consists of non-physical aspects of culture, more often maintained by customs at specific occasions in history. The concept includes the specific ways and behaviors of a community, and the formal rules for operating in a cultural environment. Social values, traditions, customs and practices, aesthetic and spiritual beliefs, language, artistic expression, and other aspects of human activity. Naturally, intangible cultural heritage is more difficult to preserve.

Preservation is the term for maintaining cultural heritage for future generations. Objects are part of the study of human history because they provide a concrete basis for ideas and can validate them. Preserving these objects demonstrates recognition of the necessity of the past and of the things that tell its story. Preserved objects also validate memories.



LEARNING ACTIVITY 7

After reading, you will do the following exercises.

Cultural Mapping Exercise:

According to Pilai (2013) and Rashid (2015), as cited by Lee (n.d.), “cultural mapping is a systematic approach to identifying, recording, classifying and analyzing a community’s cultural resources or cultural assets that traced the historical, economic, social, geographical significance of a site.” Basically in this exercise, you will have to produce a map showing the geographical distribution of your municipality’s cultural resources. In order to do so, here are the following steps that you have to do:

Frame your Mapping Exercise

The first step of cultural mapping is framing. This basically means planning your mapping exercise. This involves determining the scope of your mapping, determining the approach and tools you will use in your mapping, setting your goals, and determining how you will manage the data you will collect. For this exercise, the scope of the mapping would be your municipality. You will apply your own creativity in your strategy toward a more efficient and fast mapping. You may ask your network of friends or relatives for help.

Process of Mapping

After carefully planning your cultural mapping, you may now proceed to the actual conduct of the process. You will identify and map the cultural assets found in different places in the municipality. Cultural assets could be classified as tangible or intangible. Tangible assets are culturally significant tangible items like natural environment, people, documents, local products, etc. Intangible assets, on the other hand, are cultural items which are intangible yet bear significance to the community’s culture like values, beliefs, folklores, identities, practices, etc.

For this exercise, you will map both tangible and intangible assets of your municipality. You can do this through data recording. This may involve taking pictures, video recording, audio recording, and other means based on your own discretion on what suits the nature of the cultural item that you are recording.

Construction of the Cultural Map

Below is an example of a cultural map. For this exercise, you can replicate the design of this example, or you can make your map with your own style and idea. Just make sure that the distribution and classification of cultural items could be clearly seen in your map. It is also advisable to put the pictures you gathered in your map.



Interview Exercise:

1. Interview elders about their way of life. Here are some possible questions:

- What is your life like in the past 30 years?
- How does it differ with your life now in the present?
- Can you identify some remarkable changes that have happened in the past 30 years?
- If given a chance, what are some of the traditional practices that you want to revive? Preserve?

2. Interview local government units (LGUs), non-government organizations, peoples organizations, etc. on how they sustain natural and cultural heritage. Here are some possible questions:

- What are the ordinances proposed to help sustain the natural and cultural heritage?
- What is the extent of the implementation of these ordinances?
- What other programs do they implement?
- What quality assurance initiatives do they put in place to ensure that the quality of Ifugao products are maintained?
- What are their plans in the future to help sustain the natural and cultural heritage?
- What strategies can you propose to encourage private land or terrace owners to abide by the ordinances set by the LGUs?

3. Interview tourists (foreign and local) on the reason why they choose Ifugao Rice Terraces as their tourist destination. Here are some possible questions:

For local tourists:

- What are your reasons for visiting a place?
- What are your expectations from your visit? Were your expectations met?
- Which specific areas in did you visit?
- Which site or area did you like most? Why?

For foreign tourists

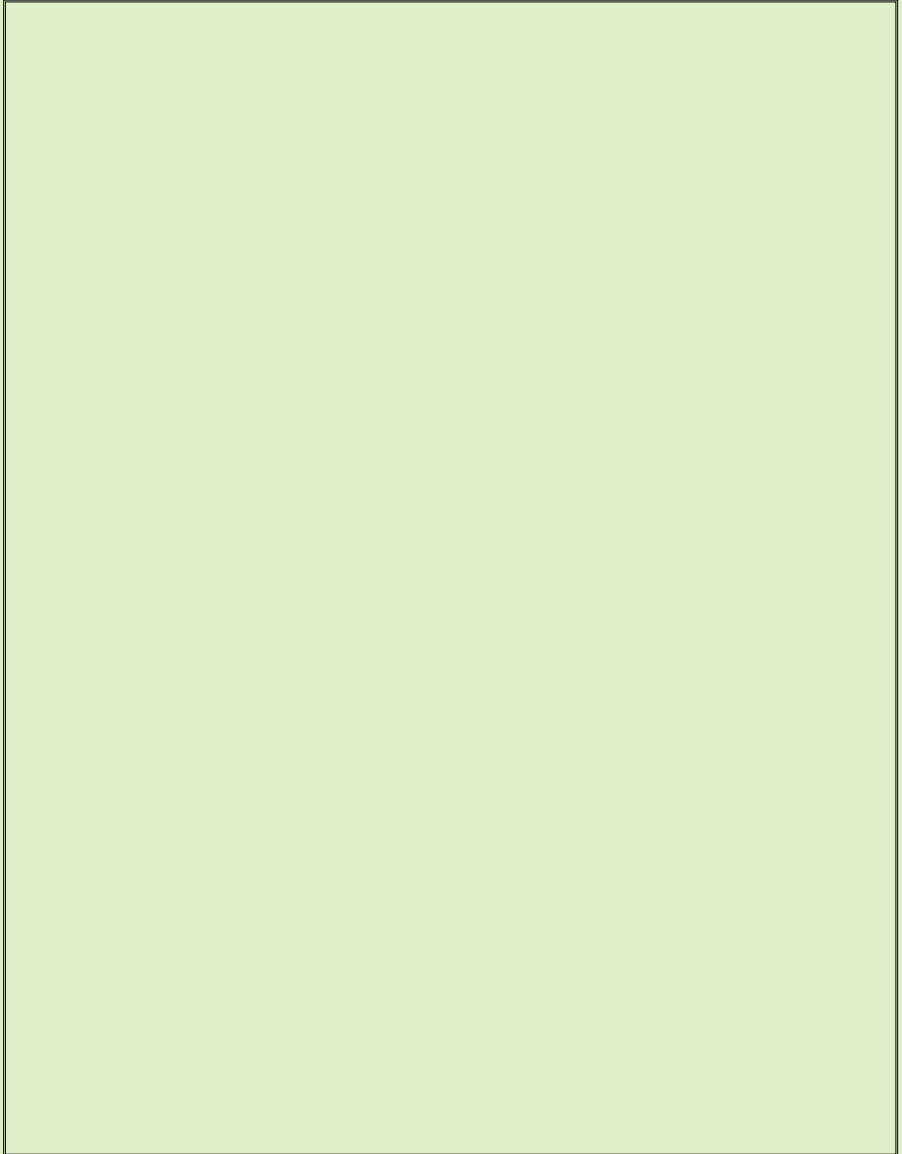
- What are your reasons for visiting a place?
- Why did you choose this destination over other tourist destinations in the Philippines?
- Which specific areas in did you visit?
- Which site or area did you like most? Why?

You may use the following pages for your interview notes.

A large rectangular area with a light green background, containing 25 horizontal lines for writing.

Photo-documentation Exercise:

Take photos in your community which highlight the Ifugao natural heritage and cultural heritage. Describe your photos in relation to natural and cultural heritage.



Action Plan Exercise:

An action plan is a statement of what you want to achieve over a given period of time. Based on the interviews that you have conducted and your observations, as a youth, what can you contribute to conserve and revitalize the natural and cultural heritage? Prepare an action plan to be presented to your respective local government units. You may check the table below for a sample Action Plan

| | | | | | | |
|--|--|--|-----------------------------|---|---|--|
| Target Audience | Community members | | | | | |
| Goal | Community members have access to activities, programs and initiatives to increase their physical activity. | | | | | |
| Objectives | <ul style="list-style-type: none"> To increase the number of community members using active transport to and from their houses; and To increase the number of community members participating in the - challenge | | | | | |
| Action Step What needs to be done? | Agency/ Person Responsible Who should take action to complete the step? | Place of Activity Where will the action step take place? | Duration | Resources Required What do you need in order to complete this step? | Potential Hazards Are there any potential challenges that may impede completion? How will you overcome time? | Desired Outcomes Was this step successfully completed? Were any new steps identified in the process? |
| Provide bike racks in safe, convenient locations | [Insert name of youth] | | [Insert start and end date] | Budget to purchase bike racks | | Installed bike racks; Increase in community members using.. Increase in community members participating.. Participants report an increase in physical activity.. |
| Map out walking routes | [Insert name of youth] | | [Insert start and end date] | Walking routes in school; maps | | |

| Community members | | | | | | |
|---------------------------------------|--|---|----------|--|---|--|
| Target Audience | Community members | | | | | |
| Goal | Community members have access to activities, programs and initiatives to increase their physical activity. | | | | | |
| Objectives | <ul style="list-style-type: none"> To increase the number of community members using active transport to and from their houses; and To increase the number of community members participating in the - challenge | | | | | |
| Action Step What needs to be done? | Agency/ Person Responsible Who should take action to complete the step? | Place of Activity Where will the action step take place? | Duration | Resources Required What do you need in order to complete this step? | Potential Hazards Are there any potential challenges that may impede completion? How will you overcome time? | Desired Outcomes Was this step successfully completed? Were any new steps identified in the process? |
| | | | | | | |
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CULTURAL AND NATURAL HERITAGE OF THE IRT AS A SATOYAMA LANDSCAPE

CHAPTER 3: INDIGENOUS OR LOCAL KNOWLEDGE SYSTEM



OBJECTIVES

At the end of this chapter, you should be able to:

1. Define indigenous or local knowledge;
2. Discuss indigenous or local perspectives on ways of living together and using resources sustainably;
3. Explain the role of indigenous or local knowledge and traditional ways of learning in maintaining the sustainability of a community; and,
4. Explore opportunities for integrating relevant aspects of indigenous or local knowledge in revitalizing cultural heritage.



TOPIC 1

INDIGENOUS KNOWLEDGE AND SUSTAINABILITY

For this chapter, you might want to visit and read this informative module on “Indigenous Knowledge and Sustainability” by the United Nations Educational, Scientific and Cultural Organization (UNESCO) which described and expounded indigenous knowledge, discussed its importance, and described the indigenous peoples. You can access the module using this link: http://www.sdnbd.org/sdi/issues/indigenousknowledge/indigenousknowledge_sustainability.pdf

According to this UNESCO module, indigenous knowledge is:

The local knowledge that is unique to a culture or society. Other names for it include: ‘local knowledge’, ‘folk knowledge’, ‘people’s knowledge’, ‘traditional wisdom’ or ‘traditional science.’ This knowledge is passed from generation to generation, usually by word of mouth and cultural rituals, and has been the basis for agriculture, food preparation, health care, education, conservation and the wide range of other activities that sustain societies in many parts of the world. (UNESCO, 2001)

The module also presented the 1993 definition of indigenous peoples by the United Nations:

“Indigenous communities, peoples and nations are those which, having a historical continuity with pre-invasion and pre-colonial societies that developed on their territories, consider themselves distinct from other sectors of societies now prevailing in those territories or parts of them. They form at present non-dominant sectors of society and are determined to preserve, develop and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own cultural patterns, social institutions and legal systems.” (UNESCO, 2001)

According to the United Nations, it is estimated that there are more than 370 million indigenous peoples worldwide. In the Philippines, the indigenous people constitute about 10-20% of its total population. The Ifugaos are considered part of the indigenous people in the Cordillera region.

Also based on the UNESCO module on “Indigenous Knowledge and Sustainability,” there are four ways in which indigenous people in different parts of the world use their knowledge to live sustainably.

A Spiritual Relationship with the Land

For many indigenous people including the Ifugaos, the land is the source of life. Indigenous customs, culture and beliefs are closely linked with their land. In the case of the Ifugaos, the core of its culture, the origin of their identity as people revolved around the IRT. The IRT is like mother earth that connects them with their past (as the home of ancestors), with the present (as provider of their material needs), and with the future (as the legacy they hold in trust for their children and grandchildren).

Among Ifugaos, especially the elders, there is that “deep bond”, “an awareness, that all of life—mountains, rivers, skies, animals, plants, insects, rocks, people – are inseparably interconnected. Material and spiritual worlds are woven together in one complex web, all living things imbued with a sacred meaning. This living sense of connectedness that grounds indigenous peoples in the soil has all but disappeared among city dwellers – the cause of much modern alienation and despair.

For the Ifugaos, the IRT is not merely an economic resource. The IRTs have been handed down by their ancestors, and their distinct ways of life are developed and defined in relationship with the rice terraces. As youths of Ifugao, it is important that you have a critical understanding of this relationship and an awareness that to harm the land is to destroy yourselves, since you are part of the same organism.

Natural Medicines and Remedies

In many parts of the world, indigenous societies classify soils, climate, plant and animal species and recognize their special characteristics. Indigenous people have words for plants and insects that have not yet been identified by the world’s botanists and entomologists. (Original text from UNESCO, Indigenous Knowledge and Sustainability module)

In Ifugao, there are also indigenous plants that are being used for medicine. Can you think of examples of indigenous medicinal plants?

Sustainable Resource Management

For many years, the Ifugaos have survived without destroying the balance of the ecosystem. They use their intimate knowledge of their land, soil, climate and natural environment not to exploit nature but to co-exist with it. This is the key to the success of sustainability.

However, in recent years, there has been a shift in agricultural practices that now have negative consequences not just on the environment, but also on the culture and economy.

What do you think are these shifts in practices that have a negative impact on the environment?

Sustainable Social Relationships

Social cohesion has been the key to survival for many indigenous cultures. Food gathering and hunting depends on mutual support and cooperation, and disharmony within a part of the group is dangerous to the whole. In many cultures men and women have developed complementary, if not equal, roles. Political decisions are arrived at by consensus in many cultures, and other social arrangements that benefit the entire community have often been incorporated into indigenous cultural traditions. (Original text from UNESCO, Indigenous Knowledge and Sustainability module)

This is also true in Ifugao.



LEARNING ACTIVITY 8

This learning activity was adapted from the UNESCO module on Indigenous Knowledge and Sustainability.

Choose one from the following topics: health and medicine, sanitation, resource management, and agriculture. Then, interview an elder from the community about your chosen topic. Below are sample questions you can ask (note that these are just examples and you may develop your own questions):

| TOPIC | EXAMPLES OF TRADITIONAL PRACTICES | RESOURCES USED |
|--|-----------------------------------|----------------|
| <i>HEALTH AND MEDICINE</i> | | |
| Cures for Various Illnesses or Wounds | | e.g. herbs |
| Preventative Measures Against Insect Pests | | |
| <i>SANITATION</i> | | |
| Garbage Disposal | | |
| <i>PERSONAL HYGIENE</i> | | |
| Purifying Water | | |
| <i>RESOURCE MANAGEMENT</i> | | |
| Taboos against Certain Animals and Plants | | |
| Preservation of Forests | | |

INDIGENOUS OR LOCAL KNOWLEDGE SYSTEM

| TOPIC | EXAMPLES OF TRADITIONAL PRACTICES | RESOURCES USED |
|---|-----------------------------------|----------------|
| RESOURCE MANAGEMENT (cont'd.) | | |
| Encouragement to Plant Trees | | |
| AGRICULTURE | | |
| Management of Soil Fertility | | |
| Preservation of Seeds and Crops | | |
| Control of Pests, Insects, and Diseases | | |
| Animal Care | | |

CULTURAL AND NATURAL HERITAGE OF THE IRT AS A SATOYAMA LANDSCAPE

CHAPTER 4: ISSUES AND CHALLENGES



OBJECTIVES

At the end of this chapter, you should be able to:

1. Discuss the issues and challenges that threaten the natural and cultural heritage of Ifugaos; and,
2. Explain the involvement of youth in the promotion, protection, and transmission of natural and cultural heritage of the IRT.



TOPIC 1

ISSUES AND CHALLENGES

This chapter will summarize some of the issues and challenges faced by the IRT. Serrano et. al. in their 2019 study “Re(Connecting) with the Ifugao Rice Terraces as a Socio-ecological Production Landscape through Youth Capacity Building and Exchange Programs: A Conservation and Sustainable Development Approach” listed the following issues and challenges:

- Control of invasive pests
- Retention of sustainable agricultural practices
- Shift in economic activities unrelated to farming and cultivating, causing biodiversity loss
- ‘Disconnection’ of youths from nature
- Low level of people’s awareness on biodiversity value
- Lack of support from local government units
- Abandonment of rice terraces paddies
- Changes in the agricultural practices
- Children and younger generations are discouraged from farming
- Youth out-migration causing decrease in farming manpower
- Ways to attract youth to help in conserving the IRT
- Social media and digital technology use among Ifugao youths
- Learning materials and documentation on IRT
- Equal promotion of all UNESCO-inscribed rice terraces
- Lack of inter-agency collaborations



LEARNING ACTIVITY 9

Based on your observations, identify five common complaints and problems being mentioned by your parents and elders concerning the changing physical environment of your place.

1. _____
2. _____
3. _____
4. _____
5. _____

Based on your observations, identify five common complaints and problems being mentioned by your parents and elders concerning the changing culture and practices of Ifugao.

1. _____
2. _____
3. _____
4. _____
5. _____

As a youth, do you also notice the same problems identified by your parents and elders? Why do you say so?

As a youth, what are the five common problems about the Ifugao culture that you share with your friends?

1. _____
2. _____
3. _____
4. _____
5. _____

Why do you consider these as problems? Are you doing something to address these problems? Why? How?

Go back to the comments given by other people about the IRT in the introduction.

After reading through this book and its resources, do you agree with those comments? Taking note of everything discussed in here, what are your own views and comments about your own nature, culture and heritage?

Congratulations for completing the activities!



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