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**PRESERVATION OF A CULTURAL TRADITION: AN ETHNOMETHODOLOGICAL  
STUDY OF YAKAN WEAVERS' COMMUNICATIVE PRACTICES**

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17 August 2022

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**Acceptance Page:**

This paper prepared by **KIMBERLY JOY R. KILAT** with the title: “**PRESERVATION OF A CULTURAL TRADITION: AN ETHNOMETHODOLOGICAL STUDY OF YAKAN WEAVERS’ COMMUNICATIVE PRACTICES**” is hereby accepted by the Faculty of Information and Communication Studies, U.P. Open University, in partial fulfillment of the requirements for the degree Program.

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## **Biographical Sketch**

When she was in fifth grade, she experienced waking at night with fear in her heart. She slept with her shoes on and her backpack ready for the run. Before she closed her eyes to sleep, she remembered her mother always telling her the gunshots would soon be over and they would live in peace again. After a few days, everything went back to normal; no more gunshots, and no more fear. Peace, she thought, was real. But as the years go by, peace has become temporary.

The problems in Mindanao are complex, and as someone who personally experienced the conflict, she felt the need to be equipped with the knowledge and skills that would help her homeland take on the challenges. Something must be done to better the lives of her fellow Mindanaoans, especially those who struggle to survive day by day, which she saw as the root of the conflict.

She believes development communication is the key to opening doors to making a difference in a communicatively intelligible way. Her experience turned into a passion, which led her to deeply admire the cultures and traditions of indigenous people. To start making the difference she hoped to achieve, she acknowledges the need to embrace cultural diversity and help each other grow and thrive despite cultural differences.

Kimberly Joy Regulacion-Kilat is a graduate of BA Communication at Ateneo de Zamboanga University. She is currently teaching in the Mass Communication Department of Western Mindanao State University.

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To my friends: for the cups of coffee shared over sleepless nights of trying to put up with me, for being supportive of my food cravings to deal with my internal struggles. How could I have done this without you? Thank you!

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## **Abstract**

This study looked at the views of the weavers on Yakan tennun and analyzed how these views define their communicative practices to preserve their Yakan culture and tradition with the use of an ethnomethodological approach. The collection and analysis of the qualitative data from the key informants were underpinned by the use of grounded theory. The result showed that the Yakans' ways of communicating inevitably shifted throughout time alongside the development of their cultures; conversely, the Yakan culture and traditions evolved alongside societal advancements. This context reflected the many different facets of indigenous activities that are significant from a communicative perspective. This exhibits a deeper understanding of cultural views and practices in the course of cultural preservation is achieved through a communicative approach.

Thus, it is now understood that culture has a significant impact on communication in the same way that communication influences culture. Without communication and the many ways to communicate, it would be impossible to keep and pass on cultural traditions. Cultural elements like practices, norms and values are formed by the way people think and act in ways that depend on each other and communicate. These aspects of the social environment of culture shed light on what a community views as essential to what it is to be human. Namely, the capacity to maintain one's individuality while also participating in a collective endeavor is highlighted.

## CHAPTER 1

### RATIONALE

#### **Culture and Communication**

The most basic idea of communication is the exchange of information and meaning from one person to another. The human race communicated in any way possible throughout their lives; it allowed them to express their feelings and ideas, understand the opinions and emotions of others, feel the world, and recognize that they are similar but different from one another. Communication is important in individual lives as it is in groups. It has meaning for several people. According to Kotthoff (2017), people are connected through a "common purpose, mutual influence, and a shared identity."

The shared ideas, beliefs, and practices of a particular group of people have been dubbed a culture—in a more coherent way of saying, it is our "way of life." Henri Tajfel (1919–1982) said that people belong where they draw their pride and self-esteem, characterized by the classification of beliefs and/or ideas of their social identification conforming to cultural norms. It is in this way that UNESCO (2019) sees culture and communication as exploratory elements of the rootedness and interrelatedness of "things, conditions, ideas, and values."

Bâlc (2008) argued that the contribution of an active human being is essential to the production of any cultural value, in the same way, that Rocher (1970) observed that "thinking", "feeling", and behaving are more or less structured, which, when taught and shared by a number of people, serve in an "objective and symbolic" manner. At

the same time, the constitutions of these individuals in a specific and unique community are referred to as "thought patterns," "feeling patterns," and "acting patterns," respectively. Despite this uniformity, Rocher stressed that they are not all identical in any way. They are able to construct their own thoughts and identify patterns.

Ember, C., and Ember, M. (1985) explained that culture originates from the acquired ideas, actions, and attitudes of society as well as from the traditions that are passed down from generation to generation, or, to be more exclusive, from the traditions that are passed down within families. This view is similar to that of Edward Taylor, who said that culture is a multifaceted idea that includes "knowledge," "religion," "art," "morality," "law," "culture," and all the other "skills" and "habits" that a person learns as a result of living in a society (Balç, 2008).

Culture and communication exert mutual influences on one another. In a study by Griri (2006) on culture and communication styles, she claimed that the culture in which people socialize affects the manner in which they communicate, and the manner in which they communicate may alter the culture. This idea of mutual or reciprocal cultural influence should be present when discussing communication and culture within a society (Ferreol, 2005). Furthermore, Bâlc (2008) observed no distinction between culture, communication, and community. According to him, these elements are equally responsible for one's cultural expression.

The relationship between culture and communication is understood and explained in different ways. Griri (2006) explained that cultural members have an

intrinsic awareness of how to behave in certain situations and how to perceive the behavior of others in comparable situations. Different cultures have unique sets of communication styles. For example, one way of showing respect to the elderly in Filipino culture is the concept of "*mano*" or "*pagmamano*." This is done by bowing one's head, taking the hand of the elderly person, and pressing it on one's forehead. This happens when meeting the elderly or entering and leaving one's house. Another unique style of greeting is the Japanese bow, which takes the place of the handshake, an important etiquette that shows respect and is learned by the Japanese from a young age.

Each culture has its own set of norms that its members follow without question. Because cultural imprinting begins at a young age, few of us are conscious of our own cultural prejudices. While some "knowledge", "rules", "beliefs", "values", "phobias", and "anxiety" are formally taught, the majority of information is absorbed unconsciously (Goman, 2010). With this, (Kotthoff, 2007) continues to stress that there is an individual identity derived from one's environment, which has developed since the child is born and will be carried with him/her until he/she dies; it consists of the people and the environment. The foundation of this is the involvement of the individual in a particular group to which he/she is committed. Thus, a person's cultural identity comes from the ways people communicate and the needs of the cultural world as a whole.

When it comes to the capacity to form an identity for oneself, culture plays a significant role in the decision-making process. According to Edward Taylor's definition of culture, culture is a complex concept that encompasses "knowledge, religion, art,

morality, law, and culture," as well as all the other abilities and habits that man acquires as a member of society, and it becomes a ground for individuals or groups of people to manage the raw materials of their social and material existence in order to produce their own unique ways of living and expression.

Esquivel et al., (2021) said that a successful identity is an outcome of having been allowed and empowered to seek one's own meaning in life. This process involves continual meaningful exchange with other people who are also attempting to build a meaningful existence for themselves. In this approach, a person's cultural identity is both a trait of that person and of the group of people who share a similar culture and upbringing.

Our identities are the product of processes that began long before we were born and will continue long after we are gone. Our identities are not something that we can attain or finish. Our personal identities and our social identities are two facets of our identities that are separate from one another despite their close relationship. Personal identities consist of aspects of ourselves that are mostly introspective and tied to the activities and events that we have participated in throughout our lives. Our social identities, on the other hand, are the aspects of ourselves that are generated from our participation in social groups in which we are interpersonally engaged. These identities are the building blocks of ourselves, Kotthoff & Spencer-Oatey (2008).

Kotthoff & Spencer-Oatey (2008) explain further that people are likely to encounter frequent shifts in their identities as a result of the accumulation of new life experiences, as well as the development of new interests and hobbies. Cultural

identities are based on socially made categories that teach us how to be and have rules for social behavior or ways to act. These cultural identities teach us how to be.

Additionally, Yan (2018) said that cultural identity may be found not only on the societal level but also on the level of the individual. It is the process of a person taking on cultural attitudes, making decisions, and putting themselves in different places and groups. It is part of the process of social adaptation.

All areas of communication are influenced by cultural differences. Even the channel utilized for communication has cultural implications. However, people's communication patterns alter as their culture grows over time, and so does culture as communication patterns change. This understanding refers to the various aspects of human activity that are socially relevant.

### **Preservation of Cultural Tradition**

The preservation of a cultural tradition is a difficult quest that involves a hopeful endeavor. It necessitates striking a delicate balance between various components.

The cultural heritage embodied in crafts is a valuable cultural asset for any nation; it indicates the culture and traditions of a particular region (Yang, Shaf, Song, & Yang, 2018). The many ways in which people have developed interactions with their natural and social surroundings merit our attention and the preservation of cultural traditions, which is critical to their survival. It should be an endless and repeated interaction between and among humans; it should bridge generations; it should bring the context of the past to the present and transmit it to the future; it expresses ideas

from anything abstract; it explores the impression of the unknown and unheard; and it should reflect how we perceive each human being's existence and how one relates his experience to his environment.

In his paper, Ahmad (2006) explores both the breadth and depth of the concept of heritage. Both the physical and the intangible aspects of heritage may be considered part of a notion that says heritage has not been streamlined or standardized, and as a result, there is no consistency across cultures. He claims that the scope of heritage has expanded to encompass the environment and intangible qualities, and that this expansion may not have obtained consistency but has obtained acceptance from the community.

The phrase "cultural heritage preservation" refers to the process of preserving the material legacy of living cultures, such as their communities, buildings, and other structures, as well as their places. It involves the preservation of the landscapes that have been altered as a result of the agricultural and industrial growth of society. It takes into consideration all aspects of material culture, such as artifacts, archives, and any other evidence that may be touched. Cultural legacy preservation encompasses not only the physical transfer of a civilization's physical features, but also the transmission of intangible aspects such as oral traditions, musical compositions, and communal rituals (Coppin State University, 2002).

One act of valuing the preservation of a cultural tradition is as Szmelter (2013) believes that valuation plays an important role in recognition, strategic decision-making, and complex debates devoted to the maintenance of culture and traditions,

which can be challenging both in theory and in practice. The preservation and management of cultural heritage resources is a way of ensuring their maximum possible vitality, values, and functions for the benefit of current and future generations, while also recognizing their importance in a sustainable social system.

Oancea et al., (2018) propose that cultural and non-cultural interpretations of values are part of complex ecologies of cultural life, creativity, and understanding, while also supporting economies of characterization, recommendation, registration, and perception. However, more has to be done at all levels of the research management system to ensure that meaningful participation is maintained and that cultural narratives are not seen as a danger in accountability settings. Whereas Walmsley & Meyrick (2020) believe that this is a good opportunity to consider the premise and relevance of the values that arts and culture supply or do not provide to those who interact with them directly, as well as their broader societal implications. As a result, developing valuable weaving understanding among Yakans is critical.

When it comes to preservation, it is also important to see how the NCCA (2020) encourages a tradition that will be passed down to future generations, especially for indigenous peoples, and how that helps to protect one's culture.

Some research has demonstrated how the weaving tradition has persisted. Yakan weaving techniques are passed down through the generations from mothers to their daughters. The teaching could be structured, with the teacher demonstrating and modeling, or unstructured, with the student observing and imitating (Atilano, 2014). The local people's continual weaving activities influenced the following generation's

traits. In the Yakan tribe, it evolved into a shared duty to preserve knowledge and indigenous craft (Salang, 2012).

However, the practice of weaving is being challenged since not all members of a certain tribe are aware of how to execute it. Pasilan (2011) emphasized that it is true that not all Yakan women know how to weave at this time; the practice of weaving/tennun, has diminished and would be extinct if it were not for the efforts of some Yakan families who express honor and respect in maintaining their legacy.

Several studies show that continuing to practice traditions is the best way to preserve them. However, in the course of this preservation, the functions and opportunities lie heavily in the hands of the community rather than the government.

A study on the role of the community in cultural preservation in Indonesia was conducted by Tanudirjo in 2003. He found out that the community plays a role in the preservation and protection of heritage. They are the primary movers in the decision-making process that fights against the exploitation of their culture. Their involvement is important in the nomination process for cultural materials that are already in the public domain to be considered for the role of cultural heritage. As a result, the government is reduced to being only the entity in charge of the nomination process, with no active participation in the nomination.

While there has been research on the value of yakan weaving, there have been few studies on the value of preserving it through communication and continuing tradition.

Weaving is regarded not just as a part of local tradition but also as a source of revenue. Fabrics, mats, hats, and baskets are the most frequently woven items in most Philippine ethnolinguistic groups. Weaving is used to make the majority of indigenous apparel. Mats are also used as beds, baskets to store food, and hats to block the sun's heat (Guillermo, 1989).

Durham (2013) argues that the concept of symbolic production is important because it enables us to concentrate on the basic concern of the concept of culture: the matter of meaning. He went on to say that it's easy to understand how material items convey symbolic connotations and that the wealth or importance of these symbolic meanings is what distinguishes those goods classified as cultural under the ordinary definition of the term. Any piece of art, and by implication, any material product, is both the material it is composed of and the message it forms and represents.

Every culture on Earth is shaped by its traditions, "rituals... clothing... conversational styles... ways of life...", etc., but in reality, a culture never stays the same because it is always growing and changing, just like the ways people talk to each other (Dutta & Goswami, 2021).

The transmission of cultural information from one generation to the next is crucial for minority communities as well as for their country. Future generations will become less dynamic if people continue to let tradition and culture go. Instead, we need to gain information from these viewpoints and centuries' worth of experience.

## **Assumptions of the Study**

This study made the following assumptions in the course of cultural preservation through communication:

1. A culture is formed through communication
2. A culture is shared through communication
3. A culture is explored through communication
4. A culture is understood through communication
5. A culture is accepted through communication

## **CHAPTER 2**

### **REVIEW OF LITERATURE**

#### **Studies on Preservation of Cultural Tradition**

Globalization has undoubtedly affected original cultures and traditions across the world. The advancement of technology has allowed people to be connected to different cultures and places regardless of the distance. Some cultures are considered to be so influential that they can affect those cultures that are, on the other hand, considered to be not so influential because of several factors.

In today's contemporary society, the media also plays an enormously significant part in the process of raising awareness of and developing a respect for the local culture and customs.

Without technology, it would take months for a part of the community to learn about what is going on in other countries. During that period, some countries were considered to be wrapped up in themselves. Some people believed that their culture was superior to others. Some of these countries with distinct cultures will be exposed to other cultures for brief periods of time, which will be considered insufficient to affect them. The world is becoming smaller and closer as technology progresses. People nowadays are considerably more exposed to diverse cultures as a result of easily accessible tools that have allowed them to see various cultural customs.

Considering the exposure of people to different cultures, it will be very hard for them not to be influenced by some influential cultures. This is then considered to be a

challenge or probably a risk for a culture to be influenced and eventually changed in some ways that are adapted from other cultures. In fact, cultural hybridization has already become so prevalent in most parts of the world because of peoples' acceptance of each other's differences. As a result, the concept of cultural diversity and tradition may not be as successful in some countries or parts of the world where globalization has influenced hybridization.

When we look at it in one way, we see that it is a good thing that the countries of the world now find it so easy to learn about each other. This learning will promote a greater understanding of and appreciation for each other's cultures.

Sukdee et al., (2020) emphasized the four variables that are considered to be factors in preserving culture. These four variables are participation in cultural activities with educational institutions; understanding and appreciation of cultural data sources; the attention and valuableness of culture; and cultural information perception. In fact, it was revealed in his study that through these four different variables, they could forecast the preservation of a culture.

Domestic communications and travel both result in rapid cultural exchanges between regions and countries. Cultural disputes and dominance are possible in these circumstances. One way to keep the country's rich culture alive (Thongsri, 2014) is to keep the country's culture alive in order to strengthen society and keep it from being absorbed by globalization.

According to Phutti Roongrote (2014) a community's lifestyle is defined by culture. It's a continuous flow of information. It is spiritually valuable and honorable. It is a deep joy derived from freedom and a comprehensive understanding of all aspects of human life. Furthermore, culture has traditionally been the bedrock of society. Without cultural and artistic underpinnings, country development has a number of detrimental consequences.

Moreover, Hani et al., (2012) emphasized that providing cultural information will aid in the development of favorable attitudes regarding society and culture. Children will be more likely to participate in cultural activities that foster social behaviors as a result of this positive emotion. Additionally, the usage of images encouraging cultural preservation in numerous spots throughout the community can develop familiarity, resulting in long-term cultural and social preservation. Further, according to Ahmed (2017), they might also conduct a cultural competition among children to increase their cultural level. In fact, the suggested activities will quickly convey the message of historical awareness to a larger number of individuals.

Preserving Culture and Heritage Through Generations (2022) emphasized the importance of media in conserving culture and heritage digital storage has played a significant part in cultural heritage preservation. It has made it possible to share cultural and historical heritage all around the world. Not only is digital storage the most popular way of preservation, but it is also the future trend. Moreover, people express themselves through a number of mediums, including formal theatrical performances, sculptures, paintings, and structures, as well as less formal arts such as music and food festivals, celebrations and informal cultural gatherings, pickup bands, and crafts

groups. The cultural assets of a community are made up of formal and informal, tangible and intangible, and professional and amateur artistic and cultural activities.

In addition, various activities are critical to a community's well-being, economic and cultural vitality, sense of identity, and legacy. They include a broad collection of places, spaces, levels of professionalism and participation, goods, events, consumers, creators, and critics. Culture and history must be kept alive by remaining relevant to culture and being practiced and learned on a regular basis within communities and between generations. Measures to ensure that intangible cultural assets can be passed down from generation to generation differ significantly from those required to safeguard tangible heritage (natural and cultural). Certain parts of intangible cultural heritage may perish if they are not preserved, although protecting does not imply preserving intangible cultural heritage in its pure or original state. The transfer of knowledge, skills, and meaning is at the heart of preserving intangible cultural assets.

In a study of Yang (2018) on Preservation of Cultural Heritage Embodied in Traditional Crafts in the Developing Countries, he emphasized that traditional crafts, which reflect the history and tradition of a particular region, are an important element of any nation's cultural heritage. Although the value of handcraft is widely recognized, there is little literature on the preservation of traditional crafts.

The modeling, demonstration, and imitation of action substantiate how culture survived over the generations. This is also true with (Etten, 2010) study on the weaving development in Cochabamba, Bolivia, where it emphasizes the cultural preservation of the Bolivian's handmade textiles. In their quest to preserve the craft and still get a

tight hold of their ancestor's gift of heritage, the skill is taught from mothers to daughters, who in turn, will also pass it on to their offspring.

According to Yang & Shafi (2018), many countries' major distinctive cultural heritage is preserved through their handicrafts by preserving and promoting cultural and aesthetic traditions, such as varied techniques and abilities of traditional crafts, which are passed down from generation to generation. Although the value of the handicraft industry has long been recognized, it has faced numerous challenges, including industrialization and globalization.

The literature on the preservation of the handicraft industry is limited; most studies have concentrated on physical heritage such as monuments and other architectural structures. Traditional crafts, on the other hand, are of a distinct type than built heritage in that the techniques and abilities cannot be simply interacted with or touched without the use of additional means. Because of its intangible nature, ICH (Intangible Cultural Heritage) is difficult to demonstrate in real life, which is one of the major challenges in preventing its extinction. Furthermore, because nobody is responsible for the protection of handicraft heritage, many traditional crafting processes become vulnerable, as Barrere points out. As a result, the handicraft heritage is in jeopardy, and this sector requires special attention in order to preserve hereditary skills and knowledge. Nonetheless, categorizing, truly understanding, and addressing the issues faced by the handicraft heritage is critical in order to conserve old practices, without which this heritage may be lost in the near future (Yang & Shafi, 2018).

*Intangible Cultural Heritage (ICH)*. The definition of "cultural heritage" has evolved significantly in recent decades, and it no longer refers solely to constructed assets such as monuments and collections of things. It also comprises information, customs, and live manifestations passed down from generation to generation. The concept of intangible cultural heritage (ICH) arose in the 1990s as a counterpoint to World Heritage, which focuses on the physical form of culture. Intangible culture is the polar opposite of touchable or tangible culture; intangible culture cannot be touched or engaged with, and it includes songs, music, plays, and crafts, among other things.

In 2003, UNESCO enacted a convention to conserve ICH, with the goal of raising awareness about the importance of ICH and ensuring mutual respect and admiration. "The practices, representations, expressions, knowledge, and skills—as well as the instruments, items, artifacts, and cultural spaces connected with them—that communities, organizations, and, in certain cases, individuals acknowledge as part of their cultural heritage," according to the convention.

Traditional craftsmanship was likewise categorized into five categories by the Convention. Handicraft items reflect culture, inherited skills, and expertise, as well as the beauty of legacy. Looking at tangible handicrafts is one approach to comprehend the intangible culture embodied in crafts. As a result, skills, techniques, and knowledge are critical for continued production from generation to generation. The Convention further mandated that member states compile an inventory of ICH with input from affected populations, develop policies and institutions to monitor and promote it, and take other relevant safeguarding measures. Despite the fact that the Convention was conducted in 2003, it was approved by multiple nations on various dates, including

Japan on June 15, 2004, Korea on February 9, 2005, and others. Since then, UNESCO has designated several heritages from various countries as "intangible cultural heritage for humanity," including Bangladesh's "Baul Songs" (traditional music) and "Traditional skills of Jamdani weaving," Malaysia's "Mak Yong theatre," Indonesia's "Saman dance" and "Indonesian Angklung," China's "Skills of Chinese seal engraving," "Sericulture and silk craftsmanship of China" and "Kun Qu opera," and Iran. UNESCO has also identified several intangible cultural heritages in need of urgent protection.

According to Rahman (2018) language and culture are two characteristics that interact, with the language serving as a conduit for cultural knowledge. Oral tradition, as a product of language and culture, is important not only as the most powerful and sacred chant that governs people's lives, but also as a folk song that contains history, guidance, and prayer.

Rico 2019 argued that distinct historical trajectories and challenges have shaped — and impeded — the study of cultural heritage preservation strategies in societies. These come from the field of cultural heritage preservation, which has its own history and ideas that have complicated the relationship between religious ideals and uses. As a result, research on preservation techniques in and by other communities is still in its early stages.

Asfina et al., (2016) emphasized that as an archipelago country with a diverse cultural background, it is appropriately referred to as a multicultural country. A culture's richness is reflected in both tangible and intangible cultural assets. Artifacts,

inscriptions, traditional foods, clothing, musical instruments, oral traditions and expressions, performing arts, rituals and celebratory events, knowledge and practices about nature and the universe, and traditional craftsmanship are all included. However, there have been a number of concerns about the cultural heritage's long-term viability.

The difficulty of connecting culture and societies, the struggle to maintain intergenerational knowledge transfer, lack of recognition, stylistic and thematic imitation, misappropriation through unauthorized reproduction or distribution, and foreign claims to cultural heritage are just a few examples. These concerns are influenced by the globalization period, in which life styles and technology are rapidly evolving. Because culture is so important to a nation's identity, a country must make every effort to preserve it.

Robbins (2010) emphasized that in an age when much of the world lives in a networked society, there is still an unsettling balance to be struck between the globalization that technology offers and the preservation of Indigenous culture. Along with the promise of improved education and communication, digital media and networked technology have the potential to increase age gaps in Indigenous societies, giving a younger generation an alternative to Indigenous customs. Furthermore, many digital preservation projects are ongoing in order to avoid Indigenous customs from being extinct completely.

Lykesas (2018) highlighted that the customary practice, as an essential aspect of the folk tradition, holds parts of our cultural tradition and heritage and passes them

down from generation to generation. As a result, it makes a significant contribution to the reinforcement of one's cultural identity and plays a critical part in one's society's "cultural evolution." A culture is constantly changing and evolving. Some traditional aspects are lost, while others struggle and persist, or are modified and readjusted to new situations.

In a study of Hilman et al., (2017) on Local Wisdom of Indigenous Community, revealed that there was this one culture that has a life pattern that is rich in stupendous ideals. The cultural values that have been investigated and shown successful in controlling human conduct in interactions with nature or other humans have become strategic principles in social culture, prompting the government to designate the region as a Culture Preservation Region. The indigenous community's success in preserving cultural tradition as a social institution that continues to grow and develop in the face of influence today has a positive impact on their lives.

Preservation and conservation as fields of study have profited from the transmission of arts and crafts skills in order to develop methods for preserving cultural resources. However, there is a scarcity of literature in library science and conservation study dealing to preservation and its links to cultural or religious traditions. When looking for resources for home preservation, you'll find information about historic preservation of museum houses and national trust buildings. These materials are naturally focused on building envelope upkeep.

Camejo et al., (2018) emphasized that with the next generation as the owners of the heritage, the development of a children's educational approach is a critical issue

that will aid in the preservation of cultural affairs. The provision of opportunities for youngsters to become acquainted with their cultural treasures would help the society's cultural sustaining and maintaining techniques, while this chain would more effectively provide cultural values. Visual communication, as a unique language that can be understood and used by all nations, has been suggested as an educational strategy for children to promote their knowledge of the importance of cultural heritage, among other approaches.

Cultural heritages are recognized as one of the most essential foundations and identities of a society's culture, and their preservation is a key domain. Cultural heritages, as the source of the majority of traditions that are preserved and spread within a society, are the reflecting means for culture preservation, presentation, and delivery, as well as the most influencing treasures, known to be necessary to transmit culture to future generations (Heritage, 2012).

A broad examination of cultural heritages reveals that many of them have been subjected to a growing number of problems and hazards as a result of unforeseeable natural events, environmental factors, social conditions, and human actions. Cultural heritage preservation is a difficult endeavor that requires a combination of educational and practical techniques. Several studies have demonstrated the importance of education in this way, and by studying the various age groups, children and youth have been identified as the most important group to teach (Fleer & Robbins, 2007; Bamford, 2006). This group is known as the directors of future trends, and they will play an important role in cultural preservation. In order to study the cultural features of

a community, children must communicate with the environment in order for future stakeholders to become familiar with it.

Although children's interactions with cultural heritage sites are often pleasant, they have occasionally caused harm, particularly to unprotected historical painting and sculptural heritages in open spaces. There are numerous ways and modes of communication via which children can learn about the importance of cultural heritage preservation (NACCCE, 1999).

In many countries, a culture course is taught starting in primary school, allowing young children to learn about global and local cultural heritages. This information would also pique their interest in conservation. Visual communication, which is a nonverbal type of teaching, has been identified as a significant tool for developing educational plans in children for cultural heritage conservation (Heeter, 1999; Barnard, 2013; Cole, Sugioka, & Lynch, 1999).

Young children are exposed to cultural heritages through the ability to observe, meet, and experience environmental graphics and art works in their immediate surroundings. Considering their visual observations of the urban environment, monuments, constructions, and buildings that they encounter on a daily basis, as well as those environmental designed works that can be seen during city walks and art works and paintings in museums, their daily life can also be considered as a potential opportunity for educational purposes (Gutierrez, Frischer, Cerezo, Gomez, & Seron, 2007).

A style of living is referred to as culture by social scientists. A culture exists in every human community. The arts, beliefs, customs, institutions, innovations, language, technology, and values of a society are all part of culture. Culture causes most people in a society to behave and think in the same way. This definition of culture is adopted by Linton (1945), who states: "A society's culture is its members' way of life; the collection of ideas and habits that they learn, share, and transmit from generation to generation" (World Book Encyclopedia 2004). A people's cultural heritage, then, is their way of life and, in a broad sense, their traditional behavior, which includes ideas, acts, and artifacts that are passed down from one generation to the next (Banjo, 1997). (*Preservation of Cultural Heritage: The Strategic Role of the Library and Information Science Professionals in South East Nigeria*, n.d.)

Cultural heritage preservation is essential for preserving a feeling of self and a meaningful reference point in our culturally varied world. However, Sekler (2001) states that "there are many ways in which a cultural identity is formed and maintained. Much of the process has to do with the intangible cultural heritage of a body of traditions and usages, rites, poetry, song, and dance. A great deal of all these are passed on orally through generations. Consequently, its survival is always threatened..."

World Bank (2001) has warned that: "Cultural matrices contain elements of the human collective memory – language, beliefs and transmitted from generation to generation. Cultural references and signs are essential to the formation of national, group, and individual identities."

The dominant concept of development based primarily on the narrow yardstick of economic growth, according to UNESCO (1995), is antiquated... the report concluded that, above all, cultural diversity is here to stay. It is a representation of the human spirit's limitless creativity. Its aesthetic value can manifest in a variety of ways, spurring the development and marketing of new and unusual items.

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) has been very active in recognizing global heritage sites all around the world. These locations are significant for the world's cultural and natural heritage. The goal was to keep a list of cultural and natural properties provided by member nations that were regarded to be of universal importance up to date and published. According to Gregorain, referenced by Omekwu (2006), libraries house humanity's past, including its victories and failures, intellectual, scientific, and creative achievements, and collective memory.

Some articles have dealt with the preservation of cultural heritage, which is typically housed in museums and libraries. "Museums and libraries share a lot of similarities. Both sorts of institutions provide public and academic groups with information and cultural heritage resources. Many museums contain built-in libraries or research centers, and many libraries, particularly academic libraries, have archival collections and learning materials worthy of display" (Riley-Huff).

Although social customs in developing countries have tried hard to preserve and continue the established practices of the natives, there had been adjustments and/or changes and/or alterations to these practices as recourse to the

changing environment and rapid modernization. As far as the natives are concerned, the cultural practices passed on to them by their ancestors are considered as their cultural heritage and had always been a part of their identity. However, the way to cultural preservation is not an easy task. In some parts of the Philippines, weavers struggle to preserve their cultures because of poverty and exploitation (Gunting, 2018).

The incorporation of one's culture and history into one's educational system is one of the most effective ways for a country to ensure their continued existence. It is imperative that those responsible for educating future generations about the significance of their culture and history do so in a way that ensures their protection.

Every nation has a unique culture and sense of self that distinguishes it from other cultures. It is possible to describe it as the language, beliefs, values, and standards that come together in any culture to form the way of life in that society. Every culture has its own one-of-a-kind perspective on the world, its own approach to resolving issues, and a distinct interpretation of how religion should be practiced. A person's identity or origins are also revealed through their culture. Even just that merits preservation. It will be easier to conserve indigenous points of view if we take care to preserve all of the many cultures that exist around the world. All of our ancient customs and legacy will start to fade, and we will start to lose our identities, if we don't take a moment to recognize the value of cultural preservation.

## Studies on the Preservation of Yakan Weaving

The Yakan are among the Muslim groups in Southern Philippines. They are believed to be descendants of *Orang Dyaks* or *Tagihamas* of Eastern Indonesia, thus, the word Yakan means “Dayak Origin” (Bureau of Cultural Heritage: Bangsamoro Autonomous Region in Muslim Mindanao, n.d.).

Before they are known as the weavers, agriculture was their primary source of livelihood in the highlands of Tipo-Tipo, Lamitan, Sumisip, and Tuburan of the Basilan Islands (NCCA Online, 2016). Their dwellings are fairly distant to one another, on their farmland plots. Their Yakan Tribal Leader is called *iman*, the latter highly influenced his people and is responsible for maintaining the peace and order among the members of the group in both the religious and sociopolitical aspects.

It was during the heightened conflict in Basilan that many of the Yakan voyaged and settled in Upper Calarian, Zamboanga City. However, their new environment posed both a challenge and an opportunity for their tribe. They experienced a constraint in agricultural livelihood since Upper Calarian is bordering on a coastline. It was then that the Yakan women revisited old hobbies and started to weave again to supplement their livelihood (Pasilan F. E., 2012).

The Yakan people are valued for their culture more than for their workmanship, which demonstrates tremendous dexterity in a skill that is clearly distinguished by the aesthetic creativity of their hands. The unification and balance of the feet and hands,

which follow the rhythm and flow of the weave, is a talent and art practiced by their ancestors that has been handed down through the years.

All Yakan females in the past were trained to weave. It is a common belief among them for a *Pandy*, a traditional midwife, to cut the umbilical cord of the newborn baby with a *bail*, a wooden stick bar used to “hit” the weft of the loom. When the umbilical cord was cut this way, it was believed that the child would grow into a perfect weaver. Ambalang Ausalin, a National Living Treasure or Gawad Manlilikha ng Bayan (GAMABA) awardee from Parangsabak, Lamitan City, is an embodiment of this Yakan belief and among others (Pasilan E. F., 2016).

The weave elaborates their hand-woven garments. Among the traditional Yakan clothing is a 10-15 meters long red sash called *kandit*; a headscarf called *Yakan Pis*; trousers and men’s button shirt that goes together called *Yakan Sawal* and *Badju Yakan*, respectively; an apron called *Seputangan Teed*; and brass buttons called *batawi*. They also have a face-painting custom called *tanyak-tanyak* that is only worn for wedding ceremonies (Bramhall, 2016).

According to (Muzarin, 1998) the production of these garments characterized by hyperbolic colors of blue, green, red, and yellow, are inspired by the geometry of nature and its repetitive patterns, such as the flowers and bamboo.

The Yakan has also given importance to their musical tradition. They believe that the music produced from their musical instruments resonates with their love and care for nature. The value and respect they put into these are made evident in how

they make use of these crafts during their celebrations and festivities. Among these instruments is the *kwintangan*, a row of five to seven gongs played in high speed, used for courtship and other important celebrations; *kwintangan kayu* is a five-wood log hung vertically under a tree neighboring the rice fields to caress the *palay* to sleep and encourage them to yield more fruit; *gabbang* is a xylophone of five wooden blades on a wooden box used as the resonator, and *agung*, a bossed gong used in making announcements and other social negotiations (De Leon, n.d.).

While the Yakan's economic and social behaviors, as well as the tribe's response to environmental changes, demonstrate the interrelationship of culture, the need to improve weaving teaching and learning to accommodate more students and strike a balance between the tribe's tradition and the weaving textile business' profitability, remains. Yakan weaving training and learning are critical to the craft's survival. Transferring weaving skills and practices is critical for the tribe because weaving is an integral part of the Yakans' social and cultural identity (Atilano, 2014).

In the study of Salang (2012) she emphasized the role of women in Yakan weaving as an act of preserving the indigenous knowledge that is considered so unique to the Yakan culture. The study was to investigate the role of women in Yakan weaving, particularly in the preservation and upkeep of traditional heritage. Yakan weaving is considered to be a reflection of their culture in the community, thus, preserving its authenticity is a concern.

The study's findings demonstrated that the local people's continual weaving activities created a characteristic in the next generation. The Yakan tribe formed a

shared responsibility for protecting knowledge and preserving endogenous craft. Weaving depicts the state of community life and its importance, as well as the nature and cultural traits of the Yakan people.

Atilano (2014) emphasized the idea that in order to accommodate more learners and strike a balance between the preservation of the tribe's tradition and the profitability of the weaving textile business, it is necessary to improve weaving teaching and learning. Moreover, weaving knowledge has been passed down through the generations, providing the tribe with a unique historical legacy. Among the Yakans, there is a clear relationship between the learning and teaching generations. "Learning by doing" is the teaching approach employed in the Yakan weaving practice. The abilities are acquired through the learners' own experiences.

Warping and designing, as well as weaving, are acquired via practice but under the supervision of an experienced weaver. All respondents from the Yakan village in Zamboanga City noted how they altered weaving skills to reflect diverse cultural shifts in society when it came to environmental adaptation. Instead of the abaca and pineapple fibers used as threads and tree barks used as dyes, they started employing commercialized substitutes such as mercerized cotton and colorful threads. Furthermore, the findings imply that today's weaving community is employing current techniques to acquire original costumes and other woven textile patterns. Even though they used imported cotton and other methods instead of hand-woven fabric, these Yakans kept the traditional shapes and designs.

The study of (Atilano, 2014) on the cultural manifestations of the Yakan proved that the teaching and learning of the Yakan weaving have been made possible through

the elderly's display of weaving in action while the young ones observe and follow the action demonstrated.

The legacy and history of a nation attest to the people of a nation's identity as a distinct group that has the potential to be shared with the rest of the world and become very valuable. Preserving cultural heritage, like the Yakans' tennun, which is historically and culturally significant, is a reflection on one's ancestry and helps a person stay true to their beliefs, goals, and ideals.

It should come as no surprise that cultural legacy results in the development of one-of-a-kind tourist attractions for Zamboanga City, and even for the Philippines, results in the creation of employment and the acceleration of economic growth for the entire Yakan community. The process of preserving something creates skilled jobs, which in turn helps the community grow and change.

The Yakan cultural heritage tells tales of who they are as a tribe, and who we are as Zamboangueños. They also serve as a reminder of how far the Yakans have gone as a community of migrants, and they have something meaningful to contribute to both the current generation and the generations to come.

## CHAPTER III

### RESEARCH FRAMEWORK

#### **Ethnomethodology**

Ethnomethodology has been identified as an attitude, worldview, research perspective, independent sociological perspective, methodological style, intellectual posture, and way of life (Trace, 2016).

Our everyday mundane tasks included narratives of our way home from school stuck in the long and tiring traffic; staring blankly at the screen of our computer, barely typing anything; cooking the family's favorite dish for dinner; playing in the rain with our cousins; or even listening to the late-night tales of our elderly. These tasks are often repetitive, but they were where we spent so much of our time.

Ethnomethodology by Garfinkel (1967) focuses on the framework of how we understand and give meaning to the mundane tasks of our everyday lives. He suggests a radical approach to the study of human behavior. By putting the most mundane acts of everyday existence and the most normally experienced circumstances together, he emphasized the connection between "practical activities [and] practical conditions" (Berry, 2003). These "practical activities" and "practical conditions" are the basis of the "social construction of meaning."

The social construction of these representations of social behavior surfaced by social norms as explanations. The surfacing of these social norms that "Verstehen...the process of understanding," is created (Cole, 2005).

“This understanding of the social fabric of life becomes a key organizing principle of the social construction of meaning. Three key elements (account, accountability, and reflexivity) [are] central to ethnomethodology” (Trace, 2016).

According to Harvard sociologist, Talcott Parsons as cited in (Trace, 2016), external social norms and regulations internalized values that serve as motivation for people to follow the demands of a social system.

In the context of this study, “ethnomethodology” is used to refer to the inquiry of the Yakan weavers’ practical communicative approaches as unforeseen possibilities in their practices that would explain how culture is preserved and continued. The insights were derived from their narratives through conversation analysis.

Have (2004) emphasized in his book *Understanding Qualitative Research and Ethnomethodology* that this framework is a special kind of social inquiry, dedicated to explicating the ways in which collectivity members create and maintain a sense of order and intelligibility in social life at its first approximation. Essentially, the effort of ethnomethodology is directed towards an explication of a group of individual’s constitution. As such, ethnomethodology may be keen on concentrating on study related rehearses in that capacity, as commendable manners by which the authentic status of 'social realities' is being laid out for the down to practical motivation behind doing a study.

Similarly, Garfinkel (1967), as mentioned by Have (2004), discussed that Ethnomethodological studies break down ordinary exercises as individuals' techniques for making those equivalent exercises apparently normal and-reportable-for-all-practical purposes, i.e., 'responsible,' as associations of typical ordinary exercises. The reflexivity of that peculiarity is a solitary component of functional activities, of viable conditions, of sound judgment information on friendly designs, and of useful humanistic thinking. By allowing us to find and look at their event the reflexivity of that peculiarity lays out their review. This notion pertains to accountability and reflexivity and how these need to be noted immediately that these terms have a somewhat exceptional significance in Garfinkel's hands.

While 'accountability' in standard talk is frequently related with responsibility, here it is nearer to understandability or reasonability, as in entertainers should plan their activities so that their sense is clear immediately or possibly reasonable on request. Individuals who stand in line at a help point, for instance, show that they are doing exactly that by the way they position their bodies, however they are likewise ready to comprehend and answer a question like 'Are you remaining in line?' or 'Are you in the queue?' So the understandability and expressibility of an action as a reasonable activity is, at the same time, a fundamental piece of that activity. Garfinkel (1967) utilizes 'reflexivity' to concentrate on that 'manifest' property, as in the accompanying statement from the very outset of his explanation of ethnomethodology (Have P. T., 2004).

Since ethnomethodology has an interest in the procedural investigation of common sense as it is utilized in genuine practices, it is confronted with an exceptional

strategic issue. This might be gleams as 'the issue of the imperceptibility of normal sense'. Individuals have a commonsense as opposed to a hypothetical interest in their constitutive work. Consequently, they take sound judgment and its constitutive rehearses for allowed, except if a few 'difficult situations' make consideration essential.

So an early system of Garfinkel (1963) was to 'penetrate' assumptions to produce this difficult. For ethnomethodology, conventional practices are the subject of study, yet all the same those rehearses are likewise, inescapably, utilized as an asset for any review one might attempt to undertake. Without the utilization of judicious, its object of study would be simply inaccessible, on the grounds that it is comprised by the use of rational techniques, for example, 'the narrative strategy for understanding' So Zimmerman and Pollner (1971) as cited by Have (2004) explained that the issue for ethnomethodology is the means by which rational practices and conventional information can lose their status as an unexamined 'asset', to turn into a 'subject' for examination.

These ideals are supported by the highlights of Tracy (2016), claiming that ethnomethodology features the way that individuals change their encounters, and the encounters of others, into records whose status as a goal object help to legitimize individuals' activities and inductions. Archives, as composed accounts, likewise make people groups' activities significant to themselves and to other people. Simultaneously, ethnomethodology causes to notice the way that any right perusing of these archives depends halfway on a comprehension of the unsaid philosophies that undergird individuals' sense-production and that are utilized to decide and finish work. Inventiveness/esteem - This reasonable structure adds to the data disciplines

by bringing to the front specific understandings about the social association of record work, and the specialist social plans they uncover.

This conceptual framework contributes to the information disciplines by bringing to the fore certain understandings about the social organization of document work, and the attendant social arrangements they reveal. Tracy also outlines, from a methodological perspective, how information science researchers can use ethnomethodology as an investigative stance to further their knowledge of the role of documents in everyday life.

The reliance on common sense as a ground work for ethnomethodology was emphasized by Lynch and Bogen (1996) as mentioned by Have (2004). They have investigated the manners by which the gatherings to these hearings battle to have their rendition of 'what happened' recorded as current realities of the case. In the Introduction, they compose that their point is to depict 'the creation of history', and not to 'take apart' it. A significant peculiarity in those, truth be told hearings was the inescapability of 'deconstruction' as a functional action, as each party attempted to sabotage the records given by the other. In this way, the movement of 'deconstruction' isn't essential for their own strategic plan, yet is rather what they call 'a perspicuous component of the battle' they are managing. They surrender that they should utilize 'practical', in spite of the fact that they don't utilize that specific articulation when they compose:

Apparently, researchers must expect a capacity to portray and display conspicuous highlights of the video text we have decided to inspect. In this work we

will unavoidably take part in useful (i.e., useful) rehearses, for example, involving the video text as an intermediary for the live exhibitions of investigators and witnesses, and specifically utilizing composed records to display repetitive digressive activities. (Lynch and Bogen, 1996)

At the end of the day, they depend on their own normal individuals' skills as any (informed) watcher/listener to the tapes would, and they yield that their own utilization of tapes and archives unavoidably additionally includes 'useful' work, which may be censured as such by others. Besides, they expressly decline to follow the normal practice in the sociologies of figuring out a pre-given set of strategic methods as justification for the choice and understanding of their information. Rather they trust that their strategies are undeniable from their text and they add that these are 'are coordinated around, and take a large number of their drives from, the intricacy what's more, conditions of the current case'. So once more, they present their own, ethnomethodological work on the information as 'common' and comprehensible to 'any part'. And afterward they develop a differentiation between this standard method of knowing and what is introduced as ideal in ordinary sociology.

Moreover, Lynch and Bogen examined further that ethnomethodology makes a subject of cases under request in regulation, medication, science, and day to day existence. This doesn't be guaranteed to put the ethnomethodologist at a magical or epistemological benefit versus the viable activities contemplated, since any examination of such activities is itself liable for grappling with the by chance unambiguous and intrinsically unmistakable elements of the case before it. They are not after some kind of 'more profound' comprehension of what occurred and they don't

attempt to supplant some hypothesis of importance with their own. Also, nor are they attempting to assess reality worth of some form of 'what occurred'.

Considering the way that such a lot of social-logical, scholarly, and philosophical exertion has been dedicated to making quick work of talk, our point of adhering to the surface of the text might strike a few perusers as inquisitive. It is our view, nonetheless, that any more profound readings would need to disregard the intricacy and surface of the surface occasions, and subsequently they would neglect to elucidate how a request for exercises is accomplished as a contingent, second by-second creation. (Have P. T., 2004)

Garfinkel (1996) also emphasized that In the contemporary overall social science development, "The objective truth of social realities is humanism's key standard" is perceived procedurally, albeit notmas procedurally is perceived in ethnomethodology. In the endless scientific expressions what's more, studies of viable activity of thenoverall sociology development, the aphorism in significantly explained subtleties comprises of and is shown in the corpus status of examinations did with the strategies, techniques, and consequences of formal logical innovation. In that, as well, the axiom is differently perceived by need and event as FA'S point. assignments. work. procedural requests, accomplishment, and key peculiarity. EM additionally agrees the saying weighty procedural accentuation, yet particularly so.

Ethnomethodologically, the saying is grasped this way. From the very beginning of its examinations, EM tended to different settings of unending common society whose specific staffs so coordinated their exercises as to show subjects of request' as

their exercises' accomplished peculiarities of order in and as genuine world settings, in genuine time, and in that as the most normal accomplished hierarchical things on the planet. All possible subjects of request were taken to be qualified for ethnomethodological particular as accomplished peculiarities of order, typical accomplishments. seen yet inconspicuous. explicitly dull, and explicitly average "work of the roads. " It is ethnomethodological about EM concentrates on the undying standard society's meaningful occasions in material items just and just in any real case, that and just how indecently capable individuals show their exercises to create and show, to illustrate, to present perceptibly the defense, locally, normally responsible peculiarities of rationale and request, of cause, order, fleetingness, rationality, consistency, and examination, of subtleties, of subtleties in structures, of significance, botches, mistakes, mishaps, happenstance, facticity, reason, truth, and techniques in what's more, as of the unexceptional exemplified requested subtleties of their standard coexistences. (Garfinkel, 1996)

Sacks (1984) as mentioned by Haves (2004) supported these concepts, stating that the investigations that have a place with the group of ethnomethodology and discussion investigation use accounts of genuine, for the most part 'normal' communication as their major, and in CA frequently just, information source. Researchers will focus in this segment on the manners by which this is done in CA, as this is the clearest and normalized manner by which accounts are utilized. Also, they will particularly talk about how accounts are changed into CA 'information' by interpreting tapes utilizing a bunch of shows initially formulated by Gail Jefferson. Two or three statements from Harvey Sacks' talks and from a basic exposition for an

assortment of CA papers, may assist with facilitating explain the personal connection between CA's motivations and its systemic practices.

At the point when researchers began to do explore in humanism, they calculated that social science couldn't be an real science except if taking care of the subtleties of genuine occasions, handle them was capable, officially, and in the primary example be useful about them in the immediate ways inwhich crude sciences will quite often be educational - that will be, that any other person can go andsee whether information exchanged is so. Furthermore, that is a gigantic control on seeing whether one is picking up anything ethicalness, that they could replay them. They could decipher them fairly and concentrate on them extendedly - but lengthy it could take. The copied materials comprised a 'sufficient' record of what occurred. Different things, no doubt, occurred, yet basically what was on the tape had occurred. It was not from any huge interest in language or from some hypothetical plan of what ought to be concentrated on that begun with copied discussions, yet just on the grounds that they could get my hands on it and could concentrate on it over and over, and furthermore, considerably, in light of the fact that others could take a gander at what I had considered and think about it what they could, if, for instance, they needed to have the option to contradict me. (Sacks, 1984)

In this way, for Sacks, working with copied discussions had a sort of commendable worth in making the subtleties of genuine human activity accessible for critical examination and formal investigation. As currently demonstrated in the past part that implied for him having the option to form 'rules, strategies, strategies, techniques, adages' that would 'accommodate' the noticed subtleties. He likewise

frequently utilized the word 'apparatus' to highlight his definitive scientific article, as in the accompanying: Hence is it no specific discussion, as an article, that are essentially inspired by. The point is to get into a situation to change, in a practically exacting, actual sense, the perspective on 'what occurred,' from a question of a specific collaboration done by specific individuals, to an issue of cooperation as results of a apparatus. We are attempting to track down the apparatus. To do so it is needed to get admittance to its items. Right now, discussion gives the researchers such access. (Have P. T., 2004)

One virtue of utilizing accounts is that one can deliver a record of what is being said. On a basic level, a record is a 'interpretation' of the oral language utilized in the collaboration, as heard and grasped by the typographer, into the composed variant of that language. In a common CA record the composed delivering of the spoken talk is changed somewhat to recreate the manner by which the expressions were really delivered, while an assortment of images are added to the text as signs of even more creation subtleties. The shows for this sort of record, fitted to CA's developing advantages, were contrived by Gail Jefferson, in close collaboration with Harvey Sacks and Emanuel Schegloff. It is for the most part felt that records ought to be viewed as a functional split the difference between different desirability and conceivable outcomes. They never get all the pertinent subtleties of the recording and shouldn't, on a basic level, be treated as 'the information', however just as a specific delivering of the information). The movement of record comprises a specific stage in the cycle of doing discussion examination, as portrayed in the accompanying consecutive schema:

Original (inter-)action → recording → (audio/video-) record → transcription →  
transcript →(action) understanding→procedural analysis→analytical argument

In this diagram, the emphasized cycles are specifically reductive versus the going before states/items. One might consider the particular properties of these specific decreases, which should be visible as 'losing' highlights of the previous state as well as zeroing in on (and foregrounding) highlights of explicit interest. While 'looking forward' the cycles might be viewed as instrumental in acquiring a more honed center around the peculiarities of interest, which were at that point present in the former state. 'Looking in reverse', nonetheless, one should concede that one can't reconstitute the prior state from the later delivering, on the grounds that highlights that might have been fundamental in comprising the prior state in its full extravagance are at this point not accessible in the later delivering. This is another variant of the uneven properties of the activity account pair, as frequently noted by Harold Garfinkel (Garfinkel and Wieder, 1992).

The reason for the initial two cycles, for example recording and record, is to produce a durable, movable and sensible portrayal – an 'permanent versatile,' as Bruno Latour (1987: 228) calls it - to aid the later cycles of understanding and investigation. (Have P. T., 2004)

Jefferson (1985) stated in the beginning of her exposition on the record and examination of chuckling that she takes it that when individuals discuss record, they are discussing one method for paying thoughtfulness regarding accounts of really happening occasions. While they who spend a great deal of time making records might

be giving our all to take care of business, what that could mean is completely dark and unsound. It relies an extraordinary arrangement upon what they are focusing on. It appears that then, that the issue isn't record essentially, yet, what it should be deciphered, or at least, take care of. (Jefferson, 1985: 25) as such, the unavoidable decrease, disentanglement and romanticizing which are the impact of these cycles, must be viewed as with regards to the particular scientific interests that are presented as a powerful influence for the first occasions. Previously examining the expense of the inescapable misfortunes which the two cycles of recording furthermore, record achieve, one needs to explain which perspectives, properties or highlights of the first should be dissected and elucidated. So, one must be clear around one's scientific item.

In her 1985 exposition on the record and examination of giggling, Jefferson contrasts, alluding to ordinary events, the treatment in ensuing discussion about past talk and of past chuckling: while talk might be cited (and maybe indeed, even imitated), giggling doesn't appear to be 'quotable' in a similar way. Essentially, in records, giggling used to be portrayed as opposed to interpreted. It could be helpful to expand this differentiation a piece, investigating the delivering of issues in one more area of functional action, field science. (Have P. T., 2004)

Have (2004) continuously expounded on the notion. The essence of Jefferson's contention is that the later record permits one to break down the collaboration occurring in more prominent profundity since it gives subtleties of timing and communication that are not accessible in the principal rendering. Extending her contention, one can recommend that the standard orthography delivering of spoken

association, for example in the language of composing, is a poor means to picture the hearably working subtleties of that cooperation.

At the point when CA specialists begin dealing with a record task, they are confronted with various decisions. Any really delivered record is analyzableanalyzable as a down to earth however consistently conflicted answer for certain problems in record schedules: (a) the utilization of standard orthography, with pretty much transformations to show a portion of the properties of the genuine discourse creation: 'words-as-expressed' versus 'sounds-as-expressed'; (b) the utilization of mechanical timing gadgets for stops, versus a dependence on casual methods like including syllables in mumbled words, as an inescapable emotional 'measure' that might consider pace relativity; (c) choices in regards to designing issues, for instance line breaks to flag 'describable activities' versus a more consistent delivering.

Have discussed about these and other viable issues of doing records somewhere else. For presently, he simply presented a portion of the issues raised such a long ways based on an separate from his own exploration.

As for Garfinkel (1967), it is the logical rationalities to which scholars on friendly association and independent direction generally allude as elements of "judicious decision." It is proposed here, in any case, that the logical rationalities are neither properties of nor sanctionable goals of decisions practiced inside the undertakings administered by the presuppositions of day to day existence. Assuming the logical rationalities are neither stable properties nor sanctionable goals of decisions practiced inside the undertakings administered in their sense by the presuppositions of daily

existence, then, at that point, the difficulties experienced by analysts and scholars concerning the idea of hierarchical purposes, the job of information and ignorance in association, the hardships in taking care of significant messages in numerical hypotheses of correspondence, the oddities found in investigations of wagering conduct, the challenges in justifying the idea of anomaly considering culturally diverse materials might be inconveniences of their own conceiving.

The difficulties would be expected not to the intricacies of the topic, but rather to the emphasis on imagining activities as per logical vanities as opposed to focusing on the genuine rationalities that people's ways of behaving as a matter of fact show over dealing with their down to earth issues. Schutz stated that an entertainer has sane decision: "Levelheaded decision would be available on the off chance that the entertainer had adequate information on the finish to be acknowledged as well as the various means adept to succeed. However, this propose infers: "1. Information on the spot of the finish to be acknowledged inside the structure of the plans of the entertainer (which should be known by him as well)."2. Information on its interrelations with different closures and its similarity or contrariness with them. '3. Information on the attractive and unfortunate results which might reply as side-effects of the acknowledgment of the principal end. (Garfinkel, *Studies in Ethnomethodology*, 1967)

## **Research Questions**

Yakan weavers' communication habits showed generations-old knowledge and defined their daily conduct. It revealed the difficulty Yakan weavers confront in preserving their traditional practice. It specifically addressed the following issues:

1. What was the view of the weavers on Yakan weaving?
2. How did their view of Yakan weaving define their communication practices to preserve the Yakan culture and tradition?

## **CHAPTER 4**

### **RESEARCH METHODOLOGY**

#### **Locale**

In Upper Clarian, west of Zamboanga City, lies the Yakan Village, where the study took place. This place is situated just across from the beautiful resort known as "La Vista Del Mar". The village has been the place of residence for the Yakans since the dispute in the Basilan Islands in the 1070s. The village is popular with both locals and tourists because of its handmade crafts and the display of the actual weaving practice. The Yakans and their weaving are considered to be an indigenous local treasure, and the Yakan Village is considered to be one of the favorite tourist destinations in Zamboanga City.

#### **Criteria for the choice of the Participants**

The participants were selected carefully according to the following: must be natural-born Yakan and must have first-hand knowledge, experience, and expertise in Yakan weaving. According to UCLA Center for Health and Policy Research (n.d.), selecting expert, experienced, and knowledgeable participants could possibly render insights into the nature of the problems and provide grounded recommendations for solutions. Further, it is believed that candid or in-depth answers from the participants would come out. To support, Flick (2012) described that the relevance of experience and meaning has been mostly accepted, and can improve social comprehension of the phenomena.

## **Profile of Participants**

The interview was conducted with the goal of getting full participation from selected participants who best fit the set criteria for the selection of key informants. Upon thorough deliberation, six (6) key informants were chosen and all gave their full participation. Among the six (6) key informants, one (1) is a minor whose parental consent was formally obtained by the researcher.

*Key Informant 1* is the Chieftain/Tribal Leader of Yakan Village, Zamboanga City. He is 63 years old and has been serving as the tribal leader for 10 years. He is a natural-born Yakan and came from a family of weavers. His grandmother was among the first generation of Yakan weavers in Lamitan, Basilan. He grew up with extensive knowledge of the Yakan tennun patterns and their beginnings. Today, he continues his search for the origins of his Yakan ancestors.

*Key Informant 2* is recognized as the master weaver in the Yakan Village, Zamboanga City. She is a natural-born Yakan. She started weaving at the early age of seven (7) and continued until her present age of 74. She often represented the Yakan weavers in trade expositions and whenever there was a call for practical Yakan weaving practice. She came from a family of weavers. She was one of the wives who went back to weaving after they had left Basilan and moved to Zamboanga.

*Key Informant 3* is both a weaver and a seller. She is a natural-born Yakan and is the daughter of the former Chieftain/Tribal Leader of Yakan Village, Zamboanga City. She started weaving at the age of seven (7). She is now 44 years old and has

been weaving for 37 years. She was the first child weaver to represent the Yakan community in the national arena.

*Key Informant 4* is both a weaver and a seller. She is a natural-born Yakan. She started weaving at the age of seven (7). She is now 49 years old and has been weaving for 42 years. She has become the present-day favorite Yakan weaver representative to events concerning the Yakan tennun, both local and international, because of her good command of communication.

*Key Informant 5* is a retired weaver in Yakan Village, Zamboanga City. She is a natural-born Yakan and is one of the elders in the village who is notable for her vast knowledge of the Yakan tennun and Tanyak-Tanyak. She had already retired from weaving because of old age. She is now 83 years old. Despite her retirement from weaving, she still possesses deep knowledge and understanding of the Yakan culture and tradition.

*Key Informant 6* is a child weaver. She was introduced to weaving at the age of five (5). She is now nine (9) years old and continues to learn the Yakan tennun. Unlike the other key informants, she was born and raised in the Yakan Village, Zamboanga City. She is yet to complete her first coaster.

## **Data Collection**

This study went through systemic steps to obtain the information presented, governed by the rules and guidelines of the National Commission on Indigenous Peoples (NCIP) Administrative Order No. 1, series of 2012, known as the Indigenous

Knowledge Systems and Practices (IKSPs) and Customary Laws (CLs) Research and Documentation Guidelines of 2012. The Indigenous Knowledge Systems and Practices (IKSPs) are knowledge on a local level carved out over several decades of experimentation by ancestors and are handed down through oral communication from one generation to another generation. Accordingly, it became a strong proof to build up more support for sustainable development that connects the past, present, and future. Baguilat (2009) focuses on a wider and broader parameter which includes all laws, traditional skills, philosophy, rituals, sciences, livelihood, and even technologies of the community.

The procedure outlined below was applied to this study.

**Section 4. Operating Principles.** The conduct of research and documentation of IKSPs and Customary Laws were observed through the following principles:

a. ***Self-Determination.*** The Cultural Community and Indigenous people were given the right to determine and decide their own priorities for particular development affecting their lives, beliefs, institutions, spiritual well-being, and the land they own, occupy use, and to freely pursue their economic, social, and cultural.

b. ***Ownership and Custody (knowledge-holders/living masters) of IKSPs.*** The Indigenous Cultural Community was informed about its ownership of IKSPs, particularly on their collective property. In this study, the participants were told about 'weaving' as their property.

c. ***IKSPs as sui generis.*** Following strictly the principle, it was made clear to the participants that weaving rightfully belongs to the class of their own. In this way, their presence and practices are members of the community that serves as a clear representation of the past, present, and future.

d. ***Free and Prior Informed Consent (FPIC).*** The FPIC of the participants in this research was secured before this activity commenced. Thus, the researcher recognized the participants' intellectual contribution to the development of knowledge and their rights over this knowledge and resources. Further, their voluntary consent was based on informed opinion, which means that they were completely informed of what the research was all about, what resources were gathered, and other concerns. Participants in the study were informed about the researcher's expectations of them, and their consent to these expectations was highly anticipated. The following were explicitly related in the informed consent: the study's purpose, mechanics, and duration; their individual right to withdraw; the predictable consequences, benefits, and drawbacks; the protection or limitations of anonymity; and the researcher's contact information if they have any questions or concerns about the research. Furthermore, the respondents were informed that their participation in this study would not affect their work and practice in any way.

e. ***Protection of Community Intellectual Rights, Cultural Resources/Treasures, and Traditional Cultural Expressions.*** The participants' intellectual rights, cultural treasures and resources, and cultural sites were given great recognition, respect, promotion, and protection from any pernicious impact of the research activity. With utmost care in the conduct of this research, no adverse risks or

impacts were made. Additionally, the participants were given the sole and exclusive right to determine the extent, manner, or content of the information's presentation as well as the knowledge communicated with regard to their heritage site and weaving practices.

f. ***Diversity and Uniqueness of the Culture of ICCs/IPs.*** It was given an emphasis that the diversity of practices, cultures, aspirations, and leadership was given great recognition to foster openness, peaceful co-existence, and mutual respect. The researcher showed immense appreciation of the very unique culture, practice, and worldview of the participants as strong sources of collective efforts to remain their rights intact and strong. No divisiveness, disunity, and discord were sown in the community.

g. ***Participatory.*** The researcher strictly adhered to the customary laws regarding the full participation of the participant, being the culture-bearer, in each stage and level of this research.

h. ***Culture Sensitivity.*** The researcher facilitated the safeguarding of the participants' cultural practices and historical heritage. Their peculiarities were respected and given due consideration on many levels. According to Haghirian (2012), it was stated that "The most popular [concept of culture] is the iceberg model, in which we can see that only some aspects of culture are visible to us and many more are hidden. Like an iceberg where we can only see the top reaching out of the water, culture only shows us a few visible aspects and hides most of it under the seas (or in our case in societies that we visit or encounter)". Thus, it made sense this research

made an effort to see beyond the tip of the iceberg and tried to understand the practices and views of the participants, making up the base and majority of what is embedded in their community.

**Section 5. Objectives.** The researcher followed ethical standards in the conduct of the study regarding ICCs/IPS. Further, the requirements and procedures were set for ensuring a free and prior informed decision.

**Section 6. Definition of Terms.** An authorized IP representative issued a certification evidencing that the participants were satisfied with the context, manner, and extent of the information's presentation and the knowledge that was communicated. The community referred to in this study were the Yakan weavers.

**Section 8. Common Provision.** Under NCIP Administrative Order No. 4, Series of 2012, the research and documentation from the application of this study to the collection of data were directly and collectively supervised by the NCIP personnel and the Yakan chieftain. During this study, according to the rules of NCIP Administrative Order No. 3, no biological or genetic prospecting or commercial research was done at all.

**Section 8.1. Filing of Application and Payment of Fees.** In the filing of the application, the researcher submitted the accomplished application form that was accompanied by the identity of the researcher, purpose/rationale of the research, methodology, materials to be used and data-gathering instruments, scope and limitation of the study, source of fund, period of research and chronology of activities

involved, the research proposal for the review and compliance procedure, along with the affidavit of undertaking signed by the applicant in good faith that she would follow the guidelines and other requirements and paid the required filing fee of five hundred pesos (P500.00).

**Section 8.2. Review and Evaluation of the Application.** The Technical Management and Services Division (TMSD) with the Regional Legal Officer for NCIP reviewed and evaluated the application, attachments, and other supporting documents to primarily determine the sufficiency thereof.

**Section 8.3. Grounds for Denial.** After a thorough review and evaluation of the application, the TMSD Chief and the Regional Legal Officer did not find the proposed study intrusive with actual human experimentation, involving and causing excavation and destruction of the Yakan Village, especially that of the tribe's sacred places, nor a violation of the rights of the Yakan people. Thus, the application was not denied.

**Section 8.4. IKSP Team.** On the recommendation of the TMSD Chief, the Regional Director immediately formed the Indigenous Knowledge Systems and Practices (IKSP) team. The team was composed of the Director of the NCIP Zamboanga, NCIP Community Development Officers, and the Yakan Tribal Leader. The team facilitated the proceedings of the application as provided in the guidelines.

**Section 8.5. Transmittal.** A meeting was facilitated by the NCIP for the presentation and full disclosure of the study and discussion of the Work and Financial

Plan (WFP) by the researcher applicant and the IKSP team in consultation with the Yakan Tribal Leader.

**Section 8.6. Work and Financial Plan.** The WFP showed itemized expenses for food and transportation of the participants who attended the series of consultative meetings and other activities identified in the study, as well as documentation expenses and other logistics caused. The study was funded by the researcher only, and there was no participation from other agencies or organizations.

**Section 8.7. Conference and Disclosure.** Five (5) days after the approval and signing of the WFP, the IKSP team with the researcher conducted a face-to-face community conference and disclosure to the Yakan community members in the Yakan Village, where the researcher presented her proposed study to the Yakan community.

**Section 8.8. Community Decision-Making.** After the conference and disclosure, the Yakan community was given enough time, approximately 30 days from the meeting, to collectively decide on either the approval or denial of the presented study. The researcher was granted the approval and endorsement of the whole community to proceed with her study.

**Section 8.9. MOA Preparation, Negotiation, and Signing.** Within five (5) days of the approval and endorsement of the proposed study by the Yakan community, the researcher and the community agreed on specific terms and conditions that were beneficial for both in the drafting of the Memorandum of Agreement (MOA). Thereafter, the MOA was prepared and reviewed by the Yakan tribal leader and the entire

community, facilitated by NCIP development personnel. In the next step, the MOA was sent to the NCIP Central Office for review. After reviewing the agreed terms and conditions, the Regional Director issued the Certification Precondition to the researcher.

**Section 8.10. Contents of the Memorandum of Agreement.** The Memorandum of Agreement (MOA) stipulated the detailed premises of the agreed terms and conditions and the rights and responsibilities of all parties involved, including the benefits to be received by the community and the grounds for sanctions for non-compliance with the agreement.

**Section 8.11. Submission of Report.** After the MOA negotiation and signing, the IKSP team forwarded this report along with their recommendation on the issued consent to the Regional Director.

**Section 8.12. Issuance of the Certification Precondition.** The Regional Director issued the Certificate of Precondition to the researcher after the submission of the IKSP report and recommendation. (Still waiting for the Certificate of Precondition)

**Key Informant Interviews and Participant Observation.** Upon the completion of the preliminaries, the researcher continued her data collection through in-depth key informant interviews. The researcher facilitated a dynamic flow of conversation, exposing the experiences, opportunities, challenges, and successes of the Yakan weavers. The ethnomethodological approach allowed the researcher to

immerse herself in the community and helped her to observe and capture the experiences and perceptions of the participants in an uncontrolled environment. Hester and Francis (1997) claimed that ethnomethodology focuses on the everyday doings and ways of participants to produce realities on the ground and existence. Sometimes, it pertains to a participant's interest in both practical reasoning and action. In other words, this approach offers competent ways for participants to bring out their authentic social worlds (Garfinkel, 1991).

### **Data Analysis**

Glaser and Strauss' grounded theory served as the foundation for qualitative data collection and analysis. Delve (2021) purports that this theory focuses on studying a certain process or phenomenon and eventually discovering new theories based on the collection, analysis, and interpretation of real-life data. This theory is best used when there is no present-day theory or potentially incomplete data that divulges any explanation for a particular phenomenon to be studied. Thus, this theory is strong and inductive because it renders no room for preconceived hypotheses towards the outcome and is not concerned with either description or validation.

In this study, the analysis followed a step-by-step process from data collection, open coding, selective coding, and theme building to the construction of theory. Through this approach, a new theory emerged and was developed. Specifically:

1. **Data Collection.** The process followed the Indigenous Knowledge Systems and Practices (IKSPs) and Customary Laws (CLs) Research and Documentation Guidelines of 2012 as mandated by the National Commission on Indigenous Peoples (NCIP) Administrative Order No. 1, series of 2012.
2. **Open Coding.** With the fully translated transcription of the audio-recorded KII, the researcher worked closely with the data, generated codes, and coded the texts in the transcription. 45 codes were generated from Key Informant 1, 48 codes were generated from Key Informant 2, 18 codes were generated from Key Informant 3, 9 codes were generated from Key Informant 4, 9 codes were generated from Key Informant 5, and 6 codes were generated from Key Informant 6. They are as follows:

Key Informant 1	Key Informant 2	Key Informant 3	Key Informant 4	Key Informant 4	Key Informant 6
The design is patterned after a living thing – snake	The Yakans came to Zamboanga through fleeing war	The Yakans came to Zamboanga through fleeing war	The weaving process is introduced at the age of 7 (habiwarping)	The craft is learned at an early age	Weaving is passed on from mother to daughter

Some patterns are slowly being left behind	Weaving is passed on from mother to daughter	Weaving is passed on at the age of seven	Socialization in weaving is in the community	What becomes a good design/pattern	The craft is learned/taught at an early age
There is a fear that the next generation might completely leave behind some patterns	Socialization in weaving is in the family	Socialization in weaving is in the family	Weaving is learned by observation	A weaver may not weave anymore, but the knowledge about weaving still stays with her	Some Yakans refused to learn weaving
The traditional style of weaving is preserved in the old Yakan fabrics	What becomes a good design/pattern	Socialization in weaving is in the community	Socialization in weaving is in the family	The cultural beliefs of Yakans are manifested in their day to day activities, mostly to avoid bad luck	The younger generation prefers finishing their education than weaving

The old Yakan fabrics hold stories of the past	The Yakan weaving designs are patterned from nature	The village paints a picture of Yakan weavers	Learning the Yakan weaving at the early age is facilitated by the child's interest and curiosity	Their cultural beliefs and traditions are manifested in their weaving practices	The younger generation sees weaving as past-time, a hobby, or an art
The traditional style of Yakan weaving is evident in the shade of color	The design is patterned after a living thing – fish	How weaving is passed on; while others were taught, most of them learned by observation	Yakan weaving is preserved on an online platform	The indigenous Yakan craft is passed on from mothers to their children	Men in the family do not practice the craft
The traditional style of Yakan weaving makes use of the	Weaving is passed on from mother to daughter	Tourism helped Yakans showcase their craft in the national arena	The craft is also preserved through exhibits and fairs in local, national,	The traditional style of Yakan weaving makes use of the	

elemental colors of nature			and international setting	elemental colors of nature	
The weaving patterns evolve through time	The traditional style of Yakan weaving is evident in the shade of color; that is lighter from the ones made today	Innovation is by sustained support by personal/love for anything indigenous	Tourism helped Yakans showcase their craft in an international setting	The traditional style of Yakan weaving makes use of the raw materials from nature	
The Yakans came to Zamboanga through fleeing war	A Yakan pattern varies in design (ex. bamboo - 3 variations)	Cultural body Weaving is passed on from mother to daughter	Yakan weaving is Yakans sense of pride	The traditional style of Yakan weaving takes longer than today	

<p>Zamboanga City became their refuge during the war</p>	<p>Saputangan is for women - it doesn't have a definite pattern, any pattern/design would do</p>	<p>Weaving is learned by observation</p>			
<p>Help was extended by some relatives in Zamboanga City</p>	<p>Pis is for men</p>	<p>The setting up of the loom</p>			
<p>NGOs, religious group, and private individuals also extended their help</p>	<p>Weavers started their weaving journey by completing their first "koster"</p>	<p>Religious group helped the Yakan migrants settle in Zamboanga City</p>			

<p>The Yakans, as new migrants, faced adaptation and survival challenges</p>	<p>The younger generation is plain lazy, thus they are unable to learn the craft</p>	<p>The younger generation have lost their interest in weaving: technological adaptation and educational needs</p>			
<p>Continuous help extended from a religious group</p>	<p>The craft is also taught to their in-laws, even if that new part of the family is not Yakan</p>	<p>The older generation of weavers express sadness and disappointment to the younger generation's seemingly lost interest in weaving</p>			

<p>How weaving is born in Zamboanga City NGOs and tourism bodies have shown great interest to in Yakan weaving</p>	<p>Some weavers hold insecurities about not being able to finish their education</p>	<p>Some cultural traditions are either not anymore practiced</p>			
<p>Tourism bodies, LGU, NGOs, religious group continuously helped the Yakan weaving village</p>	<p>It's a common idea among older generation that when you frequently go out of the house or frequently mingle with other people,</p>	<p>Nobody has foreseen that the Yakan culture will be this important</p>			

	you will get married early				
How it became “Yakan Village”	Girls in the past were not encouraged to go to school, only boys	Researchers have shown an interest in the Yakan way of life			
The naming of the village by the visitors themselves	Help is extended by private individuals with personal/love for indigenous people	Their cultural belief in weaving is manifested from birth			
Private individuals, with Yakan ancestry, continued their	Yakan weaving is preserved on an online platform				

support for the Yakan migrant community					
Weaving has brought forth pride to the Yakan parents	Men refused to weave because they were embarrassed to be called "gays"				
Innovation is by sustained support by personal/love for anything indigenous	Socialization in weaving is in the family The younger generation have lost their interest in weaving				

<p>Continuous support of personal, cultural, and tourism bodies</p>	<p>The younger generation have lost their interest in weaving: technological adaptation</p>				
<p>The Yakans never forget the people who helped them during trying times</p>	<p>The craft is also preserved through exhibits and fairs The chieftain facilitates in the preservation and protection of their indigenous craft</p>				

<p>The Yakan Village is now recognized as part of a Barangay in Zamboanga City</p>	<p>The younger generation prefers to finish their education than weaving</p>				
<p>The Yakan houses were built by nature of farming</p>	<p>The older generation feels the need to pass on weaving to the younger generation because they realize that they are already old to continue the craft</p>				

<p>Cultural beliefs and traditions in the Yakan weaving</p>	<p>Insecurities of not finishing her studies</p>				
<p>The voice of the raw materials</p>	<p>Some weavers refuse to attend exhibits and fairs because they don't know how to write/read</p>				
<p>Some cultural traditions are either not anymore practiced or are already forgotten</p>	<p>The craft is also preserved through exhibits and fairs in national setting</p>				

Socialization in weaving is in the family	The weaving is passed on the family lineage				
What becomes a good design/pattern	There are people who try to take advantage of the Yakans who do not know how to read/write				
Learning warfing is even learned in the family through observation	Not everyone in the village knows how to weave				
The family is from the generation of weavers	Young weavers are only motivated to weave because				

	of the rewards given to them				
Mentoring is not always teaching but is also observing	The older generation of weavers passes on the weaving knowledge and skills to preserve it				
The traditional style of Yakan weaving makes use of the raw materials from nature	The older generation of weavers express sadness and disappointment to the younger generation's				

	seemingly lost interest in weaving				
The birth of the Yakan weaving came from the need to cover their bodies	The traditional style of Yakan weaving makes use of the raw materials from nature				
The Yakan weaving designs are patterned from the season of farming	Traditional weaving materials and techniques				
The patterns also resonate the	There are only few weavers in the village				

elements of nature/life					
Combination of the people from the highlands and the sea people	The older generation of weavers express fear of a dying art form				
Farming as a way of life is mimic by the design	Some Yakans know how to weave but does not really practice because they are more focused on their work				
Researchers have shown an interest	Batata is their old doll				

in the Yakan way of life					
Cultural beliefs and traditions in the Yakan farming related to weaving	Some patterns are rarely woven because of its complexity				
The design of weaving drawn from the life of nature	Learning the craft is through observation				
Their way of life is inspired primarily by farming which inspired their music	Children being lazy and not interested in weaving				

Their concept of what is beautiful	Some children before prefers to study than to weave, especially the boys				
	Some men knows how to weave but prefers to work				
	Weaving is a tedious process				

3. **Selective Coding.** From the total of 135 codes that were initially generated, similar or repeated codes were put together or clustered. The clustered codes became the sub-themes.

Initial Codes	Sub-Themes that represent Similar Codes	Main Themes
The design is patterned after a living thing-snak	<b>Connection with Nature</b>	<b>Cultural Identity</b>
The traditional style of Yakan weaving is evident in the shade of color	The design is patterned after a living thing-snak	<u>Fabrics are repositories of the Yakan culture</u>
The traditional style of Yakan weaving makes use of the elemental colors of nature	The traditional style of Yakan weaving is evident in the shade of color	The old Yakan fabrics hold stories of the past
The traditional style of Yakan weaving makes use of the raw materials from nature	The traditional style of Yakan weaving makes use of the elemental colors of nature	Weavers started their weaving journey by completing their first koster

Fibers	The traditional style of Yakan weaving makes use of the raw materials from nature	Traditional Yakan costume
The Yakan weaving designs are patterned from the season of farming	Fibers	<u>Cultural Identity</u>
The patterns also resonate the elements of nature/life	The Yakan weaving designs are patterned from the season of farming	The Yakan houses were built by nature of farming
Combination of the people from the highlands and the sea people	The patterns also resonate the elements of nature/life	Their way of life is inspired primarily by farming which inspired their music
Farming as a way of life is mimic by the design	Combination of the people from the highlands and the sea people	Weaving and farming are interrelated
The weaving patterns evolve through time	Farming as a way of life is mimic by the design	The cultural beliefs of Yakans are manifested in their day-to-day activities, mostly to avoid bad luck

The design of weaving drawn from the life of nature	The weaving patterns evolve through time	Their cultural belief in weaving is manifested from birth
The Yakan weaving designs are patterned from nature	The design of weaving drawn from the life of nature	Their cultural beliefs and traditions are manifested in their weaving practices
The design is patterned after a living thing – fish	The Yakan weaving designs are patterned from nature	Yakan weaving is a weaver's sense of pride
The traditional style of Yakan weaving is evident in the shade of color; that is lighter from the ones made today	The design is patterned after a living thing – fish	A weaver may not weave anymore, but the knowledge about weaving still stays with her
The traditional style of Yakan weaving makes use of the raw materials from nature	The traditional style of Yakan weaving is evident in the shade of color; that is lighter from the ones made today	Researchers have shown interest in the Yakans' way of life

Some patterns are slowly being left behind	The traditional style of Yakan weaving makes use of the raw materials from nature	The Yakan Village is now recognized as part of a Barangay in Zamboanga City
There is a fear that the next generation might completely leave behind some patterns	<b>Movement of Patterns</b>	<u>Naming of the Yakan Village</u>
The weaving patterns evolve through time	Some patterns are slowly being left behind	The naming of the village by the visitors themselves
Some cultural traditions are either not anymore practiced or are already forgotten	There is a fear that the next generation might completely leave behind some patterns	<b>Connection with Nature</b>
A Yakan pattern varies in design (ex. Bamboo – 3 variations)	The weaving patterns evolve through time	<u>Connection with Nature</u>
The traditional style of Yakan weaving takes longer than today	Some cultural traditions are either not anymore practiced or are already forgotten	The patterns resonate with the elements of nature/life

The traditional style of weaving is preserved in the old Yakan fabrics	A Yakan pattern varies in design (ex. bamboo - 3 variations)	The traditional style of Yakan weaving makes use of raw materials from nature
The old Yakan fabrics hold stories of the past	The traditional style of Yakan weaving takes longer than today	The traditional style of Yakan weaving makes use of the elemental colors of nature
Weavers started their weaving journey by completing their first “koster”	<b>Fabrics are repositories of the Yakan culture</b>	The traditional style of Yakan weaving is evident in the shade of color of the fabrics
Saputangan is for women - it doesn't have a definite pattern, any pattern/design would do	The traditional style of weaving is preserved in the old Yakan fabrics	Farming as a way of life is mimicked by the design
Pis is for men	The old Yakan fabrics hold stories of the past	The weaving patterns evolve through time
What becomes a good design/pattern	Weavers started their weaving journey by completing their first “koster”	<b>Clothing is Survival</b>

The Yakans came to Zamboanga through fleeing war	Saputangan is for women - it doesn't have a definite pattern, any pattern/design would do	<u>Life and economics</u>
Zamboanga City became their refuge during the war	Pis is for men	Survival–life and economics
The Yakans, as new migrants, faced adaptation and survival challenges	What becomes a good design/pattern	<b>Mentoring/Modeling is a communicative practice</b>
How weaving is born in Zamboanga City	<b>Survival– life and economics</b>	<u>Mentoring is a Communicative Practice</u>
The Yakans came to Zamboanga through fleeing war	The Yakans came to Zamboanga through fleeing war	Weaving is passed on from mother to daughter
Zamboanga City became their refuge during the war	Zamboanga City became their refuge during the war	The weaving is passed on through the family lineage
The Yakans, as new migrants, faced adaptation and survival challenges	The Yakans, as new migrants, faced adaptation and survival challenges	The craft is also taught to their in-laws, even if that new part of the family is not Yakan

How weaving is born in Zamboanga City	How weaving is born in Zamboanga City	The craft is learned/taught at an early age
Help was extended by some relatives in Zamboanga City	<b>Life and cultural support</b>	Learning Yakan weaving at an early age is facilitated by the child's interest and curiosity
NGOs, religious group, and private individuals also extended their help	Help was extended by some relatives in Zamboanga City	Socialization in weaving is in the family
Continuous help extended from a religious group	NGOs, religious group, and private individuals also extended their help	Weaving has brought forth pride to the Yakan parents
NGOs and tourism bodies have shown great interest to in Yakan weaving	Continuous help extended from a religious group	<u>Modeling is a Communicative Practice</u>
Tourism bodies, LGU, NGOs, religious group continuously helped the Yakan weaving village	NGOs and tourism bodies have shown great interest to in Yakan weaving	Weavers have a long history/generation of Yakan weavers

Private individuals, with Yakan ancestry, continued their support for the Yakan migrant community	Tourism bodies, LGU, NGOs, religious group continuously helped the Yakan weaving village	The village paints a picture of Yakan weavers
Continuous support of personal, cultural, and tourism bodies	Private individuals, with Yakan ancestry, continued their support for the Yakan migrant community	Socialization in weaving is in the community
Innovation is by sustained support by personal/love for anything indigenous	Continuous support of personal, cultural, and tourism bodies	<u>Existing apathy among the younger generation</u>
Help is extended by private individuals with personal/love for indigenous people	Innovation is by sustained support by personal/love for anything indigenous	The younger generation is plain lazy, thus they are unable to learn the craft
Private individual	Help is extended by private individuals with personal/love for indigenous people	The younger generation have lost their interest in weaving: technological adaptation
Religious group	Private individual	<u>Refusal to practice/learn the craft</u>

Tourism helped Yakans showcase their craft in the national arena	Religious group	Not everyone in the village knows how to weave
Innovation is by sustained support by personal/love for anything indigenous	Tourism helped Yakans showcase their craft in the national arena	Men in the family do not practice the craft
Cultural body	Innovation is by sustained support by personal/love for anything indigenous	Men are only involved in the early process of weaving
Religious group helped the Yakan migrants settle in Zamboanga City	Cultural body	Men refused to weave because they were embarrassed to be called "gays"
Tourism helped Yakans showcase their craft in an international setting	Religious group helped the Yakan migrants settle in Zamboanga City	The younger generation prefers to finish their education than to weave
How it became "Yakan Village"	Tourism helped Yakans showcase their craft in an international setting	The younger generation is motivated by incentives

The naming of the village by the visitors themselves	<b>Naming of the Yakan Village</b>	The younger generation sees weaving as a past-time, a hobby, or an art
Weaving has brought forth pride to the Yakan parents	How it became "Yakan Village"	<u>Lack of Education among women weavers</u>
The Yakans never forget the people who helped them during trying times	The naming of the village by the visitors themselves	Girls in the past were not encouraged to go to school, only boys
Socialization in weaving is in the family	<b>Mentoring</b>	Some weavers hold insecurities about not being able to finish their education
Weaving is passed on from mother to daughter	Weaving has brought forth pride to the Yakan parents	<b>Movement of patterns communicates</b>
The craft is also taught to their in-laws, even if that new part of the family is not Yakan	The Yakans never forget the people who helped them during trying times	<u>Movement of patterns</u>

The weaving is passed on the family lineage	Socialization in weaving is in the family	The weaving patterns evolve through time
Weaving is passed on at the age of seven	Weaving is passed on from mother to daughter	A Yakan pattern varies in design
Weaving is passed on from mother to daughter	The craft is also taught to their in-laws, even if that new part of the family is not Yakan	The traditional style of Yakan weaving takes longer than it is today
The weaving process is introduced at the age of 7 (habi-warping)	The weaving is passed on the family lineage	Some patterns are slowly being left behind
Learning the Yakan weaving at the early age is facilitated by the child's interest and curiosity	Weaving is passed on at the age of seven	There is a fear that the next generation might completely leave behind some patterns
The craft is learned at an early age	Weaving is passed on from mother to daughter	Some cultural traditions are either not anymore practiced or are already forgotten
The craft is learned/taught at an early age	The weaving process is introduced at the age of 7 (habi-warping)	<u>Preservation of a cultural tradition</u>

The indigenous Yakan craft is passed on from mothers to their children	Learning the Yakan weaving at the early age is facilitated by the child's interest and curiosity	The chieftain facilitates in the preservation and protection of their indigenous craft
The Yakan Village is now recognized as part of a Barangay in Zamboanga City	The craft is learned at an early age	The craft is also preserved through exhibits and fairs in local, national, and international setting
The Yakan houses were built by nature of farming	The craft is learned/taught at an early age	Yakan weaving is preserved on an online platform
The Yakan houses were built by nature of farming	The indigenous Yakan craft is passed on from mothers to their children	Yakan weaving is preserved through contemporary fashion
Cultural beliefs and traditions in the Yakan weaving	<b>Cultural Identity</b>	Yakan weaving is preserved through academic gowns
Their way of life is inspired primarily by farming which inspired their music	The Yakan Village is now recognized as part of a Barangay in Zamboanga City	<u>Fear of a dying art form</u>

Researchers have shown an interest in the Yakan way of life	The Yakan houses were built by nature of farming	The older generation feels the need to pass on weaving to the younger generation for preservation because they realize that they are already old to continue the craft
Their cultural belief in weaving is manifested from birth	The Yakan houses were built by nature of farming	The older generation of weavers express sadness and disappointment to the younger generation's seemingly lost interest in weaving because of technological adaptation and education needs
Yakan weaving is Yakans sense of pride	Cultural beliefs and traditions in the Yakan weaving	Nobody has foreseen that the Yakan culture will be this important
A weaver may not weave anymore, but the knowledge about weaving still stays with her	Their way of life is inspired primarily by farming which inspired their music	<b>Mutual love for what is indigenous (Life and cultural support)</b>

The cultural beliefs of Yakans are manifested in their day to day activities, mostly to avoid bad luck	Researchers have shown an interest in the Yakan way of life	<u>Life and Support</u>
Their cultural beliefs and traditions are manifested in their weaving practices	Their cultural belief in weaving is manifested from birth	Private individuals, with Yakan ancestry, extended help to the Yakan migrants
Learning warfing is even learned in the family through observation	Yakan weaving is Yakans sense of pride	Religious group helped the Yakan migrants settle in Zamboanga City
The family is from the generation of weavers	A weaver may not weave anymore, but the knowledge about weaving still stays with her	Help was extended by private individuals with love for indigenous people
Mentoring is not always teaching but is also observing	The cultural beliefs of Yakans are manifested in their day to day activities, mostly to avoid bad luck	Innovation is by sustained support by love for anything indigenous
The village paints a picture of Yakan weavers	Their cultural beliefs and traditions are manifested in their weaving practices	The Local Government Unit (LGU) in partnership with the Department of

		Tourism (DOT) supported the Yakan weaving village
How weaving is passed on; while others were taught, most of them learned by observation	<b>Modeling is a communicative practice</b>	Cultural bodies helped in the promotion and sustainability of the Yakan craft
Weaving is learned by observation	Learning warfing is even learned in the family through observation	<u>The exploitation of indigenous tribe</u>
Socialization in weaving is in the community	The family is from the generation of weavers	There are people who try to take advantage of the Yakans who do not know how to read/write
The birth of the Yakan weaving came from the need to cover their bodies	Mentoring is not always teaching but is also observing	

The younger generation is plain lazy, thus they are unable to learn the craft	The village paints a picture of Yakan weavers	
The younger generation have lost their interest in weaving	How weaving is passed on; while others were taught, most of them learned by observation	
The younger generation have lost their interest in weaving: technological adaptation	Weaving is learned by observation	
The younger generation prefers to finish their education than weaving	Socialization in weaving is in the community	
Yakan weaving is preserved on an online platform	<b>The need for clothing</b>	
The craft is also preserved through exhibits and fairs	The birth of the Yakan weaving came from the need to cover their bodies	

The chieftain facilitates in the preservation and protection of their indigenous craft	<b>Existing apathy among the younger generation</b>	
The craft is also preserved through exhibits and fairs in national setting	The younger generation is plain lazy, thus they are unable to learn the craft	
The craft is also preserved through exhibits and fairs in local, national, and international setting	The younger generation have lost their interest in weaving	
Girls in the past were not encouraged to go to school, only boys	The younger generation have lost their interest in weaving: technological adaptation	
Some weavers hold insecurities about not being able to finish their education	The younger generation prefers to finish their education than weaving	
Insecurities of not finishing her studies	<b>Preservation of a cultural tradition</b>	

Some weavers refuse to attend exhibits and fairs because they don't know how to write/read	Yakan weaving is preserved on an online platform	
Men refused to weave because they were embarrassed to be called "gays"	The craft is also preserved through exhibits and fairs	
Men in the family do not practice the craft	The chieftain facilitates in the preservation and protection of their indigenous craft	
Young weavers are only motivated to weave because of the rewards given to them	The craft is also preserved through exhibits and fairs in national setting	
Not everyone in the village knows how to weave	The craft is also preserved through exhibits and fairs in local, national, and international setting	
Some Yakans refused to learn weaving	<b>Lack of education among women weavers</b>	

The younger generation prefers finishing their education than weaving	Girls in the past were not encouraged to go to school, only boys	
The younger generation sees weaving as past-time, a hobby, or an art	Some weavers hold insecurities about not being able to finish their education	
The older generation feels the need to pass on weaving to the younger generation because they realize that they are already old to continue the craft	Insecurities of not finishing her studies	
The older generation of weavers passes on the weaving knowledge and skills to preserve it	Some weavers refuse to attend exhibits and fairs because they don't know how to write/read	
The older generation of weavers express sadness and	<b>Refusal to practice/learn the craft</b>	

disappointment to the younger generation's seemingly lost interest in weaving		
The younger generation have lost their interest in weaving: technological adaptation and educational needs	Men refused to weave because they were embarrassed to be called "gays"	
Nobody has foreseen that the Yakan culture will be this important	Men in the family do not practice the craft	
There are people who try to take advantage of the Yakans who do not know how to read/write	Young weavers are only motivated to weave because of the rewards given to them	
	Not everyone in the village knows how to weave	
	Some Yakans refused to learn weaving	

	The younger generation prefers finishing their education than weaving	
	The younger generation sees weaving as past-time, a hobby, or an art	
	<b>Fear of a dying art form</b>	
	The older generation feels the need to pass on weaving to the younger generation because they realize that they are already old to continue the craft	
	The older generation of weavers passes on the weaving knowledge and skills to preserve it	
	The older generation of weavers express sadness and disappointment to the younger generation's seemingly lost interest in weaving	

	The younger generation have lost their interest in weaving: technological adaptation and educational needs	
	Nobody has foreseen that the Yakan culture will be this important	
	<b>The exploitation of indigenous tribe</b>	
	There are people who try to take advantage of the Yakans who do not know how to read/write	

4. **Theme Building.** The sub-themes were again put together to derive the main themes which answered the research questions.

**Q1: What is the view of the weavers on Yakan weaving?**

1. Cultural Identity

- Fabrics are repositories of the Yakan culture
  - The old Yakan fabrics hold stories of the past
  - Weavers started their weaving journey by completing their first koster
  - Traditional Yakan costume
- Cultural Identity
  - The Yakan houses were built by nature of farming
  - Their way of life is inspired primarily by farming which inspirited their music
  - Weaving and farming are interrelated
  - The cultural beliefs of Yakans are manifested in their day-to-day activities, mostly to avoid bad luck
  - Their cultural belief in weaving is manifested from birth
  - Their cultural beliefs and traditions are manifested in their weaving practices
  - Yakan weaving is a weaver's sense of pride
  - A weaver may not weave anymore, but the knowledge about weaving still stays with her
  - Researchers have shown interest in the Yakans' way of life

- The Yakan Village is now recognized as part of a Barangay in Zamboanga City
- Naming of the Yakan Village
  - The naming of the village by the visitors themselves

## **2. Connection with Nature**

- Connection with Nature
  - The patterns resonate with the elements of nature/life
  - The traditional style of Yakan weaving makes use of raw materials from nature
  - The traditional style of Yakan weaving makes use of the elemental colors of nature
  - The traditional style of Yakan weaving is evident in the shade of color of the fabrics
  - Farming as a way of life is mimicked by the design
  - The weaving patterns evolve through time

## **3. Clothing is Survival**

- Life and economics
  - Survival—life and economics

**Q2: How does their view of Yakan weaving define their communication practices to preserve the Yakan culture and tradition?**

**1. Mentoring/Modeling is a communicative practice**

- Mentoring is a Communicative Practice
- Weaving is passed on from mother to daughter
- The weaving is passed on through the family lineage
- The craft is also taught to their in-laws, even if that new part of the family is not Yakan
- The craft is learned/taught at an early age
- Learning Yakan weaving at an early age is facilitated by the child's interest and curiosity
- Socialization in weaving is in the family
- Weaving has brought forth pride to the Yakan parents
- Modeling is a communicative practice
- Weavers have a long history/generation of Yakan weavers
- The village paints a picture of Yakan weavers
- Socialization in weaving is in the community
- Existing apathy among the younger generation
- The younger generation is plain lazy, thus they are unable to learn the craft
- The younger generation have lost their interest in weaving: technological adaptation
- Refusal to practice/learn the craft

- Not everyone in the village knows how to weave
- Men in the family do not practice the craft
- Men are only involved in the early process of weaving
- Men refused to weave because they were embarrassed to be called “gays”
- The younger generation prefers to finish their education than to weave
- The younger generation is motivated by incentives
- The younger generation sees weaving as a past-time, a hobby, or an art
- Lack of Education among women weavers
- Girls in the past were not encouraged to go to school, only boys
- Some weavers hold insecurities about not being able to finish their education

## **2. Movement of patterns communicates**

- Movement of patterns
- The weaving patterns evolve through time
- A Yakan pattern varies in design
- The traditional style of Yakan weaving takes longer than it is today
- Some patterns are slowly being left behind
- There is a fear that the next generation might completely leave behind some patterns

- Some cultural traditions are either not anymore practiced or are already forgotten
- Preservation of a cultural tradition
- The chieftain facilitates in the preservation and protection of their indigenous craft
- The craft is also preserved through exhibits and fairs in local, national, and international setting
- Yakan weaving is preserved on an online platform
- Yakan weaving is preserved through contemporary fashion
- Yakan weaving is preserved through academic gowns
- Fear of a dying art form
- The older generation feels the need to pass on weaving to the younger generation for preservation because they realize that they are already old to continue the craft
- The older generation of weavers express sadness and disappointment to the younger generation's seemingly lost interest in weaving because of technological adaptation and education needs
- Nobody has foreseen that the Yakan culture will be this important

### **3. Mutual love for what is indigenous (Life and cultural support)**

- Life and cultural support
  - Private individuals, with Yakan ancestry, extended help to the Yakan migrants

- Religious group helped the Yakan migrants settle in Zamboanga City
  - Help was extended by private individuals with love for indigenous people
  - Innovation is by sustained support by love for anything indigenous
  - The Local Government Unit (LGU) in partnership with the Department of Tourism (DOT) supported the Yakan weaving village
  - Cultural bodies helped in the promotion and sustainability of the Yakan craft
- The exploitation of indigenous tribe
    - There are people who try to take advantage of the Yakans who do not know how to read/write

5. **Construction of Theory.** The themes found guided the development of the theories that came out. It was based on the collection of qualitative ideas that explain a phenomenon that was founded on the general principles of the study.

## **CHAPTER 5**

### **RESULTS AND DISCUSSION**

The results of the in-depth, face-to-face interviews with the key informants were clustered correspondingly to themes that discussed the two research questions: (Q1) what is the view of the weavers on Yakan weaving? and (Q2) how does their view of Yakan weaving define their communication practices to preserve the Yakan culture and tradition?

#### **View of the weavers on Yakan weaving**

The view of the weavers on Yakan weaving is conceptualized and explained via the lens of the 3Cs Framework: cultural identity, connection to nature, and clothing as a survival. The relationship that exists between the theory and its sub-themes is exemplified by the framework. It provides an approach that is simple and straightforward in its thinking about the connection between the concepts.

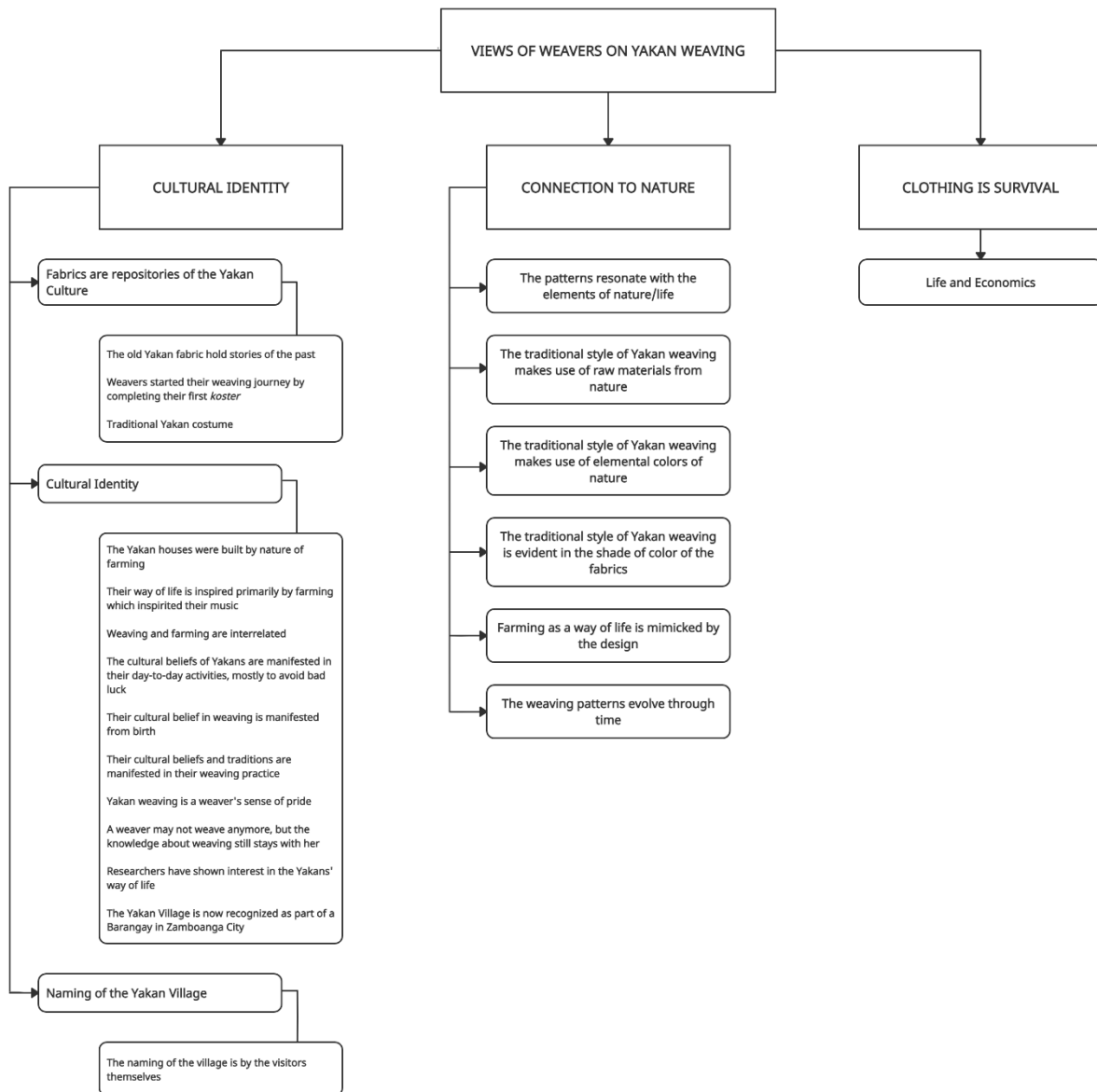


Table 1. 3Cs Framework of the View of Yakan Weavers on Yakan Weaving

### Cultural Identity

Yakan weavers view Yakan weaving as their cultural identity. It has become a concept they associate their lives with and is expressed through communication, may it be verbal or non-verbal, or through material contact. This has been made evident in how things are reflected back on them; they form a sense of who they are as a group.

*Fabrics are repositories of the Yakan culture*

The Yakan fabrics speak so much about the Yakans and their distant past. Its definite and colorful patterns, entwined carefully by the most skilled hands of the Yakan weavers, hold decades of unparalleled cultural convention. The old fabrics that survived through time are reflections of the Yakans' hard work, dedication, and creativity. Old Yakan fabrics have been carefully conserved to preserve their traditional weaving style, which has a strong resonance with how previous generations of Yakan lived their lives. This is more than simply the material's physical element; rather, it is an appeal to the emotions of the individuals who hold it and the weaver who weaved it. The skill with which the materials were crafted is an indication of the dignity and pride they have for their work.

*The old Yakan fabrics hold stories of the past.* These fabrics hold stories of the past. One fabric, for example, now in the possession of the chieftain of the Yakan Village, is woven by the mother of Ambalang Ausalin, the Gawad Manlilikha ng Bayan (GAMABA) awardee for Yakan weaving. In a way narrates the preservation of their craft by successfully passing it on to her daughter who became a renowned National Artist of their indigenous craft. More than that, it is a well-loved reminder of the connection between the mother and her daughter that will last even after their physical bodies have traversed the physical world.

*“Nanay pa ng, nanay pa ng Gawad Manlilikha [Ambalang Ausalin] ng Basilan. Nanay ni Ambalang. Nanay pa nya. Malaman mo yan ang thread oh, cotton pa sya oh. Nanay pa ni Ambalang yan [gumagawa].”*  
***(The one who made this was the mother of the Gawad Manlilikha awardee from Basilan. The mother of Ambalang. You will know it from the***

***thread alone, it's pure cotton. The mother of Ambalang made it.)***

*(AF KI 1, lines 63-65).*

*Weavers started their weaving journey by completing their first koster.* Their proud completion of their first *koster*, or coaster - a small woven cloth that is used to protect the table underneath, is a critical component of their cultural identity as weavers. The first Yakan fabric they complete is the reward for the painstaking training needed to perfect weaving. The *koster*, has no predetermined design; rather, the weaver decides on the pattern she wants to use for each individual piece. This idea implies that from the beginning of one's training in weaving, a weaver is given the freedom to choose for herself.

***"Hindi pa kasi pag aralan pa ganito lang pina ano sa akin tas ganito na maliit lang koster meron na koster."  
(Not yet. I was taught first a small koster, there is koster already.)***

*(AF KI 2, lines 263-264).*

*Traditional Yakan costume.* The Yakans are also distinct in their traditional clothing. They have a square cloth that is usually worn as a headpiece of the women called *seputangan* and *pis* for men. According to Pasilan (2011), the *seputangan* is used to tighten the skirt on the waist, it is folded and knotted around it. It may also be used as a headpiece. During weddings, it is also put around the shoulders of the bride and groom as a symbol of good luck. The *pis* on the other hand is used as a blanket or mat at night or when traveling, as well as a way to protect the head from heat and during battle. When used as a head cloth, it is folded into a triangle with the point on the forehead and a knot at the nape. Pasilan explained further that the *pis* is a symbol that conveys the wearer's age as well as their standing in the community. If there are

pleats or horns on the side, it means the person is still a young Yakan or is taking part in a special activity. If it is folded in a simple way or has no extra details, the Yakan is already of old age. He also added that there are different types of *pis* worn on different occasions. During a Qur'anic graduation, the "weighing of the child," and wedding feasts, men wear the *pis pangantin* as a head cloth. This style of headcloth makes the male celebrant stand out from the rest of the men. It has "horns" in front, a triangle at the back of the head, and gold coins and jewelry attached to it. The *pis kinamara* is a way that men often wear when they go to special events. It has elaborate pleats on the sides or two triangles made by folding. Only the male members of high-status households are eligible for this.

*“Basta saputangan lang ang tawag ang pangalan... Sa ulo... Babae ang mag gamit ,pag lalake pis, kagaya ng sa damit ko ganito.” (It’s called saputangan only...On the head...Girls are the one using it, for boys its pis just like in my dress, this one.)*

*(AF KI 2, lines 194-198).*

### *Cultural Identity*

Our cultural identities are shaped by various factors. These factors could be either internal or external, or both, depending on the circumstances that form the setting or event. These various factors help shape the shared characteristics of people from a particular culture. These shared characteristics, according to [nationalgeographic.org](http://nationalgeographic.org) (n.d.), might include things like where individuals were born, their religion, their language, their cuisine, their social habits, as well as works of art, literature, and music.

*The Yakan houses were built by nature of farming. A Yakan's home may reveal a lot about the Yakan way of life. As farmers, it plays a significant role in their lives. The cogon grass roof of the original Yakan house was angular in shape. Rattan was used to tie the beams to hold them together. Large wood pieces were chopped into half and tied together on the edges for the flooring. There were no rooms or any partitions inside, just an open spacious area. These houses were highly elevated from the ground to keep their harvested *palays* from being directly exposed to the sun or becoming wet during rainstorms. This also serves as a shelter for their farm animals.*

*“It’s somewhat pointed at the top with a cogon grass roof. No nails, tied with rattan, it’s High, a second-floor high, the underground is open. The Flooring used to be the big timber cut it with hacksaw or axe, tie it tight on the side. They use this big timber. Kasi doon nila nilalagay yung water containers, yung bamboo tube, doon nilalagay yung mga palays after Harvest. Minsan doon din nilalagay yung mga Hayop sa gilid para comfortable sila, makikita. Kasi sa taas naman, it’s open eh, walang kwarto.” **(It’s somewhat pointed at the top with a cogon grass roof. No nails, tied with rattan, it’s High, a second-floor high, the underground is open. The Flooring used to be the big timber cut it with hacksaw or axe, tie it tight on the side. They use this big timber. Because that’s where they put the water containers, the bamboo tube, that’s where they put the rice after the harvest. Sometimes the animals are also placed on the side so that they are comfortable, you can see. Because upstairs, it’s open, there is no room.)***

*(AF KI 1, lines 227-233).*

*Their way of life is inspired primarily by farming which inspired their music. Like their weaving designs that are patterned after the farming season, the music of the Yakan people also has something to do with their planting, growing, and harvest seasons. They associate their music with the growth and productivity of their crops.*

The *gabbang* resembles a xylophone; it is made of bamboo bars resting on a box-like stand with a hollow middle. It is played during the opening season of planting when the grass around the area to be planted is cut in preparation for planting. The farmers would play the *gabbang* while they took a break from cutting, trimming the grass, and working in the soil for relaxation and to relieve fatigue.

*“The gabbang is played during the opening the cutting of the grasses around. While resting they would be playing this gabbang to ease the tiresome or relaxation. They will cut a bamboo strip then produce a sound then they will play.”*

*(AF KI 1, lines 428-430).*

Figure 1. A *gabbang* is played by Zalma Ballati, a master weaver.



When the soil has been cultivated and planted and the *palay* is already growing, they will play the *kultintang kayu* to enhance the growth of the crops. This instrument is made up of five (5) round timbers hanging high up a tree, approximately 20 feet above the ground so when it is played, the sound will resonate throughout the

community. It is believed that when the growing *palay* hears the sound of the *kulintang kayu* they will feel happy and will grow healthy.

*“As another stage, by the palay is already growing, they would play the so called music, Kulintang Kayu is a round timber- five pieces that would be hanged 20 ft above the ground top a tree. Mataas siya kasi parang wala lang yan sa kanila akyatin, so ang purpose doon bakit mataas to get the sound spread all throughout the community that signifies growth- growing time. So yan makikita mo yan habang nag aantay sila ng pag grow ng palay they would be enjoying on that, kasi playing with that, that would enhance their growth.”*  
***(The next stage is when the “palay” are already growing, they would play the so-called music using “kulintang kayu” – it is a round timber of five pieces that are hung 20 feet above the ground on top of a tree. There’s a reason why they put it up that high, to them, climbing up that high is just nothing, but the purpose why it’s so up high the tree is to get the sound spread throughout the community that signifies growth – growing time. You can see that when they are waiting for the growth of the “palay”. Playing that means to enhance the growth of the “palay”.)***

*(AF KI 1, lines 431-437).*

During the harvest season, they will play the *tuntungan* as their way of merry-making and giving thanks for a good harvest. It is a rounded wooden log that resembles a drum hanging upside down, whose sound corresponds to a resonator. During this celebration and get-together, as they play the *tuntungan*, they also prepare *puso*, the proud rice product of their harvest, traditionally wrapped in coconut leaves. Along with this is a common practice to determine the quality of their harvested *palay*. A wooden instrument will be brought up the house and will be dropped, if the instrument faces upward, the harvest is not good, but if the instrument turns downward, the harvest is good.

*“So after the harvest naman, meron na naman that is the tuntungan that is played already after the harvest as merry-making. So doon nay na mag prepare ng mga puso, para sa satti, wrapped in a coconut leaves, so doon na yang instrument nung pagkain nakabitay, they keep on playing. So ang purpose doon, dalawa it is to enjoy the harvest, secondly is to identify or see to it if the harvest was good or not. Meron silang ibang ano naman, indigenous belief so iakyat yan sa taas ng bahay, ang instrument, isang wood yan siya, siguro this size, ibagsak nila galing sa taas pababa, so ibagsak nila, so if it turns in (suffination ) ibig sabihin maganda, if it turns in front position hinid maganda ang harvest.” (So after the harvest, there’s another one, which is the “tuntungan” that is played after the harvest as merry-making. This is when they will prepare the “puso” [a traditional way to pack rice] wrapped in coconut leaves, for the “satti” [a red-sauced spicy delicacy, a native dish of the Muslims], it is where the instrument is placed, hanging upside down, they keep on playing that. It has two purposes; first is to enjoy the harvest and second to identify or see if the harvest is good or not. They also have another indigenous belief, they would bring the instrument up the house, it’s a wood, about this size (bamboo), they would drop it, so if it turns to its back, it means it’s good, if it turns in facing front, then the harvest is not good. If it’s facing up, the frontal position, it does not mean good. It’s like that.)*

*(AF KI 1, lines 438-447).*

*Weaving and farming are interrelated.* Weaving and farming are intimately tied to one another. Together, they demonstrate a profound awareness of Yakan culture and tradition. We obtain a deeper knowledge of the Yakan way of life and the ways in which their identities are woven into it via the physical process of Yakan farming, which formed the inspiration for Yakan weaving designs.

*“Interrelated ang weaving, ang music sa harvest season, year-end round. (The weaving and music*

**are interrelated and grounded on the harvest season year-round.)**

*(AF KI 1, lines 447-448).*

*The cultural beliefs of Yakans are manifested in their day-to-day activities, mostly to avoid bad luck. Their day-to-day work is affected by the subsets of their cultural beliefs. When someone dies, they are discouraged from working or weaving, cutting grass, digging the soil, or sewing clothes. These beliefs are grounded in the idea that by doing so, one is cutting one's own life, digging one's own grave, and sewing one's own clothes for burial. This is another way of saying that one is in a hurry to finish one's life on earth and will likely be the next one to die. This suggests that Yakans place a higher value on the "sanctity of life" than they do any other material possession that might possibly exist.*

*“Sainge gai kuhi hininang. Na gai kuhi ne bang niya matey gai kajari mag hinang. Meh mag kellu lait. Gai ko kajari gai kuhi. Pege bang kite ngalait pinain ngait saput te. Bang kite mag kellu pinain ngellu han kubul. Gai kajari bawal... Ubus inanak binalangan bang gai “binalangan” mura takeddut “binalangan” bang kai yakan. Ubus ginuntingan ineddo kok nen kuwahat gai kajari binoo lumenggan bang gah bakas ginuntingan. Na gai kuhi niya ko nabit nabit nabit. Bang niya aa hin matey... Kinubul ne gai ne kajari binalik balik. Pinayaman. Subey ne meh dasimana kajari pinayaman balik. Sa si luma masi du mag kakanan mag dua. Bawal. Na saih ambat gai sasew pamikil aa mamatey in duk aa matuhgin. Na gai kuhi... Pege pinain ih ngandai ngandi tennun ne. Dinayi dayi, Mag sumbong aa mamateyin pinain ih ngandai ngandai bu ne bang pong paturul du, hangkan gai kajri mag hinang bang niya a matey. Kemon tarabahu bang niya matey gai kajari hininang...Pege tinilew lai si ahilat pain ine bahan bahan basilan ley na mag akka iye na tenun atawa ngellu atawa ine ine na gai kajari. Bang pinain ubus ne ih paturul ne ih. Manjari nen gai kuhi. Bang ine hininag na muru paturul. Mura paturul, pege pain ubus ne hinang nen paturul ne ih... Gai kuhi bang a matey*

*mag hinang. Gai kajari binoo padawi makanakin bang ga bakas ginuntingan. Na samiyaan. (There are things that you should not be doing. You cannot work when there is a dead person. You also can't cut grasses and dig soil, also sew. You should not do it because when you sew it's like you are sewing your own clothes for your burial. If you dig or cut grasses it's like you are digging your own grave. It's prohibited... After giving birth, the child should be 'binalangan' (a sound when calling for prayer time) don't do binalangan, the child may be prone to shock when they hear the sound for payer time for us yakan. Then cutting a small portion of their hair, you cannot bring the child outside when their hair was not cut. It may cause an evil eye... If the dead person was buried already, you cannot visit their grave one week after he was buried. But they can make 'duwaa' at home. So that the mind of the dead person is in peace... You cannot weave when there is a dead person, the dead person will tell God that you are in a hurry to weave because you want to be the next in line to bury that is why it is prohibited to do any work when there is a burial. You cannot do any different kind of work when there is a dead person... That's what I do only. It's bad to work when there is a dead person, you cannot bring your child to 'padawi' if they did not cut their hair, something like that.)*

*(AF KI 5, lines 27-69).*

*Their cultural belief in weaving is manifested from birth.* The unique cultural expressions of the Yakan people that have been passed down through generations are manifested in the beliefs related to their craft. It is believed that if the umbilical cord of a female newborn child is cut using the wooden bar called *bayre*, the child will grow up to become a skillful weaver. This was personified by Ambalang Ausalin, a virtuoso of the Yakan tennun from Parangbasak, Lamitan (Pasilan, 2016) and Zalma Ballati, the master weaver of the Yakan Village in Zamboanga City. The *bayre* is an important tool in weaving their textiles. It beats the weft of the loom into place for a stronger and

more uniform grid. This is a popular practice among Yakans and is performed by a traditional midwife commonly called a *pandey*.

*“Sa beliefs, ano lang yung mga batang babae, pag pinanganak, dapat ano para maging may talent sap ag weweave dapat I cut yung pusod, I cut yung part ng pag weweave, para marunong siya mag weave.”(In beliefs, when a girl child is born, to have the talent in weaving, they would cut the umbilical cord with something that you use in weaving so she will know how to weave.)*

*(AF KI 3, lines 27-69)*

Figure 2. *Bayre* is one of the tools used in weaving. This is the same tool that the Yakans used to cut the umbilical cord of a newborn female child.



*Their cultural beliefs and traditions are manifested in their weaving practices.* The Yakans believe that there is life in their *tennun* or weaving. The craft is bound to their spirituality and religion. Thus, they show and give respect to the loom. With this, the traditional weavers would solemnly say their rituals or short prayers before they

cut the loom to start weaving. This is their way of giving thanks to the Lord and praying for good weaving production.

*“Sa weaving sa Yakan, may belief sila diyan eh they have the respect on weaving. Kasi to them there is life in weaving, in the loom. So hindi yan sila basta-basta magputol, hindi basta basta mag start kung wala silang some sort of a meron konting rituals, I should say. So bago mag start, bago mag putol may rituals siya. This is respect for the loom, because to them there is life for the loom. Kaya hindi sila basta-basta mag putol.” (In weaving in Yakan, they have a belief there, they have the respect on weaving. To them there is life in weaving, in the loom. So they don't just cut, they don't just start if they don't say some sort of a little rituals, I should say. So before starting, before cutting they have rituals. This is respect for the loom, because to them there is life for the loom. So they don't just cut.)*

*(AF KI 2, lines 240-245)*

The cutting of the loom is sacred to the tribe; hence, this is not done hastily or without purpose. This is done after a short prayer or ritual has been said. In the words of Pasilan (2021) in his interview in Habi, Lála, at Borda Mga Kuwento ng Manlilikha, he said, *“The weavers believe that the looms are products of themselves that is why the loom starts from their abdominal part, so meaning parang anak nila [it is like their child], and they offer it to the Tuham [Lord]. That's why it's upward or diagonal.”*

*Yakan weaving is a weaver's sense of pride.* A Yakan weaver sees weaving as an avenue to also express themselves as individuals while still maintaining their identity as Yakans. They give out emotional expressions to the things they connect their lives with, and that has opened doors of opportunity for them. They recognize their ancestors for passing on the gift of unique cultural art. To them, their weaving presentation is not only about themselves but for the entire Yakan community and the

Philippines, which makes them proud and thankful to their ancestors for passing on this heritage to them.

*“Tapos yun, pasalamat din ako sa mga ancestors, kasi kung hindi sila naghabi hindi naipasa ni nanay sa akin, saan kaya kami pupulutin?...In representing international, I’m not just representing myself, pati the buong tribe ng Yakan at Pilipinas. Nakaka proud.” **(I am also thankful to my ancestors, if they did not weave and my mother did not pass on that skill to me, I can’t imagine where we will be now... Whenever I represent internationally, I’m not just representing myself, it’s the whole Yakan tribe and the Philippines. I feel so proud.)***

*(AF KI 4, lines 62-63)*

*A weaver may not weave anymore, but the knowledge about weaving still stays with her.* Due to old age, some weavers have considered themselves retired from weaving. They no longer involve themselves in the weaving process itself. Despite this drawback, a weaver’s knowledge of weaving stays with her. It still lingers in her memory. It has become a part of who she is as a person.

*“Ubos mag tenun tau ku kemon tenun hinang ku. Sa bahi ne ku.” **(I knew all patterns of weaving but I do not weave anymore because I’m already old.)***

*(AF KI 5, line 11)*

*Researchers have shown interest in the Yakans’ way of life.* Many researchers, both locally, nationally, and internationally, have exhibited an interest in the Yakan way of life throughout the years as a result of the beauty and distinctiveness of the Yakan culture. More than this known interest is the interest of the Yakan tribe, knowing now that their culture and tradition are something worth the curiosity and attention of other people. This is also a way of telling them that what they do plays an important role in the community.

*“Kasi nung bata kami ma’am meron din dito tumira sa amin. Galing Austria mga two months sa bahay naming, mag research sa Yakan clothes mga kulay-kulay. Meron din nung single pa papa ko, anthropologist din siya sa museum ng Denmark siya nag wowork sa Coppenhagen. Yun nag stay din sa Basilan, nag stay din sa Basilan. Inger Wolf siya yung kauna unahang nag research about Yakan clothes. **(When we were still young there was someone who lived here with us. From Austria, he stayed for about two months in our house, he researched about the Yakan clothes, the different colors. There was also another one when my father was still single, he was an anthropologist from the museum of Denmark who works in Copenhagen. That one stayed in Basilan. Inger Wolf.)***

*(AF KI 3, lines 178-183)*

*The Yakan Village is now recognized as part of a Barangay in Zamboanga City.*

Being acknowledged as a member of the community where they reside is an element of their cultural identity as Yakans. For this reason, they are able to foster personal connections with other ethnic groups and natives in the city and contribute to the ongoing development of both their community and the society surrounding them. The wonderful idea of providing support to one another is a fundamental need for a feeling of belonging, and it is this sense of belonging that serves as the glue that binds the Yakans to the many connections that the world cultivates.

*“Yes, there are a lot changes as far as improvements as far as the leading condition of the community, the concern of the government agency, the known recognized also that we’ve been part also of the Barangays.*

*(AF KI 1, lines 215-217)*

### *Naming the Yakan Village*

A significant component of the cultural identity of a tribe is the act of naming a place after the name of the tribe. This is linked to their being as individuals and as a group with a common aspiration and purpose. They are publicly acknowledged to be a part of the community that they are in by having this status awarded to them in this manner. Furthermore, they already have a distinct spatial identity that is about and for them.

*The naming of the village by the visitors themselves.* The outset of the Yakan village is a collection of bittersweet memories from the past. It's a phase in the lives of Yakans that has been challenging yet has inspired and motivated people who have seen the beauty and importance of their culture.

When the Yakans came to Zamboanga after fleeing the war, they were welcomed by the natives, regardless of religion, in the city. The display of their indigenous weaving practice has been understood to be of great value, and with that, they were given the opportunity to finally settle in Upper Calarian, Zamboanga City – now they can finally call their home.

Throughout the years, because of their hard work and perseverance with their craft in weaving, tourists from different places would come and patronize their products and their actual display of the weaving practice. Since they did not have a name for their place, they would instruct jeepney drivers to just drop them "to the Yakans." Later on, tourists who went to the place would tell drivers to take them "to the Yakan Village". This has brought recognition to the place and the entire Yakan community. The name Yakan Village has since been adopted and is now a part of their cultural identity.

According to Helleland (2002), the great majority of place names used today fall within the first category and are the outcome of a process of lexicalization that has a definition of the name-bearing item as its starting point.

*“In the Late 80’s we are still occupying the other side of this road so in the early ’80s decide to use this Area for the CAMACOP, the ABS- an Alliance Bible Study so we were given the chance to transfer on the other side of this road and lately they decided to sell it to us. We were given the priority to buy, to procure such lot here so that was the Luckiest part of our Yakan venture, our Yakan displacement from the Island Province. So we were given the chance to buy so every family was so delighted to have the share of buying. Not the share of grant but buying. So that was the story of the Village. The name was finally started at the ’80s when we transferred here because we were used to take the bus or jeep going to town whenever we drop by here we always say to the Driver “To the Yakan” because this are occupied by the Yakan group so every time we drop. So whenever also there are some visitors, they would say “take us to Yakan village. So it became popular until such time na nadevelop talaga ang weaving center namin (**our weaving center was really developed**)...”*

*(AF KI 1, lines 154-167)*

### **Connection with Nature**

The view of weaving is a connection with nature. Their inspiration allows them to see, understand, and connect themselves to the elements that surround them: bamboo, fish, snake, leaf, rice grain, etc.; these elements have life and form the forces of nature that once surround the Yakan tribe in the mountains of Lamitan. Because of this, the Yakans get the impression that they are an integral part of the natural world.

*The patterns resonate with the elements of nature/life*

The designs in the Yakan fabrics are patterned after living things such as animals and trees. It is a demonstration of how they respond and adapt to their surroundings, including the process of change that makes them more adapted to the environment in which they are living. It follows the survival skills of the animals and the beauty of the plants and trees, which both reflect the Yakans' cultural identity.

*“Bunga Sama Teed” yan ang original “Bunga Sama” patterned from a python snake, kulay ng python snake sya, kung paano ba ang kaliskis ng python. Yun ang imagination nya paano [ginawa], yung kaliskis nya, kaya ang kinalabasan parang python talaga sya. (This “bunga sama teed” is the original “bunga sama” design patterned after a python snake, the color is the color of a python snake, and shows the skills of the python. That was the imagination on how they did it, its skills so it came out to be like really a python.)*

*(AF KI 1, lines 03-07).*

Figure 3. *Birey-Birey*.



Figure 4. *Sumping*.

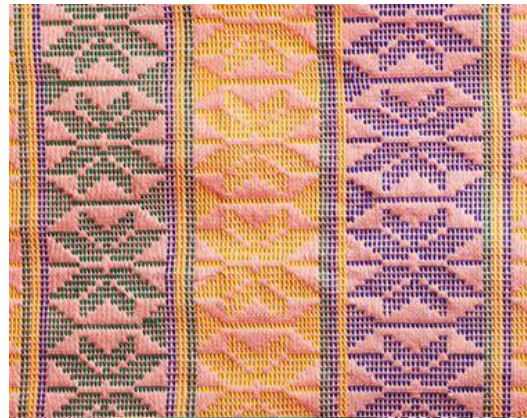


Figure 5. *Bunga-Sama*

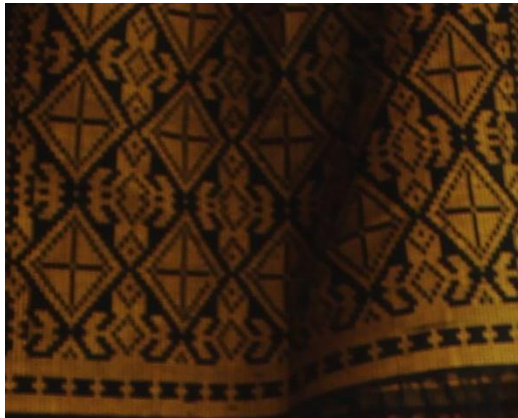


Figure 6. *Kenna-Kenna*.



Figures 3, 4, 5, and 6 are designs patterned after living things. Fig 3. *Birey-Birey* is patterned after bamboos this is the simplest design among the three bamboo patterns. Fig. 4. *Sumping* is patterned after flowers, it combines the patterns of incised triangles, which form the petal designs, framed with triangles that highlight the flower-like composition. Fig. 5. *Bunga-Sama* is patterned after a python snake, and fig 6. *Kenna-Kenna* is patterned after a fish.

*The traditional style of Yakan weaving makes use of raw materials from nature*

Traditionally, the process before the actual weaving was tedious and time-consuming. The weavers would dry pineapple, banana, coconut, and abaka, and scrape those to get their "*langut*" or fiber, soak it in mud, and then press it with their feet and let it dry directly under the sun to produce a strong, long, thin string that they would use as threads. This result is also in consonance with the remnants of Muzarin (1998), the first chieftain of the Yakan Village, that pineapple and abaca were renewed into fibers and were utilized as the base material for weaving.

*“Uhhh uhhh. Na pinadiyalem pisak. Diniik diikan ubus inelewan. Sainge pinapi color in ambat iye peyat.” (Yes. Yes. We scratch the pineapple and get its ‘langut’ then ‘tinila’, no thread yet that time. Uhhh uhhh. We put it inside the mud. Press it with your feet then put it directly to the sun.)*

*(AF KI 5, lines 158-159).*

*The traditional style of Yakan weaving makes use of the elemental colors of nature*

The traditional style of Yakan weaving made use of the natural dye from plants and trees which excreted raw and unrefined extracts such as the color yellow that came from the extracts of turmeric, and the color white that came from the extracts of jackfruit. These colors were laborious to obtain. They also used herbal extracts from leaves, roots, barks, and dyed fibers for coloring (Australian-Philippine Online, 1998).

*“Kasi noon natural dye eh. Yung pang itim nila, yung pang yellow nila yung mga turmeric. Yug mga dagta, yung juice ng mga marang, nangka, ano ba yan ang juice nila sa English. Kumbaga serum, kung iano mo yung jackfruit may lumalabas na puti yun, dumidikit yun. Mga juice ng mga kahoy ba.”(Because before it was natural dye. The black, the yellow was made from turmeric. The resins, the juice from the marang, jackfruit, what is the term of the juice in English. It’s like the serum, when you [squeeze] the jackfruit a white liquid comes out, it’s sticky. The juice from the trees. They convert it to colors.)*

*(AF KI 1, lines 86-89).*

*The traditional style of Yakan weaving is evident in the shade of color of the fabrics*

The changes brought about by modernity changed the natural facet of the Yakan fabrics, resulting in entirely different hues. The fabrics woven using the traditional style of Yakan weaving are lighter in shade compared to the ones woven today which made use of polyester threads that are readily available in the market.

*“Pina fine na nila. Kaya light lang sya [kulay ng old fabric], masyadong magaan sa mata. Yung [kulay ng new fabric] bright sya, nag spark na sya kasi polyester. (They refine the cotton. That was why the color of the fabric was just light, it’s light for the eyes. The color of the new fabric is bright, the color sparks because of the use of polyester.)*

*(AF KI 1, lines 84-85).*

Figure 7. *Seputangan* fabrics made from traditional materials.

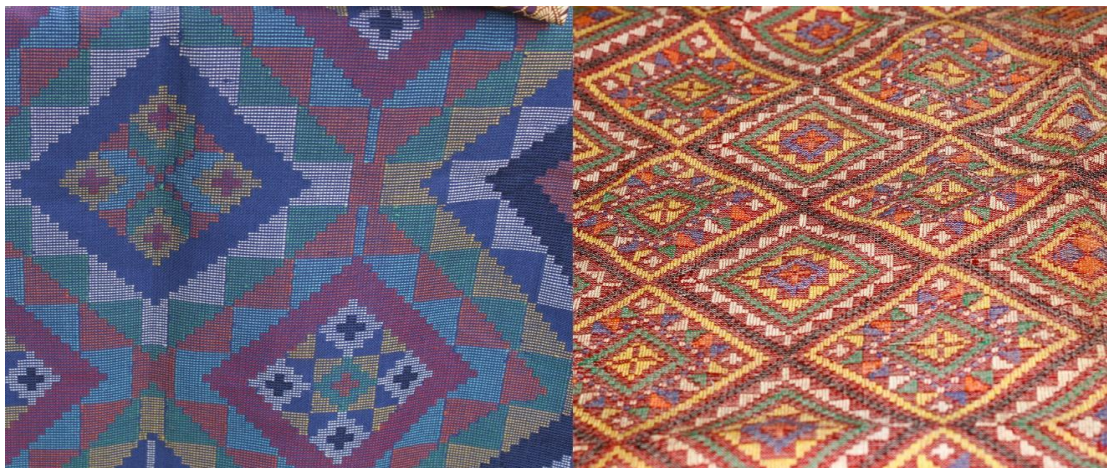


Fig. 7. are now-rare woven *seputangan*, a square fabric usually used as a headpiece, using the traditional style of weaving using plant fibers as threads and herb extracts as coloring. The intensity of the colors is lower compared to the modern woven fabrics made from threads.

According to Atilano (2014), the weaving techniques have evolved in response to the many environmental changes brought about by modernity and technological progress. Furthermore, the scarcity of raw materials used in weaving in the past, such as abaca. Through time and with continuous interaction with other ethnic groups, there had been changes in the art and style of weaving; from herbal extracts to chemical dyes and then to polyester-cotton threads for convenience (Gunting, 2018).

*Farming as a way of life is mimicked by the design.*

The Yakans are natural-born farmers, with rice, corn, and other root crops as their main livelihood. The inspiration they have drawn from this way of life is reflected in the geometrical patterns in their designs. The lines in between the notable shapes are inspired by the boundaries they make when planting. This idea is also evident in their housing arrangement in the mountains of Lamitan where houses are far from one another.

*“Yung mga geometrical, medyo kuan na yun, later part pero nanggagaling din yun sa idea of farming kasi meron tinatawag doon sa bakit may mga lines kasi pag nagfafarm sila, may boundaries, magtanim sila ng ganyan so dun ang basis nila.” **(The geometrical patterns came in the latter part, but originally it came from the idea of farming because there are designs that make use of lines, it’s because when they farm, they have boundaries, when they plant they have that, so that became their basis.)***

*(AF KI 1, lines 331-333).*

Figure 8. *Seputangan* with evident boundaries between diamond patterns.



*The weaving patterns evolve through time*

The introduction of contemporary technology gave the Yakans the freedom to explore their creative potential and open up new avenues of inspiration, both of which were made possible by the progress made toward modernization. In spite of the fact that many of the original patterns are still utilized, a significant number of new ones have been developed, if not adapted from the original ones.

***“Yung mga “birey birey” evolution na. mga emerging designs. Kasi yung “birey birey” itong 70s lang ata yan lumabas eh.” (The “birey birey” is just the evolution. Those are just emerging designs. The “birey birey” came out in the 70s.)***

*(AF KI 1, lines 92-93).*

The social and cultural identities of tribal people are heavily influenced by their environment. To the Yakan weavers, nature was their mother of art. They have drawn their inspiration which ignited their creativities from what they saw in their environment (Pasilan E. F., 2021). Their environmental setting helped shape their cultural traditions, means of livelihood, social mechanisms, religious stories, and production skills. They

have formed a symbiotic relationship with their surroundings. To them, it was more than just a parcel of land; it was also a symbol of their cultural identity and existence (Mishar, 2018).

*“Noon mga local products lang ang mga source like Abaca. Kasi walang saplot nuon like wala talagang tela so they are forced to weave banana or abaca fiber, even the coconut leaves kasi very scarce talaga ang clothing. So lalo na after the war, wala sila so yun talaga ang inaano nila kasi storya yan ng lolo ko na pinsan ng lolo ko, sabi niya ganun ang ano nila. Yung coconut yun malapit sa ano, sa trunk, stretchable siya, pero yun, isa yung sa mga giangamit nila pang pants to cover the private parts kasi wala talagang ano eh (damit)...”* **(Back then, the sources [of looms] were only local products like Abaca. Because there were no clothes for covering back then, there were no fabrics so they were forced to weave banana or abaca fiber, even the coconut leaves because the clothing was really very scarce. It was worse after the war, they didn't have anything, which was what they were worried about before. So that's the story of my grandfather, the cousin of my grandfather. A part of the coconut that is closer to its trunk, it's stretchable, it was one of what they used as pants to cover their private parts because there was really nothing, you know (clothes), when there's a war, and there was still no marketing...)**

*(AF KI 1, lines 300-307).*

## **Clothing is Survival**

The Yakan people lived through times when they had nothing to wear as a covering for their bodies, and this is when the idea of clothing as a means of survival first started. The use of raw materials such as plants and twigs as body coverings, later on, became a challenge to them. It was not possible to maintain, let alone adapt to, new circumstances and circumstances throughout time. This insufficiency, which was pushed by a greater need, led to the birth of Yakan weaving. What was initially designed to serve the purpose of protecting the Yakans' bodies over the course of

time evolved into an important component of the Yakans' way of life and the means by which they supported themselves economically.

### *Life and Economics*

In the 1970s, when the tension between the government soldiers and the Moro National Liberation Front (MNLF) blew up to roughness and violence, the Yakan, an indigenous ethnic group who are natives from the islands of Basilan, were forced to move to Zamboanga (Muzarin, 1998).

Since the Yakans are natural-born farmers, with rice, corn, and other root crops as their main livelihood, their escape from Basilan and settlement in Zamboanga were faced with survival challenges, especially in securing their day-to-day necessities. They had a hard time adapting to the waters of Zamboanga's west coast. Livelihood problems then remained a steady and true problem among the migrants. Their quest for survival led them to revisit old hobbies and adopt a new way of life. According to Pasilan (2012), women began to weave again.

The craft was brought back because the wives needed to make money on top of what their husbands earned from fishing and building so they could meet their family's daily needs. In the past, wives couldn't find any jobs to help their husbands because most of them had not gone to formal education. Since then, weaving has become an important means of living for the Yakan families in Zamboanga City.

Livelihood has now become the primary reason for the continuation of the craft. (Hossein & Nelson 1998; Ellis 1998; Unni 1996 as cited in Tamim, 2010) looked at this

setting as a socioeconomic activity that occurs naturally with the combination of an organization and its existing assets. This is supported by the study of Atilano (2014) which found that the interplay of the weaving culture is evident in the economic livelihood of the tribe along with their social identity and ability to adapt to the fast-changing environment.

*“Na wala na man pera pag wala naman weave... wala naman akong ibang alam kahit grade 1 wala ako maka aral...Na pain te tenun du pag asa hin gana melli tenun gana gana du trabahu ku kai yan na lang, di maka survive.” (Because if I don’t weave, I don’t have money...I did not even attend grade one...Weaving is our only chance, if no one will buy, I don’t even have work, that’s the only way, or else we couldn’t survive.)*

*(AF KI 2, lines 418-420).*

The excerpt above reflects the sentiment of one of the key informants in her need to turn to weaving for livelihood. Her feeling of dejection stems from her lack of education, which limited her choice of livelihood. According to Cabanilla (1998), as cited in Salang (2011), indigenous knowledge is a critical component of poor people's social capital. It is their most valuable asset, which they use to invest in the fight for survival, food production, housing, and personal needs.

Figure 9. Stalls selling Yakan woven fabrics.



Fig. 9, shows commercial spaces selling Yakan products. This is a common sight in Yakan Village. More than the woven fabrics, they also sell Yakan instruments, blades, and other customized products. This industry, more than its monetary gain, is also a way of preservation of cultural heritage. This is a manifestation of the ways of life that were formed by the Yakans and have been carried down from generation to generation.

### **Communicative Practices to Preserve Yakan Culture and Tradition**

The 3Ms Framework: mentoring/modeling is a communicative practice, movement of patterns communicates, and mutual love for what is indigenous; is used as a lens through which the communicative practices of the Yakans on Yakan weaving are theorized and described. The framework is an illustration of the relationship that exists between the overarching theory and its various sub-themes. It offers a strategy that is uncomplicated and uncomplicated in its thinking about the connections between the concepts.

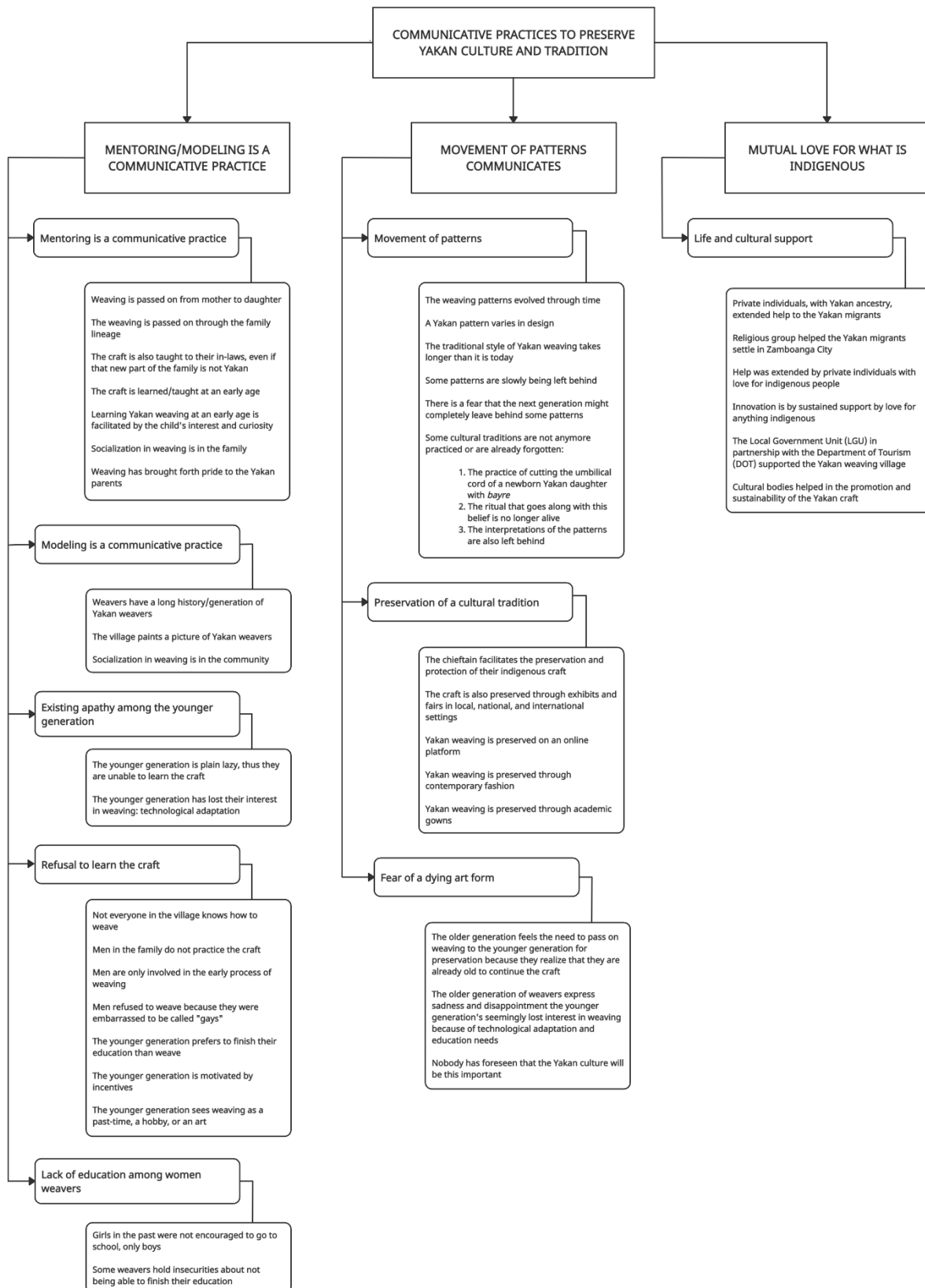


Table 2. 3Ms Framework on the communicative practices of the Yakans to preserve their culture and tradition.

## **Mentoring/Modeling is a Communicative Practice**

### *Mentoring is a Communicative Practice*

Mentoring is an engaging activity that is mutually beneficial to an elderly yakan and a younger yakan. More than the preservation of the craft, this provides an avenue of growth for the younger yakan. This growth is shown by the information and skills that are passed on, which become part of the young person's way of thinking and doing things.

*Weaving is passed on from mother to daughter.* The knowledge and skills required for weaving in the Yakan culture are customarily handed down from mothers to daughters. It is a demonstration of the intimate relationship that exists between the threads of weaving and the special bond between the mother and her daughter. For indigenous traditions to be kept within a family, this indigenous craft must be passed down from one generation to the next. Atilano (2014) also explained the transfer of the weaving practice is from the grandmothers to their granddaughters or from the mothers to their daughters, which was methodically demonstrated by the teacher and imitated by the learner. This concept of “modeling” has something to do with the relationship between the teacher and the learner.

***“Oo dun pa kasi dalaga pa kasi dalaga pa, tinuruan na ako ng nanay ko.” (Yes it was still there when I was still young and single, my mother taught me.)***

*(AF KI 2, line 20).*

*The weaving is passed on through the family lineage.* The craft is also passed on from grandmothers to granddaughters. Some Yakans weavers would prefer to  
Preservation of a Cultural Tradition...130

teach or pass on the craft strictly to their family lineage and let other family members teach their own youngsters. This idea implies that they hold themselves responsible for the growth and experience of their own offspring.

*“Bang mabaya kaylangan anu nu be hadja pamilya ku hadja ampu ko mga anak ku.” **I prefer to teach my family, grandchildren, and my children.***

*(AF KI 2, line 906).*

*The craft is also taught to their in-laws, even if that new part of the family is not Yakan.* Some Yakans are married to members of other ethnic groups. The idea of intercultural marriage is welcomed by the Yakans. Cultural differences are not seen as reasons to halt the transmission of weaving knowledge and skills to the new family member.

*“Na awe kasi maliit din ayun kinuha ng manugang ko, bisaya naman siya yan nag asawa sa anak ko... Asawa nya ang anak ko... Yan taga malanggas yan bisaya... Ewan ko lang. Pero marunong na... Marunong na tinuruan ko marunong siya tenun niya doon sa taas Malaki pa tela ng badju nya an.” **(Yes. It’s also small, it’s there, my daughter-in-law took it, she’s a Bisaya, she’s married to my son...Her husband is my son...She’s from Malanggas, Bisaya...I don’t know, but she knows...She knows how to weave because I teach her.)***

*(AF KI 2, lines 347-358).*

*The craft is learned/taught at an early age.* The passing of the skill starts as early as the child is five (5) years old. A Yakan learner starts her practice by counting the number of threads to be inserted into the *suud*—a comb-like weaving tool that is responsible for holding together the patterns on the cloth for the design. This process

is usually participated by the elders [mother or grandmother] who serve as mentors and followed by the youngster [child], the mentee. This is followed by her series of weaving engagements eventually leading to making and finishing her first *koster*. This practice takes interest and patience to master the craft. Most of the weavers developed into skilled weavers by the age of 13 to 15.

*“At the age of seven, tinuruan na ako ng nanay ko mag weave ng tela....” (When I was seven years old my mother taught me to weave...)*

*(AF KI 3, line 7)*

Figure 10. *Suud*.



Figure 11. *Koster*.



Fig. 10 shows the *suud*, the comb-like weaving tool used to hold the pattern of the design together, and fig. 11 shows the *koster*, the first Yakan fabric made by a young practicing weaver.

*Learning Yakan weaving at an early age is facilitated by the child’s interest and curiosity.* On teaching or mentoring occasions, the process would involve only the basics of setting the loom and beating in the weft, it is still followed by the learner’s

engagement in learning the craft (Kolb, 1984). Since learning the craft is always a work in progress, it needs keen interest and burning curiosity from the learner followed by one's dedication and perseverance.

*“Yung nanay ko, turuan talaga ako tapos kung interesado ka talaga, madali kalang ba matuto man, mabilis kalang...” (It was because of my mother, who taught me, that if you are interested enough, you will learn faster...)*

*(AF KI 3, lines 105-106)*

*Socialization in weaving is in the family.* Within the context of the teaching and learning of the Yakans' craft, part of their practice is to pass on the Yakan weaving knowledge and skills only to their respective family members. The teacher and the learner are motivated by both intrinsic and extrinsic motivation. Both the teacher and learner, being closely related to one another, pass on and receive the knowledge and skills of weaving because they are intrinsically motivated to keep the craft alive in their bloodline.

*“Oo marunong na (mula nung bata pa) kasi nag pasapasa namn kasi tinuruan na siya na ngayon tinuruan na ako ng nanay ako na ako marunong na ako mag gawa ng mga tela lahat mga design alam ko ako lang mag design alam kona bawat yan isa may pangalan.” (Yes we already know (since childhood) because it has already been passed on, she was taught before, and my mother also taught me, so now I already know how to make clothes and all the designs, I can do the designs on my own, and each design has a name.)*

*(AF KI 2, lines 24-27)*

*Weaving has brought forth pride to the Yakan parents.* More than the help of the craft in providing food on their tables and meeting their everyday demands for

survival, it helped them sustain enough to finish the education of their children. The weavers are now proud parents of nurses, midwives, teachers, police officers, etc. In addition, weavers also see the livelihood that they get out of weaving as an opportunity for themselves, as a way to stay financially independent even after their children have grown up and started returning them the favors.

*“So most of the families, children graduated from weaving especially the females, naka graduate po sila **(they were able to graduate)**. Meron nang nurse, may widwife, teachers so nanggagaling doon sa pawis ng weaving na malaking tulong tlaaga ang weaving industry sa Yakan community ditto sa Yakan village.” **(There are already nurses, midwives, teachers who came from the sweat of weaving, which is a big help to the weaving industry in the Yakan community here in Yakan village.)***

*(AF KI 1, lines 176-180)*

#### *Modeling is a Communicative Practice*

The Yakan weaving is predominantly *learned by observation*. While others were taught by their elders most weavers would claim they learned more through observation followed by the actual “doing” of the “observed” practice. This is explained as “experiential learning” by Kolb (1984) where the focus of the process is on the actual performance of the task. This practice is supported by one of the assumptions of Smith (1998), as cited in Ord (2012) that “experiential” learning is characterized by individuals who learn best when they are more involved in the learning process.

*Weavers have a long history/generation of Yakan weavers.* The socialization of weaving in a family starts from the Yakan elders. The passing of skills has been going on for generations until the present day. They were able to successfully hand down

both the craft and the knowledge from great grandmothers to grandmothers to mothers and to children.

*“Ang mother ko second generation weaver. Grandmother ko ang first generation. Met her she was at the age of 80, 90 ata so namatay siya. Pero matanda talaga. I have seen her weave. So it was passed on from generation to generation down, my mothers, my sisters, my niece, my apu.” (My mother was a second-generation weaver. My grandmother was in the first generation. I met her when she was 80 years old. She passed away when she was 90, she was already very old. I have seen her weave. So it was passed on [the weaving] from generation to generation down - to my mother, my sisters, my nieces, my grandchildren.)*

*(AF KI 1, lines 295-299)*

*The village paints a picture of Yakan weavers.* Their learning environment has been demonstrated to increase their focus and engagement, and provide strong and meaningful learning experiences. This knowledge, according to Dewey (1916), is socially formed and hence mixed in communities of practice and communicated via contacts, such as between a teacher and a learner who watches the expert's acts. Additionally, skill acquisition necessitates a "learning-by-doing" symbiosis between the learner and the objects, such as materials and tools.

*“Dito na ako na ano [nahasa] sa weaving. Paglabas ko ng bahay weaving din agad, may tindahan so ditto ko na nahasa yung pag hahabi ko...” (This is where I [honed] my skills in weaving. When I go out of the house, there's weaving. We have a store here, so it is where I honed my weaving skill...)*

*(AF KI 4, lines 21-23)*

The excerpt from one of the key informants puts emphasis on the role of the environment in the development of her weaving knowledge and skill. She described a community of weavers where her interest in and learning of the skill was strengthened.

*Socialization in weaving is in the community.* Since the passing of the craft starts as early as the learner is five years old, the culture and community continue to be essential components in the learning environment. Learners need to know what they have in common with the other people in their environment. It is necessary that they feel motivated to learn within the boundaries and expectations of a safe cultural community gearing towards a common goal.

*Existing apathy among the younger generation*

The prideful weaving culture of the Yakan brought forth equal pride and honor, but beneath this was a heartbreaking exhibition of a declining art form that the younger generation failed to fully recognize.

*The younger generation is plain lazy, thus they are unable to learn the craft.* The criticism of the elderly towards the younger generation lies in their quality of being lazy. This is a negative implication that there is an internal restraint among the younger generation which hinders their opportunity to learn the craft.

*“Kasi tamad mga bataan ngayon hindi tulad ng bata noon kasi wala na man iba.” (Because the youth are lazy now unlike the youth during our time, because we didn’t have anything.)*

*(AF KI 2, line 278)*

*The younger generation have lost their interest in weaving: technological adaptation.* The younger generation has failed to recognize the value and importance of the preservation of the craft. This danger is characterized by technological advancement and economic growth. They spend a lot of time playing games on their phones and using social media sites like Facebook and TikTok. Their interest in their weaving practice seems to have drifted apart with time. The time spent on their gadgets could have been a meaningful time to learn the art of weaving but they have not realized this because there is no present “interest” in learning the craft.

*“Masaya yung kabataan hindi katulad ngayon. Wala na, I accept na natin yung reality na yung mga bata yung sap ag weave wala na sila interest kasi sa gadget, cellphone na yan, di mo ma control tsaka depende nadin sa parents.” (The youth were happy, unlike today. No more. We just need to accept the reality that the younger generation we have today is no longer interested in weaving. They are into their gadgets’ cellphones, you can’t even control them.)*

*(AF KI 3, lines 146-149)*

#### *Refusal to practice/learn the craft*

There are various factors affecting one's refusal to learn the craft. These factors are internal, something that comes from within certain members of the tribe who refused to learn/practice the craft.

*Not everyone in the village knows how to weave.* One of the highlights of the Yakan Village is the community of weavers who showcase their actual weaving practice. However, not all members of the Yakan Village know how to weave. Some of the Yakan men take great pride only in running their own shops.

*Men in the family do not practice the craft.* Some males continue to participate in the beginning phases of the weaving process, while others don't. This lack of interest does not have a negative impact on their culture since these men may not have participated in the actual weaving but would have rather helped their relatives with business management tasks, like watching after the shop and delivering orders.

*Men are only involved in the early process of weaving.* The weaving industry is dominated by women. Although there are men who were taught to weave, they are less likely to be active participants in the process. In weaving, the men would usually perform the *pag-“hani,”* or warping—this is the setting up of the loom, to get the weaver ready for the actual weaving process.

*“...alam ko nayan ang design, yung pattern kung paano ginawa, ang hindi ko alam yung mga weave. Warfing, marunong na ako mag warfing.” (...I know the designs, the patterns, and how it was made, I just don't know how to really weave. I know “warping,” – how the loom is set up.)*

*(AF KI 1, lines 293-295)*

In the study of Mohrmann (2003), as cited in Salang (2011), women are the primary participants in handicraft activities, and the role of men in this process works only as women's support system. Callen (1985) stressed that the dominant patriarchal ideology in arts and crafts is associated with the roles of women in the fields of “design” and “craft skills.” Also, in traditional Filipino culture, men are expected to work on something that requires physical strength while women stay at home.

Figure 12. A husband of a weaver performing the step of “*pag-hani*.”



Fig. 12 shows one of the preparatory processes to actual weaving. This is known as *pag-hani*, or warping. The photo above is of a husband setting the thread to be used by his wife for weaving.

*Men refused to weave because they were embarrassed to be called “gays”.* The sorts of crafts that are popular among women are euphemistically referred to as “feminine crafts” since they are often linked with the whereabouts of the house. They include “stitching, embroidery, crocheting, knitting, weaving, basketry, mat-making, and ceramics in certain regions” (Dhamija, 1981). This idea claims the perceived femininity of the craft has led to fewer male weavers because of their effort to escape from being labeled as “gays.”

“Na inday ku hatu siye gai kasandal tama dba siguro. Meyron din ano ba – kasi bang lalaki daw maging bakla hindi daw katulad ng babae bang pinain kita mag weave manjari bakla kite na ganun.” **(I don’t know, maybe they are just lazy, that’s right, I think. There is also this – when you are a boy, you’d probably be gay. If you are going to weave when you are a boy, you may turn to gay.)**

(AF KI 2, lines 1340-1342)

The excerpt from one of the key informants is a reflection of how their culture views men weavers. There is a common perception that when a male weaves, he is likely “gay” or will likely become “gay.”

Dhamjia (1981) looks into the “femininity” of craft being associated with the idea of “time-consuming, providing little income, and not easily upgraded to yield a higher price” work that men do not fully engage in because more is expected from them.

*The younger generation prefers to finish their education than to weave. More than their being occupied with all the technological advancements, the opportunity that is seen in finishing their education weighs more weaving. Their desire to finish their studies and become future professionals weighs more than their will to stay in the village and weave like their elders. While the cultural value of the Yakan “*tennun*” remains true as a form of social identity, over time, it has also been integrated into economic systems. With the increasing modernization characterized by technological advancement and a more demanding way of life, the younger generation of the indigenous communities, the Yakan tribe, for example, opted to travel abroad for greener pastures, if not stay as professionals in the country.*

*“Siye kabayaan den mag iskul mag aral, yan ang gusto nila.” (The youth now are into studying. They really want that.)*

*(AF KI 12 line 707)*

As a result, the craft is facing survival issues for the coming generations. Due to cultural displacement, the tradition of hand-weaving is steadily diminishing.

According to the British Council (2020), the “industrialization, mass production, globalization, and digitalization” all placed pressure on the indigenous industry resulting in changes in manufacturing technology and market access, but also leaving many people behind, including weavers."

*The younger generation is motivated by incentives.* Some of them may have been taught, but they lack the focus and interest to master the craft. Despite the BEAGIVER Jr. Weavers Program to support and strengthen their traditional culture of weaving, the younger generation can only care less. Instead of caring about preserving their weaving traditions through the help of the program, they care more about getting their incentives and rewards thereafter.

*The younger generation sees weaving as a past-time, a hobby, or an art.* The younger generation has developed a new perspective on Yakan weaving throughout time. From its origins as an indigenous cultural identity, it has evolved into an artistic practice. It has once been seen as a means of living but is now viewed as a hobby or pastime.

#### *Lack of Education among women weavers*

Women were robbed of their chance to get an education. According to Portugal (2014), men's discrimination and cultural and religious views on women's intelligence and ability have always made it harder for women to get an education.

*Girls in the past were not encouraged to go to school, only boys.* Education for women was not seen as important or valuable. They were pushed aside to help their

mothers do household chores and take care of their younger siblings. According to Cequina (2021), the Filipino women were subjected to severe moral rehabilitation and were promptly enrolled in domestic skills and social graces in order to soften their rough edges. Mothers were also restricted to the role of housewives and were unable to leave the house, own a business, or lead the community. Their function was restricted to homemaking and childrearing. In addition, girls who go to school were believed to marry early as opposed to boys.

*“Mgiskul mag aral nah wala gai kai pinaaral ng nanay... Kasi kung mag aral daw mag asawa... Na bahasa ag kasakasa ko... Na ngayon wala, wala pinag aralan na ganun na lang... Na mag aral, na ayaw nila mag aral ako ng nanay ko. Ang kapatid ko nag aral na hanggang sa attorney na ngayon mga kapatid ko ayaw nila mga babae mag aral kasi mag asawa daw.” (Go to school, no, because my mother did not let me...Because if you go to school, you’ll just look for husband...Because one will just find boyfriend...Nah today none, no education, just like that...Go to school and study, my mother doesn’t want me to go to school. My sibling attended school and is now an attorney. They don’t want girls to go to school because they think we will just look for a husband.)*

*(AF KI 2, lines 423-433)*

*Some weavers hold insecurities about not being able to finish their education.*

The lack of education has a personal effect on a Yakan weaver. The weaver developed insecurities as a consequence of this, which led to poor levels of self-esteem and insecurities. As a result of this, many weavers have come to see weaving as their sole method of making a living; without an education, they are limited in what other options they have.

*“Na wala na man pera pag wala naman weave, pag hindi ka mag weave wala ka man pera wala naman akong ibang alam kahit grade 1 wala ako maka aral, ano ako sa ano lahat alam kona ang design kahit wala pinag aralan.” (Because if i don’t weave, I don’t have money. I don’t know any work, I did not even attend grade one. But I know how to design even if I didn’t attend school.)*

*(AF KI 2, lines 418-420)*

*“Na beng kite baya ku mag aral bang hadja na bili ng tenun katulad ng tela na mag bili ako para ako mag bassa marunong mag sulat, na hindi.” (I really want to study. If only I could buy studying like yakan cloth, I will buy so that I can learn to read and write.)*

*(AF KI 2, lines 731-732)*

The excerpt above shows the heartbreaking sentiment of a Yakan weaver because of her lack of education. This emotion gives the impression that she does not have many options in life; thus, if education could be purchased like yakan fabric, she most certainly would do so.

*“Bakit ako mag sama hindi ako marunong mag sulat mabuti kung may kasama ako marunong nay an mag sama ako.” (Why should I join, I don’t even know how to write, unless I have a companion who knows that, I will join.)*

*(AF KI 2, lines 787-788)*

## Movement of Patterns Communicates

### *Movement of Patterns*

Time is the primary element in the movement of Yakan weaving patterns. This element is affected by various factors, including technological advancement, productivity and demand, efficiency of the process and availability of materials, and the environment itself.

*The weaving patterns evolve through time.* The weaving patterns evolve through the changes in time. Within the scope of the concept of indigenous knowledge and skills, the authenticity and originality of the designs are important as they reflect the indigenous Yakan culture and tradition. However, as time progresses, so do these indigenous knowledge and skills. The development of these designs is essential in that it speaks about the communicative practices of the Yakan tribe; how they evolved through the years; and how they were able to preserve and grow their culture and tradition.

*“Kasi itong mga bago parang inaano nalang, like mga Adidas ganyan, mga copied lang yan hindi siya ang original.” **(Because these new [designs] are already copied, like Adidas, these are not anymore the original ones.)***

*(AF KI 1, lines 339-340)*

*A Yakan pattern varies in design.* Due to the evolution of patterns through time, a single yakan pattern may have multiple designs. Simpler patterns have evolved from

complex ones. This idea was brought to light to reduce weaving time and produce more fabrics. It would also offer people more choices.

Figure 13. The evolution of bamboo pattern.



Fig. 13 shows the evolution of bamboo design from the original *sineluan teed* to *adjaib* and to the simplest and most common *birey-birey*, respectively.

*Sineluan Teed* is one of the oldest designs in Yakan weaving. This bamboo pattern is the most complicated of the three because the stripes are made up of tiny diamonds, triangles, and zigzags. It is followed by a simpler bamboo design called *adjaib* which combines stripes with diamond, triangle, and short, zigzag lines known as *kalis-kalis*. The pattern full evolved to the simplest design called *birey-birey* which is notable for its stripes and is the most commonly available design in the stores in Yakan Village.

*The traditional style of Yakan weaving takes longer than it is today.* The traditional way of weaving in the Yakan culture uses natural materials; fibers from trees

to use as threads and natural dye from plants to color the threads. Historically, the whole process was laborious and consumed more time when compared to how it is done today. Today, polyester threads are used for weaving, which is readily available in local bazars. This means the time spent on making threads and coloring them is no longer plied.

*Some patterns are slowly being left behind.* While some patterns have evolved and are continuously being practiced, others are somehow left behind. There are certain patterns that, due to the complexity of their designs, have not evolved, or no other variations of those patterns have been made. As a result, these patterns have become really rare and are almost never seen, such as the *palipattang*.

*There is a fear that the next generation might completely leave behind some patterns.* Due to the intricacy of some designs, such as the *palipattang*, these patterns have not developed or for which no new variants have been created. There is an implied danger of this occurring because of the reason that there are only a few weavers who weave that pattern. It might be difficult to pass down to the younger generation, and worse, it will be forgotten.

*“Yung “palipattang” narinig ko yun, pero dahil hindi na sya masyadong inaano [wini-weave] unti unti syang nawawala sya, kasi syempre nawala ang imitation para sa next generation eh. Siguro meron yan nakakaalam mga konti lang.” (I have heard about the “palipattang” but it is already rare that someone still weaves it nowadays, so when it is not practiced anymore, it slowly disappears because the next generation cannot have something to imitate. Maybe there are still those who know how to weave it but only a few.)*

(AF KI 1, lines 32-34)

*Some cultural traditions are either not anymore practiced or are already forgotten.* The Yakan weavers' communicative practices relate them to their roots and culture. The preservation of their cultural traditions is also the preservation of their cultural identities. However, in the world of technological advancements, economic growth, and community development, although they have remained grounded in their cultural craft, they have failed to carry on the traditions that once embraced that culture.

First, the practice of cutting the umbilical cord of a newborn Yakan daughter with "*bayre*" is no longer practiced since home births are no longer allowed because it poses a greater risk to the mother and the child.

**"So yun, yung gamit bayre yun. Kasi noon okay paman kahit sa bahay manganak ngayon bawal na. Hindi na din yun kasi baka ma tetanose yun. Wala na kasi bawal naman , yung sa mga lola pa yun. Sa mga nanay nga hindi nay un pwede." (So that was it, the one they used before was "bayre". Because before, you are still allowed to deliver your child at home, but now it's not anymore allowed. It is also no longer practiced, the tendency is you will just get tetanus. It's already prohibited. It was only during the times of our grandparents. During our mother's time, it was not anymore allowed.)**

*(AF KI 3, lines 189-191)*

The excerpt is an acknowledgment from one of the key informants on the use of *bayre* to cut the umbilical cord of a newborn female so when she grows up, she will be a skilled weaver. In 2008, the Department of Health (DOH) issued Administrative Order 2008-0029, entitled "Implementing Health Reforms for Rapid Reduction of

Maternal and Neonatal Mortality." This policy outlines a plan for quickly lowering maternal and neonatal fatalities by providing a comprehensive package of maternity, neonate, child health, and nutrition (MNCHN) services (The MNCHN Manual of Operations 2011).

Second, although the Yakans' respect for the loom remains the same, the ritual that goes along with this belief is no longer alive. In acknowledgment and respect for the Yakan *tennun*, and in their way of thanking the Lord and hoping for a successful weaving, the traditional weavers would say brief prayers before cutting the loom to begin weaving.

*"This is respect for the loom, because to them there is life for the loom...If you are a weavers before, not now I might not say that they know that. They might just cutting itself, it's very- there's a significant on that."  
**(This is respect for the loom, because to them there is life for the loom...If you are a weaver before, not now I might not say that they know that. They might just be cutting it themselves, it's very - there's a significance on that. That's too much, there's a religious solemnity, not just casual. So everyone has life, so they would say this.)***

*(AF KI 1, lines 243-247)*

The excerpt reflects the sentiment of one of the key informants on one of the most valuable practices in Yakan *tennun* that has been left behind: the value of respect as a crucial element of one's life and culture, as well as the nurtured compassion for what they do and for their community.

Third, the patterns of the Yakan fabrics are rich in design and colors. It speaks a profound idea of a rich indigenous cultural life. It is a mirror of their past, a reflection of their present, and a foundation for their future. The patterns that are inculcated in the designs are part of their identities as Yakans. However, interpretations of these patterns are also left behind. In the conversations with the key informants, it was evident that their weaving revolves only around the external elements of the craft: patterns of designs, form, and action.

*“Noon akala namin sa mga darating na panahon, hindi naman yun kailangan kaya pag may dumating dito mag interview hindi talaga ako may mai share ba wala talaga.” **(Before we didn’t think that there will come a time when it would be this important. When people come here to interview, I barely have something to share.)***

*(AF KI 3, lines 176-177)*

The excerpt is a reflection of one of the key informant’s regrets on failing to fully document, or at the very least being informed enough about, their history and heritage. According to the key informant, they failed to see that a day would come when their culture and tradition will be of enormous significance and relevance.

#### *Preservation of a cultural tradition*

Indigenous knowledge and skills must be kept alive for a culture to grow and develop, as well as for its society as a whole. Yakan *tennun* was born out of the necessity of the Yakan people for body coverings. Today, it is already an important part of their individual and cultural identities, and the quest to preserve it is critical for the survival of the Yakan culture.

*The chieftain facilitates in the preservation and protection of their indigenous craft.* The Yakan Village is headed by their chieftain/tribal leader. The chieftain acts to protect the welfare of the Yakan weaving community to avoid exploitation of weavers and the knowledge and skills they possess. Yakan invitations to exhibits, fairs, and research are routed through the chieftain to ensure that the rights of the weavers and the tribe are not taken advantage of.

***“Ganyan naman ang—pag may turista bisita mag paalam dun si serio llul siya lang mag kuha doon siya na.” (That’s how—if there’s a tourist who wants to visit, ask permission to Serio llul, she will be the one getting it there.)***

*(AF KI 2, lines 652-653)*

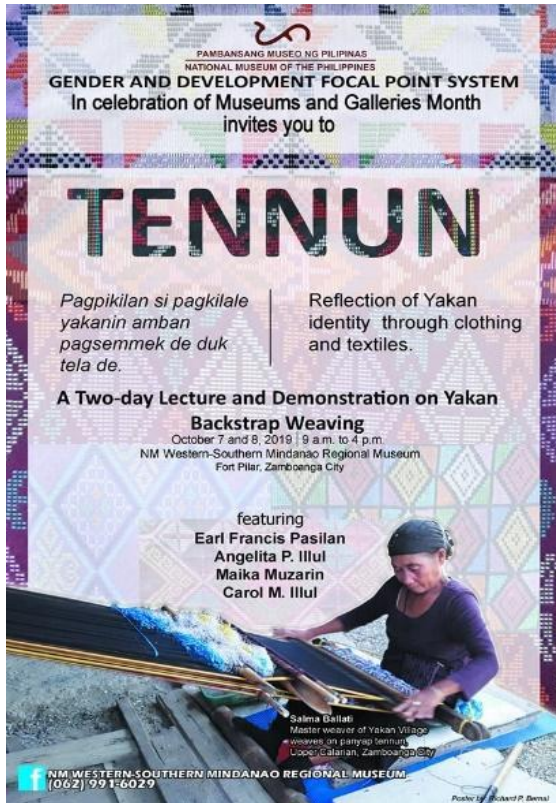
*The craft is also preserved through exhibits and fairs in local, national, and international setting.* Through the collective efforts of the Local Government Unit (LGU) and Department of Tourism (DTI), the Yakan craft started to be shown at both local, national, and international trade shows.

Figure 14. Showcasing local-made products from Zamboanga City, highlighting the Yakan *tennun* during the Mindanao Trade Exposition in Davao in 2019.



Source: City Government of Zamboanga FB Page

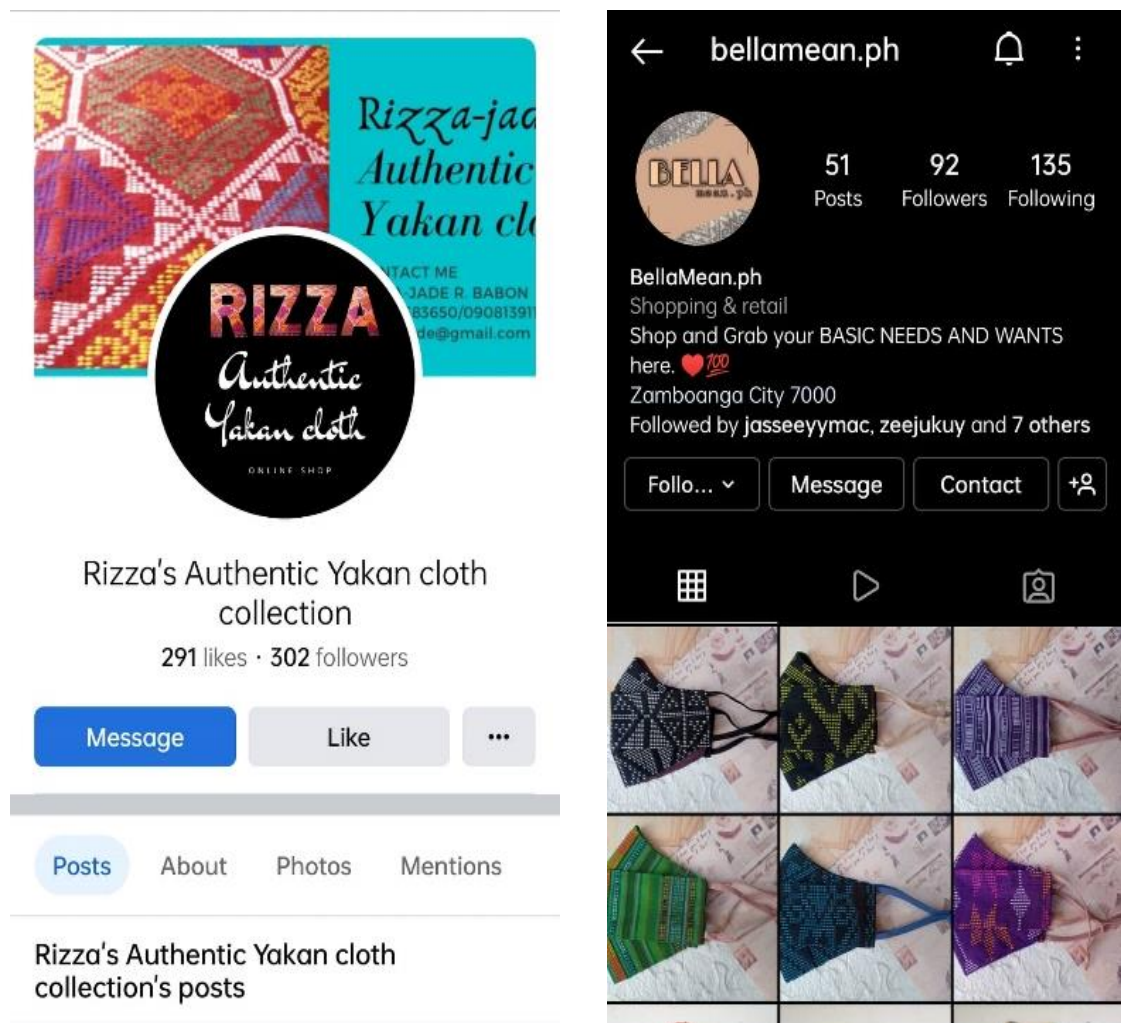
Figure 15. The National Museum of the Philippines through its Gender and Development Focal Point System (GAD FPS) had a lecture and demonstration activity on Yakan Weaving in 2019.



Source: City Government of Zamboanga FB Page

*Yakan weaving is preserved on an online platform.* With the different doors that opened in local, national, and international settings, the Yakans have set up business accounts on social media platforms such as Facebook and Instagram, which enabled them to reach more buyers and patrons, and more so, to preserve the craft.

Figure 16. Yakan Online Stores in Facebook and Instagram.



Source: Rizza's Authentic Yakan collection FB Page and bellamean.ph Instagram account

*Yakan weaving is preserved through contemporary fashion.* Another successful way to keep the craft alive is the use of Yakan-woven fabrics in clothes like polo shirts, coats, and other items. This is how local designers have added a touch of Yakan to modern fashion.

Figure 17. Yakan woven fabrics in contemporary clothing.



Source: lineaetnika.com

*Yakan weaving is preserved through academic gowns.* Western Mindanao State University, one of the state universities in Zamboanga City, incorporated the Yakan woven cloth into their graduate school academic gown.

Figure 18. Yakan woven fabric in WMSU Graduate School academic gown.



Source: Bryan Marcial



Source: Eryle Protacio

*Fear of a dying art form*

Even though the Yakan's proud weaving tradition made them feel both proud and dignified, this is undoubtedly becoming a sad display of a dying art form, caused by many things.

*The older generation feels the need to pass on weaving to the younger generation for preservation because they realize that they are already old to continue the craft. Weaving is a skill that has been passed down from generation to generation, usually because the older generations understand that they are no longer able to continue the tradition on their own. They see the younger generation as their successors, who will keep the craft alive and pass it on to future generations.*

***“Bang si siye baya tinuruan gusto ko para hindi ma ano siya na mag tennun kasi ako matanda nan a siya na isab.” (If they want to learn weaving, I am willing, so that they know how to weave. Im old now, so it's their turn.)***

*(AF KI 2, lines 711-712)*

*The older generation of weavers express sadness and disappointment to the younger generation's seemingly lost interest in weaving because of technological adaptation and education needs. It may be painful, but the older generation of weavers have seen and understood clearly that the younger generation, who are supposed to continue the craft and pass it on to future generations, are no longer interested in weaving. They understood that technological advancement and the path towards the realization of dreams have somehow set aside the beauty of the Yakan weaving culture and tradition.*

*“Wala na, I accept na natin yung reality na yung mga bata yung sa pag weave wala na sila interest kasi sa gadget, cellphone na yan, di mo ma control...yung interest, wala na....ewan ko lang sa generation nila...ewan.” (No more. We just need to accept the reality that the younger generation we have today is no longer interested in weaving. They are into their gadgets’ cellphones, you can’t even control them... in terms of interest, no more...I don’t know about this generation...I don’t know.)*

*(AF KI 3, lines 147-150)*

*Nobody has foreseen that the Yakan culture will be this important.* If there is something more painful than looking at a dying art form, it is the realization that long ago, they did not see the importance of this craft, and they did not take measures to preserve it so the younger generation could still find the beauty and understand the significance of their indigenous knowledge and skills. Looking back, it pains them to not have foreseen its value.

*“Noon akala namin sa mga darating na panahon, hindi naman yun kailangan kaya pag may dumating dito mag interview hindi talaga ako may mai share ba wala talaga.” (Before we didn’t think that there will come a time when it would be this important. When people come here to interview, I barely have something to share.)*

*(AF KI 3, lines 176-177)*

## **Mutual love for what is indigenous**

### *Life and cultural support*

The Yakan weaving cultural heritage has gathered people from across borders to develop a deep admiration and understanding of the Yakan tribe and their traditions, and despite being highly displaced, the Yakans were brave enough to bring back the ancient art of weaving and adapt it to a completely different setting. This act of courage

and resilience has captured the hearts of many people, and in a shared manner, they extended help to the Yakans. The settlement, preservation and promotion of the Yakans and their craft involves different activities on various platforms with the help of various government and non-governmental organizations (NGOs), as well as those from the private sector, to keep it alive.

*Private individuals, with Yakan ancestry, extended help to the Yakan migrants.*

The Yakans' quest for a safer place has led them to Zamboanga City, where they were welcomed by their relatives who came to the city before them. They have shared their resources and some have shared their homes. Despite being new migrants, the Yakans never felt alone.

*Religious group helped the Yakan migrants settle in Zamboanga City.* The Yakans are Muslims, but one of the organizations that assisted them was the Christian and Missionary Alliance Churches of the Philippines (CAMACOP), a religious Christian group. The migrants were housed in their worship place until such time when the Yakans were already given their own place in the city.

*Help was extended by private individuals with love for indigenous people.*

Private individuals, with their personal capacity, also contributed to the development of the Yakan Village. Through their collective efforts, the village was fully landscaped. There were weaving stations to encourage weavers to weave, as well as a place to showcase their actual weaving practices to local and foreign tourists and visitors. Comfort rooms for tourists and visitors were made available. These initiatives helped in the promotion and preservation of the Yakan *tennun* industry.

Figure 19. Weaving Station 1 and 2, respectively, in the Yakan Village.



*Innovation is by sustained support by love for anything indigenous.* People who saw the value and importance of their craft have helped and encouraged the Yakan weaving industry to keep coming up with new ways to do things. It is through this initiative that the Yakans have learned to take advantage of their indigenous knowledge and skills.

*The Local Government Unit (LGU) in partnership with the Department of Tourism (DOT) supported the Yakan weaving village.* The Local Government Unit (LGU) supported the Yakan “*tennun*” industry by closely partnering with the Department of Tourism (DOT) in showcasing the talents of the Yakan weavers through their various promotional activities and the Department of Trade and Industry (DTI) in promoting and marketing the different Yakan products.

*Cultural bodies helped in the promotion and sustainability of the Yakan craft.* First, the National Commission on Indigenous Peoples (NCIP) is responsible for safeguarding and promoting the interests and well-being of the Yakans and other IPs while carefully taking into account their respective beliefs, practices, and traditions.

Their role includes creating and implementing policies, plans, programs, and initiatives aimed at the holistic cultural development of the tribe (ncip.gov.ph).

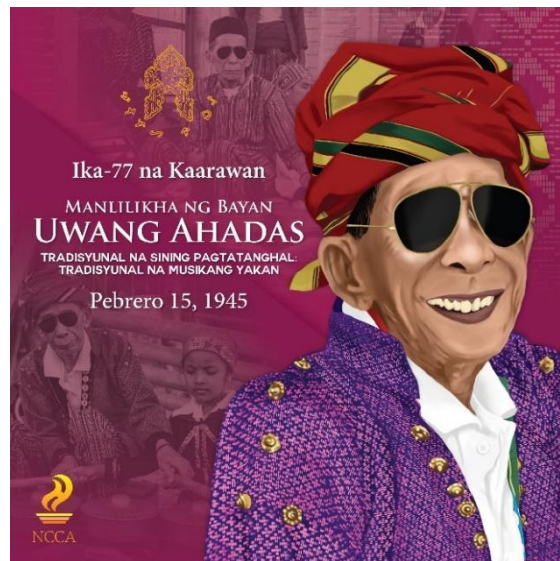
Second, the National Commission for Culture and the Arts (NCCA) also recognized the craftsmanship and expertise of Yakan “*tennun*” and Yakan music. Ambalang Ausalin, a native of Lamitan, Basilan, was awarded the Gawad Manlilikha ng Bayan (GAMABA) for her incomparable skills and knowledge of Yakan textile weaving (Pasilan E. F., 2016), and Uwang Ahadas, also a native of Lamitan, Basilan, was a GAMABA awardee for his unparalleled skill and mastery of Yakan music (Paz, 2000).

Figure 20. Ambalang Ausalin.



Source: [ncca.gov.ph](http://ncca.gov.ph)

Figure 21. Uwang Ahadas.



Source: [ncca.gov.ph](http://ncca.gov.ph)

Third, the BEAGIVER Jr. Weavers Program helps the young Yakan weavers appreciate their weaving tradition and use it to their economic advantage. The program would usually reward the young weavers with school supplies and other materials after

completing their work, or they would buy the finished work of the young weavers. In one way or another, it motivates the young weavers to weave more and appreciate the value of their craft more (beagiver.com.ph).

Figure 22. BEAGIVER signage on display at Weaving Station 2 in Yakan Village.



### *The Exploitation of Indigenous Tribe*

Indigenous tribes have often been subjected to exploitation of all kinds. It could be their indigenous knowledge and skills, or it could simply be them.

*There are people who try to take advantage of the Yakans who do not know how to read/write.* Indigenous tribes are often subjected to exploitation of many kinds. Whether it be their indigenous knowledge and skills, or themselves as individuals.

## **Preservation of Culture through Communication**

There is intimacy in how culture is preserved through communication. First, a culture is formed through communication. This implies that communication is the method of human connection by which cultural characteristics are formed through years of social interaction with other members of a group. As a result of socialization, cultural characteristics are established and communicated. Since culture is a natural by-product of social interaction, it is susceptible to change and development brought about by various factors, such as time and social change as a result of modernization. Development in culture can also be a result of the participation of the members of a group with other individuals outside their group, where they begin to construct a collection of shared experiences, ideas, and methods of communicating about them.

Second, a culture is shared through communication. Every organization in a society has a certain way of facilitating communication. As a result of this, every organization paves the way for the formation, dissemination, and development of culture. Technology and the media have extended human abilities and capacities for faster cultural dissemination to a wider range of people and more pronounced cultural preservation. It is also in this way that cultural perspectives have evolved through time, something that eventually developed a personality of its own that is an evolution from its cultural heritage.

Third, culture is explored through communication. As culture is formed and shared, there has been an increase in interest from people from academe or other organizations that seek to know more about the culture and whose investigations have

led to a pool of literature through which culture is also preserved. Access to this knowledge has assisted culture to adapt successfully and comfortably to society in the same way that the significant relationship between culture and communication has been given greater value.

Fourth, culture is understood through communication. Culture, being complex in nature, serves as a reminder that culture itself is dynamic and to seek deep understanding is to understand its difference. Through communication, it clearly explained and successfully reminded the world that its beauty lies in its rich history, romantic connectivity, unparalleled artistry, and profound diversity. Furthermore, it underlines the value of communication as a means for connecting various cultures and as a driving element behind the change of existing cultural norms.

Fifth, culture is accepted through communication. The balance between curiosity and appreciation has led people to embrace different cultures, and to some degree, merge and assimilate. It impacted people on a personal level and affected their behavior and attitudes towards people from different groups. It made them appreciate the diversity of cultural backgrounds. It helped in removing negative preconceptions and personal prejudices against others from different groups. People have come to acknowledge and accept that the ways of life are not always identical to what they have been exposed to.

## CHAPTER 6

### RESEARCH SUMMARY, CONCLUSION, AND RECOMMENDATIONS

#### Research Summary

Ethnomethodology was utilized as a part of this method in order to look into the ways in which Yakan weavers communicate with each other and to acquire an in-depth understanding of the views that Yakan weavers have on their craft. It also investigated how the participants' views contributed to the development of their communicative practices, which in turn helped to ensure the preservation of their weaving culture and tradition.

There were six (6) key informants who took part in this study. They were selected on the basis of their native Yakan identity as well as their extensive knowledge and experience of the Yakan *tennun*. It was conducted in Upper Calarian, Yakan Village, Zamboanga City.

The study primarily used a qualitative research design to obtain the narratives from the key informants through the conduct of in-depth interviews. The procedure for gathering data was conducted in accordance with the requirements of the National Commission on Indigenous Peoples (NCIP) Administrative Order No. 1, series of 2012, known as the Indigenous Knowledge Systems and Practices (IKSPs) and Customary Laws (CLs) Research and Documentation Guidelines of 2012. It also followed the structured method of Grounded Theory by Glaser and Strauss for data collection, coding, theme building, and the construction of theories of the qualitative data based on the narratives of the key informants.

The findings of this study answered the two research questions: (Q1) what is the view of the weavers on Yakan weaving? and (Q2) how does their view of Yakan weaving define their communication practices to preserve the Yakan culture and tradition?

### **Q1: What is the view of the weavers on Yakan weaving?**

The 3Cs Framework characterizes the views of the weavers on Yakan weaving: Cultural Identity; Connection to Nature; and Clothing is Survival.

#### **Cultural Identity**

The Yakan weavers view weaving as an integral part of their cultural identity. It is something that is mirrored back to them, which enables them to understand and value their customs and traditions to a greater extent.

First, their cultural identity is reflected through the Yakan fabrics that serve as repositories of their culture. It carries the experiences and reflections of a time gone by. Old Yakan fabrics are a connection between their ancestors and the generations that followed. These fabrics hold stories from the past. They are a constant reminder of the special relationship between a weaver who learned how to weave and the person who taught her, and how that relationship is woven into the Yakan fabric. These stories are being pushed forward through the lens of a weaver's journey, starting from her completion of the first *koster*—one of the fabrics with no predetermined design, signifying the freedom of the weaver to choose for herself. The weaver's mastery of the Yakan tennun led to the creation of the traditional Yakan costume. Among the few distinct ensembles are the *seputangan* for women and *pis* for men.

Second, their cultural identity is reflected through their cultural identity itself. The Yakan houses were built by the nature of farming, which serves as a potent symbol of their being farmers. It is constructed with the purpose of storing their harvested palays and providing shelter for their farm animals at the same time. Following this, their way of life, which is inspired primarily by farming, is also inspired by their music. The Yakans celebrate the farming season with music played on their traditional instruments. During the planting season, the *gabbang*, which resembles a xylophone, is played while the grass around the planting area is clipped in preparation for planting. This is for relaxation and respite from weariness. After the land has been cultivated and planted and the palay has begun to grow, they would play the *kultintang kayu* to encourage the growth of the crops. It is stated that when growing palay hear the *kulintang kayu*, they will feel joyful and develop well. During the harvest season, the *tuntungan* is played to celebrate a rich harvest and express thanks. Along with this, they make puso, which is a proud rice product made from their harvest and is often wrapped in coconut leaves. Alongside this, is a common practice for determining the quality of the harvested *palay*. A wooden instrument will be carried up the house and dropped; if it faces upward, the harvest is poor, but if it faces downward, the harvest is good.

The interconnectedness of farming and music also has a romantic connection with weaving. Thus, farming and weaving are intricately interwoven. Together, they reveal a great understanding of Yakan culture and tradition. We get a greater understanding of the Yakan way of life and how their identities are woven into it via the physical process of Yakan farming, which inspired Yakan weaving patterns.

The interrelatedness of the significant elements of their indigenous culture kept them rooted in their indigenous traditions and gave their cultural beliefs a great sense of worth. These cultural beliefs are now manifested in their day-to-day activities, which guide them throughout the course of their lives, mostly to avoid bad luck. Subsets of their cultural values have an impact on how they go about their daily work, such as when a person dies, they are discouraged from working, weaving, cutting the grass, digging the soil, and sewing garments. These beliefs are based on the idea that by doing so, one is snuffing out one's own life, digging one's own grave, and stitching one's own funeral clothing. This is another way of expressing that one is in a rush to end one's existence on earth and will likely be the next person to pass away. This shows that Yakans put more value on the "sanctity of life" than on any other material asset that could be thought of.

Among other reflections of their cultural identity that are manifested in their belief is the cutting of the umbilical cord of a newborn girl using *bayre* performed by a traditional midwife called *pandey*. This practice carries the belief that by doing so, the newborn girl will grow up to be a skilled weaver following the use of *bayre* as an important tool in the Yakan *tennun*, which beats the weft into position on the loom to create a stronger and more consistent grid. Furthermore, along with their cultural beliefs is a cultural tradition bound by faith and religion, manifested in their weaving practices. The Yakans believe that there is life in their *tennun*, to which they pay respect and offer it to the Lord for good weaving production. This is performed by saying their rituals or short prayers before cutting the loom.

As time progressed, the Yakan weavers found opportunities on the loom. It became an avenue of self-expression and cultural identity. Yakan weaving has become a weaver's sense of pride. During the process, they lend emotional responses to their ancestors for successfully passing on the gift of distinctive cultural art. For them, in times of craft presentations, they do not only do it for themselves but also for the whole Yakan community and the Philippines. This sense of pride and dignity persists with them even after they retire from weaving, and it is reflected in the vast amount of knowledge that the weavers carry throughout their lives. Even if they are no longer actively engaged in the weaving process due to old age, a retired weaver's memory of their previous experiences and the indigenous skill is still remarkably vivid. Weaving has become a part of a weaver's personal identity.

The natural beauty and unique qualities of the Yakan culture and tradition have caught the attention and curiosity of many. As a result, researchers have shown great interest in the Yakans' way of life. Through this acknowledged interest, the Yakans are happy to know that their culture and heritage merit the curiosity and consideration of others. Another important part of their cultural identity as Yakans is being recognized as a member of the community in which they inhabit—the Yakan Village being recognized as part of a barangay in Zamboanga City. From this, they were able to cultivate personal relationships with different ethnic groups and locals in the city and contribute to the continued growth of their community and the surrounding society. Supporting one another is a basic need for a sense of belonging, and it is this sense of belonging that links the Yakans to the various relationships that the world cultivates.

Third, their cultural identity is reflected through the naming of the Yakan Village. This is a collection of bittersweet memories of the Yakans from the time when they were still settling in the city until today. When the Yakans fled to Zamboanga City because of the war in Basilan, the locals embraced them regardless of their opposing views on faith and religion. Among the first to offer them a place to stay was a Christian group residing near the waters of Zamboanga. Later on, they were given a place to settle as their own. When the Yakan women started to weave again, their indigenous craft caught the attention of many people, and as a result of their diligence and tenacity, the word about the Yakan tennun traveled all over the world. Tourists then started to look for the Yakans and their display of the actual weaving practice, including their products. In the beginning, the Yakans would instruct jeepney drivers to send them off "to the Yakans" since they did not have a name for their place yet. It wasn't long before the naming of the village was done by the visitors themselves. The visitors who visited the area would direct their cars to "the Yakan Village." This has given attention to the location and the Yakan people as a whole. Since then, they have accepted the name Yakan Village and made it part of their culture.

### **Connection to Nature**

The Yakan weavers view weaving as a connection to nature. This view suggests that weaving and nature hold a strong and special bond.

First, this is reflected through the patterns of the Yakan fabrics that resonate with the elements of nature and life. The creativity of the Yakans enables them to observe, grasp, and connect with the things that surround them: bamboo, fish, snake, leaf, rice grain, etc.; these elements have life and formerly surrounded the Yakan tribe

in the highlands of Lamitan. As a result, the Yakans believe that they are an inherent part of nature. The patterns of Yakan textiles are based on things that have life, such as animals and plants; *birey-birey* is patterned after bamboos, *sumping* is patterned after flowers; *bunga-sama* is patterned after a python snake; and *kenna-kenna* is patterned after a fish. This is evidence of how they react and adapt to their surroundings, including the process of change that makes them more suited to their living environment. This practice follows the survival abilities of animals and the beauty of plants and trees, both of which represent the cultural identity of the Yakans.

Second, this is reflected through the traditional style of Yakan weaving, which makes use of raw materials from nature. In the past, the procedures preceding the actual weaving were difficult and time-consuming. The weavers would dry pineapple, banana, coconut, and abaka, scrape them to get their *langut* or fiber, then soak them in mud, press them with their feet, and let them dry directly under the sun to produce a strong, long, thin string that was used as threads.

Third, this is reflected through the traditional style of Yakan weaving, which makes use of the elemental colors of nature. The old technique of Yakan weaving used natural dyes from plants and trees that expelled unrefined and unprocessed extracts, such as the color yellow from turmeric extracts and the color white from jackfruit extracts. It took a lot of work to achieve these colors.

The second and third reflections relating to traditional weaving techniques speak about the Yakan people's patience, endurance, and loyalty to their culture. Both of these qualities are reflected in their relationship with nature.

Fourth, this is reflected through the traditional style of Yakan weaving that is evident in the shade of color of the fabrics. These shades exemplify the ancient weaving techniques of the Yakans. However, modernization altered these inherent characteristics of Yakan textiles. Fabrics woven using the ancient technique of Yakan weaving have a lighter hue than those woven using commercially available polyester threads.

Fifth, this is reflected through farming as a way of life that is mimicked by the designs. The Yakans, being natural-born farmers, rely mostly on rice, maize, and other root crops, from which the patterns are inspired. The geometrical patterns in their creations mirror the lifestyle from which they have taken inspiration. The lines between the prominent forms were inspired by the planting borders. This concept can also be seen in their dwelling structures in the Lamitan Mountains, where buildings are separated from one another.

Sixth, this is reflected through the weaving patterns that evolve through time. With the advent of modern technology, the Yakans were free to express their creative potential and seek new sources of inspiration, both made possible by the advancements achieved in modernity. Despite the fact that many of the original patterns are still in use, many new ones have also been created or at least modified from the originals.

Nature was the mother of art for the Yakan weavers. They drew inspiration and kindled their creativity from what they saw in their surroundings. Their surroundings shaped their cultural traditions, means of subsistence, social structures, religious tales,

and production abilities. They have developed a mutualistic interaction with their environment. It was more than simply a plot of land to them; it represented their cultural identity and way of life.

### **Clothing is Survival**

The Yakan weavers view weaving as clothing as a means of survival. This is reflected in the Yakans' way of life and economy, which arose from their need to survive.

In the 1970s, when tensions between government soldiers and the Moro National Liberation Front (MNLF) reached a point of roughness and violence, the Yakan, an indigenous ethnic group from the islands of Basilan, were forced to move to Zamboanga. Since the Yakans are natural-born farmers, with rice, maize, and other root crops as their primary source of income, their exodus from Basilan and settlement in Zamboanga were fraught with difficulties, particularly in providing for their daily needs. They struggled to adapt to the west coast waters of Zamboanga. Then, migrants continued to face a persistent and genuine issue with their means of support. Their need to survive compelled them to explore old hobbies and establish a new lifestyle.

The women started to weave again because of the need for the wives to supplement their husbands' income from fishing and carpentry in order to fulfill their families' daily needs. In the past, since the majority of women lacked formal education, they were unable to acquire occupations to assist their husbands. Some of these women felt dejected because their lack of education limited their choice of livelihood.

Since then, weaving has been a major source of income for Zamboanga City's Yakan households. The fundamental motivation for the continuance of the craft is now economic. The interaction of weaving culture is evident in the tribe's economic livelihood, social identity, and capacity to adapt to a rapidly changing environment. Beyond its financial benefit, this industry also serves as a means of preserving cultural heritage. This is a representation of the Yakan way of life, which has been passed down through the generations.

**Q2: How does their view of Yakan weaving define their communicative practices to preserve the Yakan culture and tradition?**

The 3Ms Framework defines the communicative practices of the Yakans to preserve their culture and tradition: Mentoring and Modeling as Communicative Practices; Movement of Patterns Communicate; and Mutual love for what is indigenous (Life and cultural support).

**Mentoring and Modeling as Communicative Practices**

Mentoring is defined as one of the communicative practices of the Yakans to preserve their culture and tradition. It is a rewarding process that offers advantages to both more experienced weavers as well as weavers with less expertise. This not only helps to ensure that the skill will be passed on, but it also provides the younger yakan with a method of advancement. This development is seen in the way a young weaver's manner of thinking and behaving changes as a result of the acquisition of new information and abilities.

First, this is reflected through the passing of the weaving knowledge and skills from mother to daughter. This concept demonstrates the intimate link between the loom and the unique bond between a mother and her daughter.

Second, this is reflected through the passing of the weaving knowledge and skills down through family lineage. Their preference for only passing on weaving knowledge and skills to their family lineage implies that they hold themselves responsible for the development and experiences of their own descendants.

Third, this is reflected through the teaching of the craft to their in-laws, even if the new member of the family is not Yakan. They are open and supportive of intercultural unions. When a member of the family marries a person who is a member of a different ethnic group, the craft will still be taught to the in-laws even if she is not a Yakan.

Fourth, this is reflected through the craft that is taught and learned at an early age. Most weavers start their journey at the ages of 5–7. Her practice begins by counting the number of threads to be placed into the suud. This is followed by a series of weaving activities that result in the creation and completion of her first koster. This skill requires desire and perseverance to perfect. The majority of weavers become skilled weavers between the ages of 13 and 15.

Fifth, this is reflected through the learning of Yakan weaving at an early age, facilitated by the child's interest and curiosity. On teaching or mentoring occasions, the procedure might entail merely the fundamentals of setting the loom and pounding

in the weft; nonetheless, it is still followed by the learner's participation in the craft. Since learning a trade is a never-ending process, the student must have a strong interest, a strong desire to learn, and a strong will to keep learning.

Sixth, this is reflected through the socialization of weaving in the family. In the framework of the teaching and learning of the Yakans' craft, it is part of their practice to exclusively teach their particular family members the Yakan weaving techniques. Both the instructor and the student are driven by internal and external factors. Both the instructor and student, being closely related, are passionately driven to keep the craft alive in their bloodline and so pass on and receive the knowledge and abilities of weaving.

Seventh, this is reflected through the weaving itself, which has brought forth pride in the Yakan parents. In addition to putting food on their tables and satisfying their daily needs, the craft enabled them to afford their children's education. The weavers are now the proud parents of nurses, midwives, teachers, and other professionals. In addition, weavers see the income they get through weaving as a chance to remain financially independent, even after their children have grown up and begun repaying them for their favors.

Modeling is defined as one of the communicative practices of the Yakans to preserve their culture and tradition. While some were taught by their elders, the majority of weavers claim to have learned by observation, followed by "performing" the "observed" activity. This is described as "experiential learning," with the process focusing on the actual execution of the activity. Individuals who learn most effectively

when they are actively engaged in the learning process are said to be "experiential" learners. Yakan weavers come from a long lineage or generation of weavers. The Yakan elders are where weaving is first socialized within a family. Until the current day, abilities have been passed down via generations. They were able to pass on both the art and the information from great-grandmothers to grandmothers, mothers, and children.

First, this is reflected through the weavers' long history/generation of Yakan weavers. One generation of experts has been teaching weaving skills to those who came after them since ancient times and has continued to the present day.

Second, this is reflected through the Yakan Village itself, which paints a picture of Yakan weavers. It has been shown that their learning environment fosters strong and fulfilling learning experiences as well as improves their attention and engagement. A "learning-by-doing" symbiosis between the learner and the objects, such as materials and tools, is also necessary for skill development.

Third, this is reflected through the socialization of weaving in the community. Culture and community continue to be crucial elements in the learning environment since the handing down of the skills begins as soon as the learner is five years old. Learners need to understand what the other individuals in their surroundings have in common with them. They need to be encouraged to study within the rules and limits of a safe cultural group that is working toward a common goal.

The existing apathy among the younger generation is defined as one of the communicative practices of the Yakans to preserve their culture and tradition under the umbrella of Mentoring and Modeling as Communicative Practices. The prideful weaving culture and tradition of the Yakans also exhibit a heartbreaking dying artform that the younger generation didn't fully recognize.

First, this is reflected in the laziness of the younger generation which resulted in their inability to learn the craft. The older generation's criticism of the younger generation is based on the latter's tendency to be indolent. This is a negative notion that the younger generation is inhibited in their ability to master art due to an internal constraint.

Second, this is reflected in the younger generation's loss of interest in weaving due to technological adaptation. The value and importance of keeping the craft alive have been dominated by technological progress. The younger generation spends a great deal of time playing mobile games and utilizing social media platforms such as Facebook and TikTok. Because there is now no "passion" in studying the trade, they have not understood that the time spent on their devices might have been used to master the skill of weaving.

In addition, apart from apathy, refusal to learn the craft is also defined as one of the communicative practices of the Yakans to preserve their culture and tradition, still under the umbrella of Mentoring and Modeling as Communicative Practices. One of the features of the Yakan Village is the group of weavers who actively demonstrate their weaving techniques. However, not every person in the Yakan Village knows how

to weave. While others are not interested in learning the craft, some refuse to learn the craft. Most of them are males. There are various reasons why someone might not want to learn the craft. These reasons are internal.

First, this is reflected in the fact that not everyone in the village knows how to weave. Some Yakans in the village opted to run businesses rather than participate in the actual weaving process.

Second, this is reflected in the verity that men in the family do not practice the craft. Some males stay involved in the early stages of the weaving process, while others withdraw. This lack of interest, however, had no detrimental effect on their culture since these men may not have engaged in the actual weaving but rather assisted their relatives with business administration chores, such as monitoring the store or transporting goods.

Third, this is reflected in the involvement of men only in the early process of weaving. The majority of weavers are female. Men may have been trained to weave, but they are less likely to actively participate in the process. Males would frequently do *pag-hani*.

Fourth, this is reflected in the refusal of men to weave because they were embarrassed to be called "gays". A common stereotypical idea among Yakans is when a man weaves, he is most likely "gay". This belief has led to less participation of men in weaving.

Fourth, this is reflected in the refusal of men to weave because they were embarrassed to be called "gays". A common stereotypical idea among Yakans is when a man weaves, he is most likely "gay". This belief has led to less participation of men in weaving.

Fifth, this is reflected in the preference of the younger generation to finish their education rather than to weave. Younger people would rather finish school than learn how to weave. Finishing their education weighs more than keeping up with technical advances. Their goal to complete school and become professionals outweighs their urge to weave like their elders. The Yakan "tennun" is a sort of social identification that has been blended into economic systems. The younger generation of indigenous groups, like the Yakan tribe, for example, choose to migrate overseas for better pastures, if not to remain as professionals in the nation.

Sixth, this is reflected in the incentives as motivation for the younger generation. Some may have been trained, but they lack attention and interest. Despite the BEAGIVER Jr. Weavers Program, the younger generation doesn't care. Instead of conserving their weaving traditions, they focus more on incentives and rewards.

Seventh, this is reflected in the younger generation's perception of weaving as a past-time, a hobby, or an art. The younger generations see Yakan weaving differently. From an indigenous cultural identity, it has grown into art. It was once a way of life but is now a hobby.

The lack of education among women weavers is also defined as one of the communicative practices of the Yakans to preserve their culture and tradition, still under the umbrella of Mentoring and Modeling as Communicative Practices.

First, this is reflected in the non-encouragement of girls in the past to go to school, unlike boys. Women were denied the opportunity to pursue an education. Women's education was not valued or considered significant. They were neglected in favor of helping their mothers with domestic duties and raising their younger siblings. Their role was limited to caring for the house and raising children. In addition, it was thought that girls who attended school were less likely than boys to marry young.

Second, this is reflected in the insecurities of some weavers about not being able to finish their education. The lack of education contributed to the weaver's low self-esteem and anxiety. Without an education, many weavers consider weaving their only source of income. Some weavers avoid displays and fairs because they can't read or write. Female weavers' lack of education, which led to fears and poor self-esteem, is shown by their hesitancy to attend shows and fairs that required them to write and speak. Negative thoughts influenced who they were as people and how they showcased indigenous knowledge and talents.

### **Movement of Patterns Communicates**

The movement of patterns is defined as one of the communicative practices of the Yakans to preserve their culture and tradition under the umbrella of the Movement of Patterns Communicates, which is exemplified by the weaving patterns that have developed over the course of time as well as the Yakan patterns that vary in design.

First, this is reflected in the weaving patterns that evolve through time. This aspect is impacted by technology, productivity, demand, process efficiency, material availability, and the environment. Over time, weaving patterns change. The weaving patterns develop as a result of the passage of time. The authenticity and uniqueness of the designs are significant since they represent Yakan culture and history.

Second, this is reflected in the variation of patterns in the Yakan design. As time goes on, so do the native knowledge and skills of the Yakans in the Yakan *tennun*. The creation of these patterns shows how the Yakan tribe communicated, progressed, and preserved and grew their culture and heritage. For example, one of the earliest patterns in Yakan weaving is called *Sineluan Teed*. The small diamonds, triangles, and zigzags that make up the stripes make this bamboo design the most intricate of the three. The next bamboo pattern is called *adjaib*, and it has shorter zigzag lines called *kalis-kalis* along with stripes, diamonds, and triangles. The pattern has completely devolved into the most basic style, known as *birey-birey*, which is distinguished by its stripes and is the style that is most often seen in Yakan Village shops.

Third, this is reflected in the traditional style of Yakan weaving, which took longer than it takes today. Traditional Yakan weaving is time-consuming since they make use of tree fibers as threads and plant dyes to color them. The method was more tedious and time-consuming in the past. Weaving nowadays uses polyester threads, which are easily found in bazaars. This indicates that there is no longer an effort invested in creating and coloring threads.

Fourth, this is reflected in some patterns that are slowly being left behind. The gradual disappearance of some traditional patterns is characterized by underdevelopment and, therefore, is no longer practiced, while others have been abandoned. Due to their intricacy, some patterns haven't developed or had any variants. These designs, like the *palipattang*, are now very uncommon and seldom ever seen as a consequence.

Fifth, this is reflected in the fear that the next generation might completely leave behind some patterns. There is concern that the next generation may utterly obliterate some patterns. Some patterns, like the *palipattang*, are so intricate that fresh variations haven't been made for them or they haven't evolved at all. Due to the fact that only a small number of weavers weave this design, there is an implicit risk that this may occur. The younger generation may find it difficult to inherit it, and even worse, it may be forgotten.

Sixth, this is reflected in some cultural traditions that are either no longer practiced or have already been forgotten: (1) the practice of cutting the umbilical cord of a newborn Yakan daughter with "bayre"; (2) the ritual that goes along with this belief is no longer alive; and (3) the interpretations of the patterns are also left behind.

The preservation of a cultural tradition is also defined as one of the communicative practices of the Yakans to preserve their culture and tradition, still under the umbrella of the Movement of Patterns Communicates, which stands with the idea that the indigenous skills and knowledge must be kept alive for culture and society as a whole to grow and change. Yakan tennun came about because the Yakan people

needed a way to cover their bodies. Today, it is a big part of who they are as people and as a culture, and trying to keep it alive is important for the Yakan culture to stay alive.

First, this is reflected in the facilitation of the chieftain in the preservation and protection of their indigenous craft. The function of the chieftain, aside from being the highest governing individual of the Yakan tribe, is also to safeguard and preserve their traditional crafts. The village of Yakan is led by its chief/tribal leader. The chieftain protects the Yakan weavers and their expertise and talents against exploitation. In order to protect the interests of the weavers and the tribe, Yakan invitations to displays, fairs, and research are channeled through the chieftain.

Second, this is reflected in the preservation of the craft through exhibits and fairs in local, national, and international settings. The Local Government Unit (LGU) and the Department of Tourism (DTI) worked together to start exhibiting Yakan crafts at regional, international, and trade events.

Third, this is reflected in the preservation of Yakan weaving on an online platform. The Yakans have set up company profiles on social media sites to attract more customers and consumers and maintain the trade.

Fourth, this is reflected in the preservation of Yakan weaving through contemporary fashion. The use of Yakan-woven textiles in clothing such as polo shirts, jackets, and other goods is a second effective method for preserving the skill. This is how local designers have infused a little Yakan into contemporary clothing.

Fifth, this is reflected in the preservation of Yakan weaving through academic gowns. One of the state colleges in Zamboanga City, Western Mindanao State University, used the Yakan woven fabric for its graduate school academic gown.

Fear of a dying art form is also defined as one of the communicative practices of the Yakans to preserve their culture and tradition. This is still under the umbrella of the Movement of Patterns Communicates, which is the tragic exhibition of a fading art form as a result of several factors.

First, this is reflected in the older generation's feeling of the need to pass on weaving to the younger generation for preservation because they realize that they are already too old to continue the craft. Weaving is a talent that has been handed down from generation to generation, often because the older generations realize they can no longer carry on the tradition on their own. They see the younger generation as their successors, who will maintain the trade and pass it on to future generations.

Second, this is reflected in the older generation of weavers' expression of sadness and disappointment at the younger generation's seemingly lost interest in weaving because of technological adaptation and educational needs. Older weavers have observed and realized that the younger generation, who should continue the trade and pass it on to future generations, is no longer interested in weaving. They saw that the advent of technology and the road to achieving one's goals had somehow obscured the beauty of Yakan weaving culture and heritage.

Third, this is reflected in the importance of the Yakan culture that was left unforeseen. If there's anything more heartbreaking than looking at a disappearing art form, it's realizing that long ago, they didn't perceive the worth of this craft and didn't conserve it so the newer generation might still see the beauty and comprehend the relevance of their indigenous knowledge and talents. Looking back, they regret not having anticipated its value.

### **Mutual love for what is indigenous**

Life and support are defined as one of the communicative practices of the Yakans to preserve their culture and tradition under the umbrella of mutual love for what is indigenous. The Yakans were bold enough to bring back the traditional craft of weaving and adapt it to a totally new context despite being heavily displaced. Many people were moved by this display of bravery and fortitude, and together they offered assistance to the Yakans. Settling Yakans, keeping them safe, and promoting their trade are all things that need to be done on many different levels with the help of government, non-government, and private sector groups.

First, this is reflected through the private individuals of Yakan ancestry who extended help to the Yakan migrants. The Yakans traveled to Zamboanga City in search of a safer location and were greeted there by their relatives who had already settled there. They have shared their resources, and some of them have even shared their dwellings. Although they were recent immigrants, the Yakans never felt alone.

Second, this is reflected in the religious group that helped the Yakan migrants settle in Zamboanga City. The Christian and Missionary Alliance Churches of the

Philippines (CAMACOP), a religious Christian organization, helped the Yakans despite the fact that they are Muslims. The migrants lived in their place of worship until the Yakans had their own place in the city.

Third, this is reflected in the help that was extended by private individuals with a love for indigenous people. The growth of the Yakan Village also benefited from the personal efforts of private people. They worked together to completely landscape the community. Weaving stations encouraged weavers to weave and showed tourists and visitors their genuine weaving methods. There was comfortable accommodation made accessible for tourists and other guests. These measures helped preserve and promote the Yakan tennun industry.

Fourth, this is reflected through the innovation that became sustained support by love for anything indigenous. Innovation is fueled by a love of all things native. People who valued their work spurred the Yakan weaving industry to keep innovating. Because of this program, the Yakans have learned how to use their native skills and knowledge.

Fifth, this is reflected in the partnership of the Local Government Unit (LGU) with the Department of Tourism (DOT) supporting the Yakan weaving village. The Local Government Unit (LGU) helps promote and sell Yakan products by working with the Department of Tourism (DOT) and the Department of Trade and Industry (DTI).

Sixth, this is reflected through the cultural bodies that helped in the promotion and sustainability of the Yakan craft: (1) the National Commission on Indigenous

Peoples (NCIP) is charged with protecting and promoting the Yakans' interests and well-being while taking their beliefs, customs, and traditions into consideration; and (2) the Yakan "tennun" and Yakan music were acknowledged for their skill and workmanship by the National Commission for Culture and the Arts (NCCA). Ambalang Ausalin, from Lamitan, Basilan, won the Gawad Manlilikha ng Bayan (GAMABA) for her Yakan textile weaving talents. Uwang Ahadas, also from Lamitan, Basilan, was awarded for his Yakan music skills; (3) the BEAGIVER Jr. Weavers Program supports the young Yakan weavers in appreciating and using their weaving heritage for economic gain. After finishing their labor, the initiative would reward the young weavers with school supplies or purchase their final work. It inspires the young weavers to weave more and cherish their art more, in one way or another.

The Exploitation of Indigenous Tribe is also defined as one of the communicative practices of the Yakans to preserve their culture and tradition, still under the umbrella of mutual love for what is indigenous. Indigenous communities have often been the target of various forms of exploitation.

This is reflected in some people who try to take advantage of the Yakans who do not know how to read or write. It may be their native knowledge and abilities, or it might just be them. There are others that attempt to take advantage of the Yakans who are illiterate. Indigenous groups are often the target of various forms of exploitation. Whether it be their innate knowledge and abilities or just who they are as people.

## Conclusion

This study on the communicative practices of Yakan weavers to preserve their Yakan culture and tradition emerged as an exploratory Communication Framework for Cultural Preservation. It delved deeper into the barely touched but often held views of the Yakan weavers on weaving and their communicative practices. This framework offers significant contributions to knowledge in the fields of communication and culture.

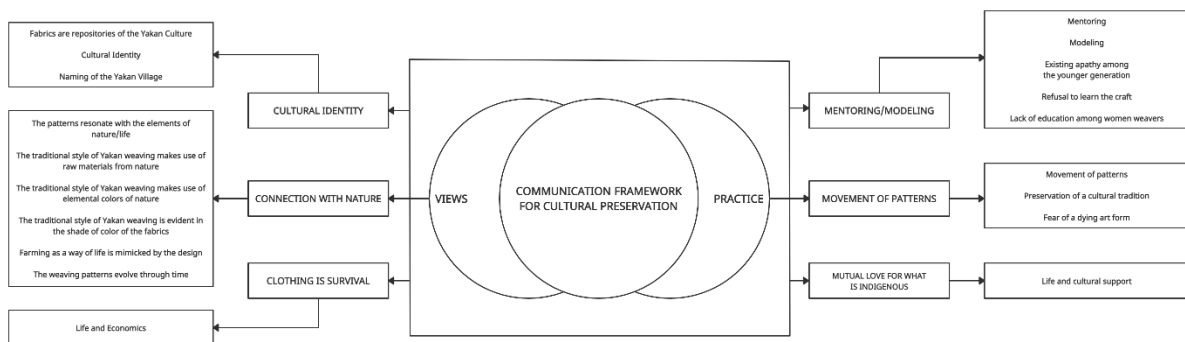


Table 3. Communication Framework for Cultural Preservation

Cultural preservation through the lens of communication identified the views and practices of the Yakan weavers as interconnected elements that equally contribute to the preservation of the Yakan culture and tradition.

The Yakans have adopted the practices of mentoring and modeling as a unified strategy to ensure the continued existence of the Yakan tennun culture and the traditions that go along with it. This process facilitates a shared identity that echoes through their narratives that were woven through the threads of the Yakan fabrics and that have been passed on through generations. This has brought equal pride and

honor to every Yakan and to the tribe as a whole, which led to the prideful naming of the Yakan Village, which created a sense of cultural identity.

An indigenous craft is considered an essential component of one's cultural identity. It has evolved into a principle that they identify with their lives and express themselves via communication, whether verbal or non-verbal, as well as through physical interaction. This has become abundantly clear as a result of the ways in which things are mirrored back on them; as a result, they have developed a feeling of who they are as a group.

However, what goes behind these efforts is an equal threat to the Yakan tennun culture and tradition, characterized by apathy among the younger generation and a refusal to learn the craft among some members of the tribe. These ideas pose a greater challenge to the craft's survival and continuity. Moreover, feelings of insecurity and low self-esteem are common among some women weavers due to their lack of education, which is rooted in the long history of being a patriarchal community where women were not given equal rights with men.

The Yakans' intimate view of viewing as their connection with nature through their weaving patterns' resonance with the elements of life and nature was best exemplified by their traditional style of weaving that makes use of raw materials from nature, which gave birth to elemental colors that were evident in the shades of the old Yakan fabrics. This relationship is grounded in their ways of living through farming, which was also mimicked by the patterns of weaving. These patterns and the traditional practices surrounding them have developed over the course of many years.

For the Yakans, a part of who they are and what they do connects them with the natural world. Their inspiration enables them to observe, comprehend, and connect with the elements that are all around them. These are characterized by the elements that have life and constitute the forces of nature that surround them. As a result, they see themselves as an essential component of the natural environment.

This profound connection is met by the movement of patterns that communicate the Yakans' ways of cultural preservation. This movement poses two antagonistic phenomena in Yakan weaving; one that continuously encourages cultural preservation in the face of evolution and adaptation as a result of modernization, and the other one that brings in fear of a dying art form on the grounds of the once unforeseen importance of the Yakan culture and tradition.

The movement of patterns is characterized by various factors, such as the evolution of patterns through time in accordance with the changes brought forth by creativity and innovation. Creativity and innovation have then introduced multiple designs of a singular concept. This is also grounded in the desire for faster, easier, and more production. However, while they rejoice in the mass production of specific patterns, some patterns are slowly being left behind due to a lack of innovation in those patterns. As a result, there is a fear that the next generation might completely leave behind some patterns, just like some cultural traditions that are either no longer practiced or have already been forgotten. It is also preserved on a variety of platforms, including online, adaptations to contemporary fashion, and academic gowns.

Despite the determination of the many to preserve an indigenous craft, the fear of a dying art form is still haunting. While the older generation feels the need to pass on weaving to the younger generation for preservation because they realize that they are already too old to continue the craft, they equally express sadness and disappointment at the younger generation's seemingly lost interest in weaving because of technological adaptation and education needs. To add to that, the knowledge that long ago, they did not recognize the value of this craft and did not take steps to preserve it so that the younger generation could still find the beauty and understand the significance of their indigenous knowledge and skills is the only thing more painful than witnessing a dying art form. It bothers them that they did not see its importance at the time.

Additionally, the Yakans view weaving as clothing as a means of survival in the sense of their life and economy. The idea that envelopes the Yakan tennun implies that this is their primary source of income, and more than the help of the craft in providing food on their tables and meeting their everyday demands for survival, it helped them sustain enough to finish the education of their children. Another factor is the commanding factor of life and economics. The concept of "livelihood" has a commanding effect on cultural means of living and adaptation. The lack of education for most women in the past generated a culture of craftsmanship that has been considered by the members of the tribe's capital to survive during the trying times of their early migration. Hence, the preservation of indigenous crafts is also grounded in its capacity to provide a livelihood for the indigenous people. In this sense, a tribe's ways of making a living helped shape the cultures and the traditions they passed on to future generations.

This is further nurtured by their communicative practice that expresses mutual love for what is indigenous, which is reverberated by the different people, agencies, and organizations, both private and public, who exert effort in the name of love and support to the Yakans and their culture and tradition.

The interplay of communication and culture is essential to both the individual members of the tribe and the tribe as a whole, and their culture. It is through one's experience that culture is acquired and passed on to another by communication. There is a vast store of knowledge and expertise that is handed down from one generation to the next, which merits the preservation of a cultural tradition that does not lie solely in the cultural demonstrations.

The connection between communication and culture is personal in nature. Culture is created through communication; more specifically, communication serves as the mechanism for human cooperation through which cultural characteristics are formed and transmitted. Culture is now understood as the product of this connection and is characterized by certain commonalities. It is seen and understood to play a pervasive role in our day-to-day lives. Without communication and the many mediums used for communication, it would be impossible to preserve and pass down cultural traditions.

Cultural elements such as practices, norms, and values are formed through interdependent communicative patterns of thoughts and actions. While these communicative patterns are susceptible to being shaped by these cultural elements, communication, in the same way, becomes the medium via which these cultural

elements are transmitted from one individual to another in the course of social interaction. These elements that are part of the social milieu of culture show what a community thinks it means to be human: to be able to keep one's own identity while also being a part of a group.

The importance of a culture's uniqueness comes not just from the work of a single member of the tribe, but from the work of the tribe as a whole to preserve a cultural tradition. The rich cultural heritage that is communicated through unique craftsmanship is a reflection of a tribe's distinctive cultural expressions. Through the years, it has become a legacy that they are proud of and thankful for. This is evident in the manifestations of the craft itself in their everyday lives, which mirror their everyday mundane tasks: what they do, why they do it, and how they do it. These practices welcomed adaptive advantages such as personal and communal development and favored circumstances for the indigenous community and their craft.

It is through communication that cultural characteristics are created over years of social engagement with a community. It served as the medium through which culture is transmitted and through which cultural understanding is gained, attained, and embraced.

The study was able to show that it is through communication that cultural preservation is understood.

## **Recommendation**

Based on the findings of the study, the researcher makes the following recommendations in three aspects: theoretical, methodological, and practical.

### **Theoretical**

1. The findings of this research show the importance of communication as an explanatory framework of cultural preservation. Subsequent studies should be conducted in the interest of the underlying meaning and importance of the patterns of the Yakan weaving to resurface the identities of the patterns which seem to have been forgotten.

### **Methodological**

1. In qualitative research, one of the potentially fruitful components is the use of an ethnomethodological approach. In conjunction with grounded theory and conversation analysis, it investigated the unspoken aspects of the routine activities that individuals engage in. Therefore, it is only appropriate to make use of these strategies and enhance them in order to conduct more significant research.

### **Practical**

1. It is necessary to teach future generations not just how to weave, but also the meanings that lie beneath the many patterns that might be created. In order to maintain both the culture and the tradition, a method that is better organized for the transmission of skills and information is required.

2. The younger generation should be encouraged more to engage in the weaving technique, but their hopes and goals of becoming future professionals should not be stolen away from them in the process. There is a need for the impact of one's peers in order to rekindle one's enthusiasm for the activity and forge stronger bonds among participants.

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