



**Safeguarding Intangible Cultural Heritage, Sustainable
Development and Ecofeminism:
Analysis of the Country Experiences of
the Philippines (Tagoloanen Weavers) and
the Republic of Korea (Jeju Haenyeo)**

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Abstract

The role of intangible cultural heritage (ICH) as a guarantee for sustainable development has been recognized in the 2003 Convention for Safeguarding Intangible Cultural Heritage. The essence of ICH as a living heritage is anchored in the concept of sustainability wherein its practice, intergenerational transmission and re-creation influence its continuity among its bearers and practitioners. One of the safeguarding measures for ICH is through intergenerational transmission where one generation transmits their heritage to the coming generation as a mechanism to keep their heritage alive and thriving.

Consequently, sustainability operates in a similar dynamic principle that assures for a development that meets the needs of the present without compromising the ability of future generations to meet their own needs.

In recent years, culture has been considered as a fourth pillar for sustainable development. There is an interdependent relationship between culture and sustainable development since culture crosscuts the

social, environmental and economic dimensions of sustainable development.

More importantly, women play central roles both in the safeguarding and sustainable development of intangible cultural heritage. Not only have they been bearers and practitioners of ICH elements but they have also been galvanizing agents of sustainable development in various communities around the world.

The research has two primary objectives—to explore the linkage of intangible cultural heritage, sustainable development and eco-feminism through the country experiences of the Tagoloanen weavers of the Philippines and the Jeju Haenyeo of the Republic of Korea and to identify the significant roles and contributions that women play in the safeguarding and sustainable development of ICH.

The ICH practice of the Tagoloanen weavers of the Philippines and the Jeju Haenyeo of the Republic of Korea are both manifestations of gendered environmental traditional knowledge systems which can be associated with ecofeminism. As a concept, ecofeminism has been developed due to women's pivotal roles in the sustainable management of natural resources.

I. Introduction

The potential of culture as a driver for sustainable development has gained an increased recognition in recent years. Researches, discourses and discussions have established the interdependent relationship between culture and sustainable development considering culture's crosscutting dynamics in the social, environmental and economic dimensions of sustainable development.

Social inclusion is critical in achieving sustainable development as reflected in the central aspiration that 'no one will be left behind' under the framework of the UN's 2030 Agenda for Sustainable Development (UN, 2015). Considering that culture is a driver and enabler of sustainable development then sustainable development cannot be achieved without social inclusion with a particular emphasis on gender equality (Pujar, 2016).

The promotion of women empowerment and gender equality were part of the eight UN Millennium Development Goals with an overarching target in alleviating poverty by 2015. Its significance was reaffirmed when gender equality (SDG 5) was included as one of the 17 Sustainable Development Goals for the new 2030 UN Agenda for Sustainable Development. The 2030 Sustainable Agenda framework sought to recognize and build the capacities of each person and the available resources within his or her environment. Therefore, guaranteeing equal rights to both men and women give them the agency to be involved and contribute to the achievement of sustainable development.

Moreover, culture became part of the sustainable development discourse when it was recognized as a 'driver and enabler' of sustainable development during the Hangzhou Congress in 2013 organized by

UNESCO. The Congress formulated the Hangzhou Declaration which urged policymakers and governments around the world to place culture at the heart of sustainable development policies.

Furthermore, the role of intangible cultural heritage (ICH) as a guarantee for sustainable development has been recognized in UNESCO's 2003 Convention for Safeguarding Intangible Cultural Heritage. The essence of ICH as a living heritage is anchored in the concept of sustainability wherein its practice, intergenerational transmission and re-creation influence its continuity among its bearers and practitioners. One of the safeguarding measures for ICH is through intergenerational transmission where one generation transmits their heritage to the coming generation as a mechanism to keep their heritage alive and thriving.

Women play central roles both in the safeguarding of intangible cultural heritage and sustainable development. Not only have they been bearers and practitioners of ICH elements but they have also been galvanizing agents of sustainable development in various communities around the world.

However, there are less discussions and lack of systematic researches conducted in the specificities of women's role and contributions in the safeguarding and sustainable development of intangible cultural heritage (Blake, 2014). It is for this reason that the researcher took an interest in exploring the relationship of the concepts of safeguarding intangible cultural heritage, sustainable development and women drawing from the concept of ecofeminism. The research has two primary objectives—to explore the linkage of intangible cultural heritage, sustainable development and ecofeminism through the country experiences of the Tagoloanen weavers of the Philippines and the Jeju Haenyeo of the Republic of Korea and to identify the significant roles and contributions that women play in the safeguarding and sustainable development of ICH.

The ICH practice of the Tagoloanen weavers of the Philippines and the Jeju Haenyeo of the Republic of Korea are both manifestations of gendered environmental traditional knowledge systems which can be associated with ecofeminism. As a concept, ecofeminism has been developed due to women's pivotal roles in the sustainable management of natural resources. The ICH case studies will be further analyzed through the sustainable development framework incorporating the dimensions of social cohesion, economic development, environmental sustainability and cultural heritage and the theory on ecofeminism.

II. Conceptual and Theoretical Frameworks

Intangible Cultural Heritage

UNESCO's 2003 Convention for the Safeguarding of ICH was developed from the 1989

Recommendation on the Safeguarding of Traditional Culture and Folklore. According to van Zanten (2004), the term 'intangible cultural heritage' is a replacement for the problematic terms—'folklore' and 'traditional culture' which have colonial connotations. In addition, there had been some general views that the Recommendation 'was too researcher-oriented, and not practitioner-oriented, and furthermore too product-oriented and not centered enough on processes taking place in communities' (van Zanten, 2004). The failure of the 1989 Recommendation to safeguard 'traditional cultures' led to the necessity of crafting an international Convention that will guarantee the survival, vitality and viability of living heritage around the world considering the threats and impacts of globalization and modernity on culture.

According to Deacon, "the current interest in intangible heritage is rooted in a late-twentieth century tendency to re-evaluate the benefits of modernity, express a fear of the effects of globalization and search for smaller-scale local identities" (2004). Thousands of indigenous languages pregnant with ancient traditional knowledge systems have been lost and some were not even documented. Until this moment, the fragility of indigenous communities around the world continue to pose a grave threat to the endangerment of their living heritage. As a cultural emergency response, the 2003 Convention sought to safeguard intangible cultural heritage specifically those elements that are on the verge of endangerment and extinction.

The 2003 ICH Convention also established the Representative List of the Intangible Cultural Heritage of Humanity as a means to recognize the diversity of ICH elements around the world and to raise awareness about good safeguarding practices and the elements that are in urgent need of safeguarding. Every year States Parties who want to inscribe their country's ICH elements to the Representative List prepare nomination dossiers that will be evaluated by the UNESCO Committee for inscription.

Through the ratification of States Parties and the mainstreaming of the 2003 Convention text, safeguarding ICH elements became an endeavor in the heritage field. The essence of safeguarding is associated with living heritage. In order to ensure the vitality and viability of ICH, the cultural bearers and practitioners must find a function in their communities for them to continuously recreate and transmit the elements from one generation to another.

Moreover, there was a pivotal shift of emphasis in the 2003 Convention. Agency was given to the communities in identifying and safeguarding the ICH elements that they deem significant to their cultural heritage after all, they are the cultural bearers and practitioners who create and nurture their traditions. This was a corrective to elitist, colonialist, Orientalist and even anthropological approaches which tended to make the 'bearers' of tradition passive, anonymous vehicles for, or even primary interpreters of, an expressive culture not really their own (Kurin, 2007).

Sustainable Development

The Industrial Revolution marked the radical growth in production, consumption and wealth ever more than before in the world's history. From 1800s to 1970s, economic progress boomed in the west brought about by the massive increase in production. However, the benefits of such economic system only flowed within industrial countries which created a wide gap between rich and poor societies (Du Pisani, 2007). The uneven distribution of wealth among nations would later become one of the major themes in the discourses about sustainability and development. Then in the late 1960's and 1970s, there was a widespread awareness regarding the risk of the collapse of natural ecosystems as a consequence of economic growth. People were alarmed about the possibilities of an 'ecocide' or the destruction of the natural environment which imposed three major problems: population explosion, pollution and the depletion of non-renewable sources (2007).

The concept of traditional development was then re-examined, economic growth did not prove to be a solution for global inequalities after all. Such realization needed for a paradigm shift to a new notion of development that takes sustainability into account with the compromise between economic development and environmental conservation (2007).

In theory, environmental sustainability was originally derived from the field of ecology which referred to an ecosystem's capacity for subsistence over time, with almost no alteration (Jabareen, 2008). Integrating the notion of development, the concept would then be adding the perspectives of society and economy. Sustainable development was then conceptualized and introduced as a solution to growth problems:

Paxton (1993: 2) explains that the idea of sustainable development stemmed from the awareness that the solution to the poverty of the developing countries did not lie in 'throughput growth', i.e. by following the industrialization and high consumption it would lead to an unsustainable situation, because the Earth's finite resources would not be able to support all the people.

It was realized that economic growth would be necessary for a period of time in less developed parts of the world, but it would have to be a different kind of growth, targeted to the needs of the people and sensitive to the needs of the environment. Sufficiency should be the goal, not economic efficiency. A distinction had to be made between growth – quantitative change – and development – qualitative change (Viederman 1993: 181 as cited by Du Pisani, 2007)

The most common definition of sustainable development—the "development that meets the needs of the present without compromising the ability of future generations to meet their own needs," was derived

from the Brundtland Report also known as ‘Our Common Future’ report by the World Commission on Environment and Development. The Brundtland report discussed how to formulate strategies and solutions in promoting economic and social development at the same time, initiating efforts in addressing environmental problems (Brundtland, 1987).

Sustainable development even became more hyped up when the United Nations General Assembly adopted a new development framework in September 2015; the 2030 Agenda for Sustainable Development became the transition from the United Nations Millennium Declaration. Transforming Our World: the 2030 Agenda for Sustainable Development was built upon 17 global goals and 169 targets which recognized that poverty is the greatest global challenge that must be combatted and that the environment is also in dire need of protection.

According to the Preamble of the 2030 Agenda, human rights of all must be realized as well with an emphasis on gender equality specifically on the empowerment of women and girls. The 2030 development framework underscored three dimensions of sustainable development: the economic, the social and the environmental. Over the course of 15 years, the United Nations aims to achieve the 17 Goals and targets by 2030 (UN, 2015).

Culture as a Fourth Pillar of Sustainable Development

Various voices felt there was an exclusion of the culture sector in the discourse concerning the sustainable development agenda, cultural heritage appeared to be marginalized and was not explicitly targeted by any of the 17 Sustainable Development Goals being advocated by the United Nations.

The challenges around the world do not just fall under economic, social and environmental grounds; creativity, knowledge, and the diversity of culture heritage in general are also threatened. The preservation of cultural heritage is also important to address the risks associated with natural and manmade disasters. Experience has shown that the degradation of natural resources, neglected rural areas, urban sprawl and mechanically-poor, new constructions, increase the vulnerability of communities and disaster risk, particularly in the poorest countries. On the other hand, a well-preserved natural and historical environment based on traditional knowledge and skills combined with a cohesive society based on strong cultural capital, can significantly reduce underlying risk factors disasters, strengthen the resilience of communities and save lives (Astara, 2014).

Every two weeks, one language dies (Strochlic, 2018). The death of a language also means cultural loss because language carries the ancient wisdom of the knowledge systems of cultural and indigenous

communities around the world. Language death can also be associated to the vulnerability of its speakers, most of the languages that died over the past centuries were spoken by indigenous communities. Indigenous communities belong to the marginalized and economically challenged groups of people around the world.

In addition, the world has also been inflicted with war and conflicts wherein intercultural dialogue persists to be one of humankind's greatest challenges.

Therefore, these cultural challenges call for a pluralistic concept of sustainability that takes into account the cultural, political, technological, ecological and the economic dimensions of the global and local communities including the abstract and universal concepts of justice and equality. (Sneddon and Howarth, 2005)

The world's cultural challenges are very crucial for them not to be part of the global priorities given to the initial three dimensions of sustainable development (the economy, social equality and environmental balance). Culture being the fourth pillar of sustainable development, builds linkages and fortifies the other three dimensions of development.

This new approach addresses the relation between culture and sustainable development through dual means: firstly, the development of the cultural sector itself (i.e. heritage, creativity, cultural industries, crafts, cultural tourism); and secondly, ensuring that culture has its rightful place in all public policies, particularly those related to education, the economy, science, communication, environment, social cohesion and international cooperation (UCLG, 2010).

Among international institutions, UNESCO took the forefront in advocating the inclusion of culture as the fourth and central pillar of sustainable development.

In 2013, the first International Congress specifically focusing on the relationship of culture to sustainable development was organized by UNESCO since the Stockholm Conference in 1998. The Congress became the pioneer platform to host a discussion on the significant role that culture plays in the achievement of sustainable development through the post-2015 development framework. The Hangzhou Declaration, formulated by global leaders and international stakeholders during the Congress, called for a new approach in achieving sustainable development through placing culture at the heart of public policy. The Declaration urged governments and policy-makers around the world to integrate culture at the heart of future policies for sustainable development through the following statutes.

- Integrate culture within all development policies and programmes
- Mobilize culture and mutual understanding to foster peace and reconciliation
- Ensure cultural rights for all to promote inclusive social development
- Leverage culture for poverty reduction and inclusive economic development

- Build on culture to promote environmental sustainability
- Strengthen resilience to disasters and combat climate change through culture
- Value, safeguard and transmit culture to future generations
- Harness culture as a resource for achieving sustainable urban development and management
- Capitalize on culture to foster innovative and sustainable models of cooperation: (UNESCO, 2013)

Through its standard-setting instruments, UNESCO has integrated sustainable development specifically in three of its Culture Conventions which are: Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), Convention for the Safeguarding of Intangible Cultural Heritage (2003) and Convention concerning the Protection of the World Cultural and Natural Heritage (1972).

Women and Intangible Cultural Heritage

There is a tendency to ignore gender in heritage discourses more often, the spotlight of the discussion is reduced to women's issues as though men have no gender. (Smith, 2008) Despite the centrality of the roles and contributions of women in the vitality and viability of intangible cultural heritage around the world, there is still a lack of researches and discourses attributed to them (Blake, 2014).

In the text of the UNESCO's 2003 Convention on the Safeguarding of Intangible Cultural Heritage, there is an invisibility regarding the gendered roles in the documentation, research and safeguarding of ICH considering that gender by itself is diverse and cultural diversity is one of the tenets of intangible cultural heritage (2014).

In Blake's (2014) analytical paper regarding Gender and Intangible Cultural Heritage, she made interesting arguments regarding 'community consent' and 'ownership'. She argued that identities created by heritage do not always reflect all the voices of the members of the community, some voices especially women's are sometimes not part of the conversation with regard to the construction of a community's view of their identity and heritage. In the consolidation of a community's consent for a specific nomination dossier, it is a valid question to ask how gender relations are integrated in generating community consent. She further articulated that:

The provisions of the 2003 Convention regarding community involvement also raise important questions about 'ownership': Whose cultural heritage deserves protection? Who defines the cultural heritage and its significance? To what extent do individuals and communities have access to and enjoy it? If we view this from within the community, it leads us to ask: Do women have a sufficiently strong voice in making decisions about identification and safeguarding ICH and how truly democratic and

participatory is this process? The duty placed on Parties by the Convention to ensure the involvement of groups and communities as well as individuals in identifying, safeguarding and managing their own cultural heritage does not per se guarantee gender equality in that participation (Blake, 2014).

A gender-based perspective is therefore crucial in identifying women's roles in the safeguarding and sustainable development of ICH because the gender-based perspective contextualizes the practices and activities of women through the analysis of the social relationships they establish and the existing power systems in their societies (2014).

The gender-based perspective paves the way for identifying the differences how women view themselves and the monolithic view that stereotypes women taking into account the processes of subordination and negotiation that they experience (2014).

In 2001, an International Expert Meeting was held in Tehran, Iran regarding Women, Intangible Heritage and Development organized by the Iranian National Commission for UNESCO and UNESCO Headquarters.

The meeting emphasized the principal roles that women play in raising children through which heritage transmission and recreation of many forms of intangible cultural heritage occur. In the process of intergenerational transmission, women become active agents in recreating and transforming intangible cultural heritage. One of the feasibility study evaluated during the meeting was from the Asian region which showed that the protection of intangible heritage can be associated to the sustainability of livelihood. According to the study, poverty is a threat to the survival of women's intangible cultural heritage and by addressing livelihood issues, heritage can also be protected (UNESCO, 2001).

The resilience of women was also recognized for they do not solely act as reproducers and transmitters of ICH but they respond innovatively to the changing circumstances of societies and technologies. Women have the capacities to mobilize cultural resources through their existing knowledge systems, multi-functional networks and coping strategies which can be utilized in achieving sustainable development (2001).

The meeting's report concluded that intangible cultural heritage therefore does not only act as a resource for development but also for the empowerment of women.

Ecofeminism Theory

Ecofeminism is a term introduced by Françoise d'Eaubonne in 1974 to draw attention to women's capabilities for an ecological revolution. Ecofeminism was born from grassroots political movement spurred by pragmatic issues on environmental degradation, peace, treatment on animals, development

and technology and antimilitarist activism (Warren, 1991).

According to Gaard (1993), as a theory, ecofeminism was developed from the concepts of ecology, feminism and socialism:

The basic premise of ecofeminism is that the ideology which authorizes oppressions such as those based on race, class, gender, sexuality, physical abilities, and species is the same ideology which sanctions the oppression of nature. Ecofeminism calls for an end to all oppressions, arguing that no attempt to liberate women (or any other oppressed group) will be successful without an equal attempt to liberate nature. Its theoretical base is a sense of self most commonly expressed by women and various other non-dominant groups—a self that is interconnected with all life (1993).

Birkeland (1992) argued that ecofeminism also offers political analysis which explored the linkage between androcentrism and environmental destruction:

It is "an awareness" that begins with the realization that the exploitation of nature is intimately linked to Western Man's attitude toward women and tribal cultures or, in Ariel Salleh's words, that there is a "parallel in men's thinking between their 'right' to exploit nature, on the one hand, and the use they make of women, on the other" (Birkeland, 1992).

Birkeland (1992) noted that even though the Ecofeminist theory had been developed in the 1970s, the practice has already existed much longer and continued to spread in different parts of the world. She discussed that ecofeminism is also a holistic value system, these are five from the precepts she enumerated wherein most ecofeminists would subscribe to:

1. Fundamental social transformation is necessary. We must reconstruct the underlying values and structural relations of our cultures. The promotion of equality, nonviolence, cultural diversity, and participatory, noncompetitive, and nonhierarchical forms of organization and decision making would be among the criteria for these new social forms.

2. Everything in nature has intrinsic value. A reverence for, and empathy with, nature and all life (or "spirituality") is an essential element of the social transformation required.

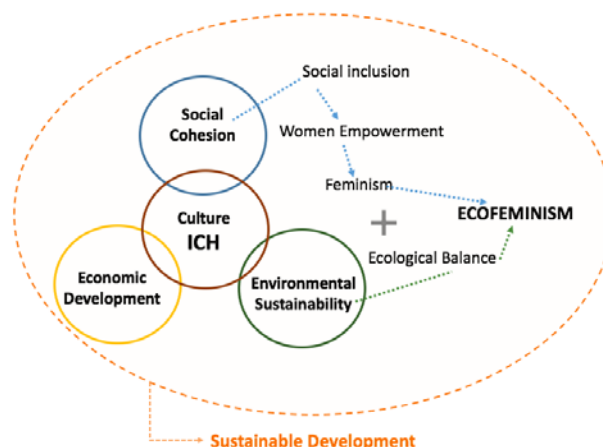
3. Our anthropocentric viewpoint, instrumentalist values, and mechanistic models should be rejected for a more biocentric view that can comprehend the interconnectedness of all life processes.

4. Humans should not attempt to "manage" or control nonhuman nature, but should work with the land. The use of agricultural land should be guided by an ethic of reciprocity. Humans should intrude upon the remaining natural ecosystems and processes only where necessary to preserve natural diversity.

5. Merely redistributing power relationships is no answer. We must change the fact of power-based relationships and hierarchy, and move toward an ethic based on mutual respect. We must move beyond power (1992).

With regard to ecofeminism and intangible cultural heritage, there is a connection between ecofeminist thinking and indigenous women's knowledge systems. Ecofeminism theorizes the relationship of gender and environment in an ideological perspective. In the late 1980's, the theory came about that views women as "the natural custodians of the environment. However, the theory caught criticisms particularly one of its perspective which regarded women as closer to nature compared to men because of women's nurturing and caring roles associated to biological determinism (Chaudhuri & Chandra, n.d). On the ground of pragmatic evidence, it can be regarded that women's proximity to nature is due to the gender-based division of labor wherein women are engaged in providing for the needs of the household. Women's close interaction with their natural environment allowed them to nurture their knowledge systems related to the sustainable management of natural resources. Similar to gender differences, the indigenous knowledge systems of women are socially constructed and handed down from one generation to the next.

In relation to the research, the case studies will be analyzed through an ecofeminist perspective because the location and the practice of the ICH elements are associated to the natural environment. The Tagoloanen weavers from the Philippines use the sodsod plant as their primary organic material for mat weaving while the Jeju Haenyeo (women divers) from the Republic of Korea use their knowledge system about the marine environment when they dive in the sea. Most importantly, the practitioners or cultural bearers of the said elements are women.



The research explores three main concepts –intangible cultural heritage, sustainable development and ecofeminism. For the purpose of this research, culture is recognized as the fourth and cross-cutting pillar of sustainable development as a complement to its three initial dimensions: social cohesion, economic development and environmental sustainability. Intangible cultural heritage is under the pillar

of culture.

The illustration shows the derivation of ecofeminism from the two dimensions which are social cohesion and environmental sustainability. Ecofeminism was born from feminism and ecological balance. Social inclusion is a precursor for social cohesion. There will be no social inclusion without the elevation of the status of women through women empowerment. Women empowerment has been one of the forefront advocacies under the umbrella of feminism.

Moreover, ecological balance is one of the components of environmental sustainability. As a result, the ideology of ecofeminism was born from the combination of feminism and ecological balance which are all integral to sustainable development.

III. Analysis of Country Experiences

PHILIPPINES: Tagoloanen Weaving Culture

Tagoloanen Indigenous Community

The Philippines is an archipelago composed of more than 7,107 islands, more than 140 ethno-linguistic indigenous communities distinct with their own languages. The country takes pride in various and distinctive weaving cultures, one of those is the Ikam mat weaving practiced by the Tagoloanen weavers from Malaybalay, a city in the province of Bukidnon. Bukidnon is located in Mindanao, the second largest island located in the southern part of the Philippines. The indigenous groups in Bukidnon derived the names of their tribes from the bodies of water or particularly the rivers that surrounded their communities. The name of the Tagoloanen indigenous community originated from the Tagoloan River from which they have founded their settlement. The Tagoloanen people consider the Headwater of the Tagoloan river as the ‘cradle of their civilization’ which is situated at Kibalabag and Can-ayan Junction at Sitio Kasiray (Sabangan) in the city of Malaybalay. They have their own language, arts, farming system and indigenous justice system that make up their cultural heritage and identity.

In the Bukidnon province, the indigenous communities are headed by a chieftain called ‘datu’ who serves as the political and spiritual leader of each community. The *datu* plays a significant role in the conflict resolution within his community, usually he settles disputes and serves as the arbitrator when their unwritten laws or *batasan* are violated. In addition to his political tasks, he also heads rituals for driving away bad spirits called *panlisigan* and for summoning spirits who will guide him in making decisions called *panomanoran*.

The Tagoloanen people are also considered a part of the *Lumad* ethnic group. Lumad is a term used for the indigenous peoples living in the southern part of the Philippines (Mindanao) whose ancestors did

not seek conversion to neither Islam nor Catholicism during the pre-colonial period. (Paredes, 2016)

Paredes conducted a research regarding the significance of water in the cultural traditions of the Lumad people in the Mindanao island. According to her study, in the cultures of the Lumads, the rivers have created social meanings to their past and present ways of life. Their social, political and economic structures have been greatly influenced by the surrounding rivers along their settlements. The movements of Lumad people from one generation to the other can be traced through the rivers systems they occupied which are narrated in many of the Lumad people's oral traditions.

The Tagoloan River is considered as a sacred sanctuary, the river serves as the Tagoloanen people's place of worship and the location of some of their rituals. According to the Tagoloanen cultural bearers of traditional knowledge systems and customary indigenous authorities, the roots of their civilization can be traced from the Tagoloan river. The river has influenced the customary beliefs and laws, system of participatory governance, moral ascendancy of customary authorities through 'datuism' which had been continuously transmitted from one generation to another including the present generation.

Peace has remained within the Tagoloanen community despite the political, ethnic and territorial conflicts of other Lumad people in Mindanao.

The Tagoloanen Women Weavers

The weavers in the Tagoloanen community are mostly females. There are two kinds of weavers – the *mangangabol* who weaves loom and cloth and the *manglalala* who weaves mats, baskets, hammocks and fish traps (Rago-Martel, 2017).

In the community, not everyone can become a weaver, only those who have 'stabled mentality and persistence can acquire the skill.' Weaving skills are usually inherited through a familial lineage and transmitted from one generation to another. Young girls are taught how to weave by watching their parents do an actual weaving demonstration. Females are taught various skills in the Tagoloanen community, their skills determine their self-worth or *gilay* which becomes a determining factor of their bride price for marriage thus, mothers want their daughters to develop an expertise in many skills such as weaving (2017).

The practice of weaving is mostly done in the evening when the temperature is cool or during the rainy season so that the weaving materials will not break due to the heat. This is why it is in the day time that the Tagoloanen women do their house chores such as laundry, cleaning the house, preparing food for the family and taking care of the children. Women also help their husbands in tilling gardens and in farming. The women plant rice, corn, *abaca*, vegetables and other root crops in the hectares of land within the community. Some women also raise livestock such as pigs, chickens and ducks. Farming is the

primary industry among the Tagoloanen people however their earnings from their harvests are not enough to support their family thus Tagoloanen women perseveres in mat weaving which helps augment their family's income that allows them to provide good education for their children (2017).

Ikam Weaving

Ikam is the term used for the mat weaving tradition of the Tagoloanen people. Weaving and woven items are significant because of their practical functions in the daily lives of the Tagoloanen people particularly the mats used for sleeping and sitting, the baskets and containers for food keeping and the nets for fishing. As a traditional cultural function, the mats are used for important occasions in the community such as weddings, birthday rituals, funerals and are also given as gifts.

The handwoven mat or also known as the *banig* is made from crisscrossed grass strand that epitomizes the identity of the Tagoloanen as creative, patient and precise people. The design on every single mat reflects the Tagoloanen people's history, spirituality and relationship with nature. They believe that the designs were bestowed to them by a supreme being called *Magbabaya* and as they weave, they are guided by their ancestors and other spiritual beings.

The primary material used for mat weaving is a grass called *sodsod* which is endemic in the Bukidnon province. *Sodsod* grows in rice fields or in muddy areas and they usually look like slender reeds with smooth texture. The *sodsod* plant is harvested by pulling out from its roots. One technique for harvesting is pulling the grass swiftly from the root in order to avoid splintering. The harvested *sodsod* grass are then dried under the sun just for one day to remove their water content and retain their pliability. The weavers usually pile or hung the *sodsod* along the roadsides for drying. If the *sodsod* are over-dried, they will become brittle and eventually break while weaving. Once the *sodsod* are parched, they are then dyed for one hour. In a big kettle, synthetic dye is mixed in boiling water where the dried *sodsod* is dipped. Various dye colors are used such as red, green, pink, yellow and purple. Sometimes, the weavers used organic dyes to give the mats a natural color which usually depends on order requests. They use turmeric or anato seeds as natural dyes for the *sodsod*. After dyeing, the *sodsod* will be hung again but this time under the shade and not under the sun to avoid brittleness. Once the dyed *sodsod* have been dried, they are then flattened by an *agit* or a bamboo tool that makes the *sodsod* pliable. Finally the weaving begins once the *sodsod* is smooth and supple (Novicio, 2017).

The designs of the *banig* come from these inspirations:

1. *Intonda* – Given by the supreme creator
2. *Imbilin* – Transmitted from family members
3. *Indamogo* – Bestowed through dreams

The designs are also inspired by nature. The geometric designs on the mats are inspired by their contemplation of the stars and the moon. Elements from natural landscapes such as trees, flowers, mountains and rivers are translated into shapes and patterns that give aesthetics to their handwoven mats.

Sometimes, women get their design inspirations from their dreams. The designs from dreams are treated exceptionally and the weavers who created her mat from her dream is highly regarded (2017).

The photos and process were provided by Lorielinda Rago-Martel



1. Harvesting - The materials used for mat making are called sodsod grass which are endemic in the province of Bukidnon. It grows in rice fields or muddy area. It is harvested by pulling out from its roots.



2. Drying - They are dried under the sun for a day just to remove some of the water content but retaining its pliability. Over drying will make the sodsod brittle or break while weaving.



3. Dyeing - In dyeing the sodsod grass, small bundles of the sodsod grass are grouped together and boiled with the desired dye colors for one hour.



4. Hung under the shade - These dyed grass are hung under the shade not under the sun.



5. Flattening - When it is already dry, it is flattened by a bamboo instrument called "agit" a flattener. This flattening process makes the sodsod soft and manageable.



6. Weaving - Weaving is done mostly at night or whenever it is cool or on rainy days for the material is not brittle and it will not break.

The photos and process were provided by Lorielinda Rago-Marte

Endangerment and Revival of the Ikam Weaving

Similar to other intangible cultural heritage elements, the Ikam weaving also faced endangerment. The young generation of the Tagoloanen people lost interest in learning the weaving skills from their ancestors. The motivation of elderly women to teach their daughters how to weave also declined. Weaving in itself is a tedious practice and process that requires a long period of time. Since the weavers need to earn money, they will sell their woven mats to town markets. The weavers walked for kilometers crossing mountains just to sell their woven mats. More often they cannot find buyers who are interested in their mats, some buyers would even haggle to lower the prices of the mats which they have intricately and tediously woven for months. Sometimes people would exchange a kilo of rice or sardines for their beautiful creations. Other buyers would even offer to pay them through installments which made it even more challenging for the weavers to have a sustainable livelihood from weaving. These circumstances have greatly affected the self-esteem of the weavers, the intrinsic value of the weaving for the Tagoloanen people waned. Weaving for them became a mere ordinary chore to earn a meager living (Novicio, 2017).

The Ikam weaving tradition of the Tagoloanen people was almost reaching its endangerment when Lorielinda Bella "Amihan" Rago-Marte, an indigenous people's advocate gained an interest in reviving the 'sleeping' Ikam weaving tradition after receiving an ikam as a gift during her wedding from the elders. She became curious about the weaving process and decided to learn more about the almost dying weaving tradition of her community.

In 2012, through her efforts, the Tagoloanen Women Weavers Association (TWWA) was formed to revive the Ikam weaving tradition at the same time help Tagoloanen women weavers assert their right to self-determination and empower them to have economic independence. The women weavers have

gained the confidence to weave again, they also believe that the mats should not be frozen in museums to be boxed in glass cases. They were empowered to develop the weaving into a viable and sustainable source of income to help their families.

The TWWA has 75 active women weavers who keep alive the Ikam weaving tradition. The age of the women weavers ranges from early 20's to 80's. Their weaving skills are transmitted from grandmothers, mothers, aunts to daughters. The following are the objectives of the TWWA:

- to encourage and value the home based traditional weaving
- to transfer indigenous women's skill and knowledge of traditional mat weaving to the younger generation
- to build wider market for indigenous women home-based traditional mat products
- to empower Tagoloanen women to be equal partner of men in their tribe

After six years since the inception of TWWA, there were 10 young people aged 16 to 25 years old who were taught how to weave by their mothers and who continuously practice weaving. Some young daughters of the weavers who are nine years old also started learning how to weave.

When the weavers started earning money from the mats that they have woven, they were able to build their self-confidence. They weren't belittled anymore by their neighbors and they started to appreciate the aesthetic and cultural values of the designs of their mats. Aside from the woven mats, the weavers also create placemats, bags, table runners, traditional rice containers, beach hats, wallets, mini boxes and handwoven beads.

TWWA also joins trade fairs organized by the national government to promote and market their woven products. They have joined Manila Fame, Habi Trade Fair and Sikat Pinoy Trade Fair. The Department of Trade and Industry organizes trade fairs to help communities all over the Philippines in reaching a wider market for their cultural products.

According to Lorielinda Rago-Marte (2018), the weavers are continuously reminded about their significant roles in the safeguarding of their traditions and not just the economic values that they get from weaving. Their indigenous community keeps its solidarity through the following principles:

- a. Kilala – Mutual Recognition and Respect
- b. Sayuda – Mutual sharing of information
- c. Buliga – Cooperation
- d. Uyaga – Mutual Protection and preservation of life
- e. Pabatunbatuna – Mutual obligation to help the needy

REPUBLIC OF KOREA: Culture of the Jeju Haenyeo

Jeju Island

Jeju is the sole island province in the Republic of Korea. Formerly, it was part of the southern Cholla Province until 1946 and in 2006, it became a Special Autonomous Province. The island was formed due to volcanic eruptions. The Halla mountain can be found at the center of the island with an elevation of 1,950 meters above sea level. Jeju's land area is 1,826 meters with a coastline of 253 km. It is surrounded by 61 islets however only eight are inhabited. Jeju has two municipalities, in the north lies Jeju City and in the south is Seogwipo. Jeju is not typically suitable for agriculture due to the harsh weather befalling the island characterized by heavy rainfalls and typhoons. Nevertheless, due to relatively warm temperatures, cultivating horticultural crops can be possible.

In addition to its astounding natural landscape, Jeju is famously known as the island abundant with women, wind and rocks. Due to the volcanic rocks and soil, the agricultural area is limited as opposed to the mainland where rice agriculture is the foundation of the neo-Confucian patrilineal system. (Pak, 2018) The roofs of the houses in Jeju island are usually secured with ropes and rocks due to the strong winds that circulate the island. More often in the typhoon season, roofs of houses are blown away by the strong currents of the wind and the sea. The harshness of the weather has also caused tragic shipwrecks. There was a shortage of men in the island because of the frequent maritime disasters. For every ten men who sail, five or six are lost at sea thus daughters were preferred by Korean families living in Jeju island. (Nemeth 1987 as cited by Pak, 2018) With the scarcity of men, women were left to tend to Jeju's hostile natural environment or Jeju's harsh reality. Women have chiefly cultivated the small agricultural land areas in Jeju. Diving for sea plants, abalones and sea trumpets was the primary economic activity that Jeju women have predominately engaged in to augment their family's income.

Jeju Haenyeos (Women Divers / Jamnyo)

Haenyeo is a Korean term for a female diver. The haenyeos are free divers who make their living from harvesting marine products from the sea such as abalones, shellfish, conches, sea cucumber and hijiki. The female divers are also called Jamnyo which means women who dive which also refers to plain divers who don't use oxygen tanks in Jeju Island; and Jamsoo which means women who work in the sea (Pak, 2018). For the purpose of this research, haenyeo will be used since it is the term used for the UNESCO Inscription of the culture of the Jeju Haenyeo as an ICH Element.

With century old traditions and skills, they can dive as deep as ten meters for two minutes without sophisticated breathing apparatus. Muljil is the term for the diving work they do at sea. The practice of muljil is scattered in various coastal villages on the mainland and other islets of Korea but the majority of haenyeos reside at Jeju island (Haenyeo Museum, 2014).

Haenyeos have acquired their muljil skill (diving skill) through their laborious training and experiences underwater. Young girls in Jeju usually learn how to swim and dive in the shallow parts of the sea at the age of 8 and they usually become a 'baby' haenyeo when they reach 15 years old (Haenyeo Museum, 2014). Strong physical agility is one of the requirements in becoming a haenyeo; one must have the ability to withstand pressure and to adjust to cold water. Haenyeos usually learn by doing, their learning system is informal. They learn by observing experienced divers and listening to their experiences. Through mimicry, trial-and-error and adapting to changing conditions, they are able to improve their diving skills over time. Diving work is usually passed on through intergenerational transmission among females in the families, from mothers to daughters and from mothers-in-law to daughters-in-law (Hilty, 2015).

Classifications exist according to the diving skills of haenyeos. The Jeju haenyeos are classified into three groups: upper-skilled divers (sanggun), middle-skilled (junggun), and lower-skilled called (hagun) (UNESCO Nomination File, 2016). The sangguns usually go out to sea by boat, the jungguns swim out from the shorelines and the jungguns dive near the shores.

The haenyeos use these three primary tools for muljil: hand tools, collection equipment and diving suit. The hand tools for harvesting are 'bitchang,' a flat prying tool similar to a heavy chisel used for lifting abalones from rocks; 'jonggae-homi' a small sickle for cutting seaweeds; 'seongge-kal,' a knife for cutting sea urchins; 'gol-gaengi,' small hoe for pulling creatures from crevices; 'homaengi' a long hook and the 'jaksal' or spear. The net where the haenyeos put their marine harvests is called 'mangari' or 'mangsari' which is attached to a buoy which also serves as a support whenever haenyeos want to rest in order to reserve their strength for diving work (Hilty, 2015). Their diving suits represent the historical transition of their diving culture. In the olden days, the haenyeos only wore a simple swimming costume called 'mul-ot' made from cotton which only provided them with little comfort especially when they dove in cold seasons. Their diving suits have evolved in the 1970s when they adopted wetsuits from some of their family members from Japan. Then the Jeju government provided them with a 3-piece rubber wet suit called 'gomu-ot' which included a jacket, pants and cap (2015).



Jeju Haenyeos performing their diving song



Jeju Haenyeos carrying their *mangari* or the net where they put their harvests

Photos taken by Royce Lyssah Malabonga



A haenyeo who just caught an octopus



After a day's dive, some haenyeos will sell their marine harvests



An elder haenyeo getting ready to dive

Photos taken by Royce Lyssah Malabonga

"Women Centredness"

Several anthropologists specifically Pak (2018) claimed that one of the prominent identities of Jeju is the 'women centredness' that exists within the society of the island. Pak discussed that the women centredness of Jeju society was greatly influenced by the women divers who have become the principal breadwinners of families in the kinship system:

What is popularly known as the "matrilineal element" in Jeju refers to this very feature of the divers' society –women's economic autonomy. Another important element of the "women centredness" of the divers' community is Jeju's kinship system (kwendang), which is favourable to women. Some of the characteristics of kwendang are village endogamy, frequent coming and going to their parents' house by women, and deference towards one's maternal relatives, all of which allow for flexible and egalitarian social relationships for women, in the midst of certain patrilineal kinship elements, such as a son's family living in his parents' house, sons' inheritance of property, the patrilineal residential rule and the patrilineal ancestor worship ritual (2018).

The haenyeos' economic autonomy has contributed to the elevation of the status of women in Jeju. It was during the Japanese colonial period when the haenyeos were able to contribute the most in boosting Jeju's economy. In 1910, the haenyeos were able to provide raw materials to a Japanese company producing processed seafood from the marine products that they harvested (2018).

During the Japanese period, there was a high demand for kelp, a type of seaweed full of iodine. Kelp powder was used for medicine and gunpowder by the Japanese. The kelp used to be imported from Europe but when the Russian-Japanese war erupted in 1904, it became impossible to outsource kelp from Europe. The Japanese army then turned to Jeju island for kelp. It became an economic opportunity for the haenyeos since it was said that the Japanese army needed 60,000-70,000 pounds of kelp per year (2018).

In terms of the kinship system, various studies have contended that the uniqueness of the Jeju kinship system can be attributed to the island's harsh natural environment (2018). As a survival mechanism to Jeju's arid environment, the units of families are kept small without lineage landownership. The married woman becomes the head of the family unit since she spearheads the production and consumption units. Working in both land and sea, she is able to provide food for the family. The women's economic roles have influenced the social relationships between men and women in the island, putting women in equal footing with men which creates a notion of egalitarianism in Jeju society that is contrary to that of the mainland.

Furthermore, the women centredness of the Jeju society can be paralleled with the "goddess centredness" that also exists in the island. It had been known that Jeju is also a home to 18,000 gods and

goddesses, 80% of the 350 shamanic shrines are dedicated to goddesses.

Goddesses are in charge of childbirth, curing diseases, agriculture, wealth, longevity and happiness. They protect families, the village and their descendants, and women divers. Similar to Jeju women's roles in village life, the goddesses' roles in mythology are much more diverse than those of the gods and in a certain sense more important in the lives of village inhabitants (2018).

Decline of Jeju Haenyeos

Over the past decades, the number of Jeju haenyeos have declined steeply primarily due to the women's aging population. There was a total of 23,081 haenyeos that were actively diving in 1965 according to the data of Jeju provincial government and they rapidly decreased in 2015 with only 4,005. 88% of the 4,005 haenyeos are over their sixties (Lee, Park & Kim, 2017).

The dwindling number of the haenyeos is due to the following factors: improvement of educational facilities in Jeju, professional opportunities, tourism-driven economy, industrialization of agro-marine labor and the effects of climate change to the marine environment. (Hilty, 2015)

In 1965, there were 23,081 haenyeos and in 1970, the number of haenyeos plummeted to 14,143, almost half of the total from the previous five years. This was because of the 'Saemaeul Undong' or New Villages economic development program under the former president Chung-hee Park. The development program paved the way for the increase of factories in the mainland which led to the migration of Jeju inhabitants to the mainland to seek greener pastures (Pak, 2018).

Jeju Island has now become South Korea's biggest tourist destination thus, younger women in Jeju would opt to work in resort hotels and car rental offices than to harvest marine products underwater as some of their grandmothers, mothers and relatives still do (Sang-Hun, 2014).

The construction of universities too in the island have given women more choices in terms of career development other than *muljil*.

UNESCO Inscription

In 2016, the culture of the Jeju Haenyeo was inscribed to UNESCO's Representative List of the Intangible Cultural Heritage of Humanity under the domain of social practices, rituals, festive events, knowledge and practices concerning nature and the universe.

Embedded in the culture of the Jeju haenyeos is their knowledge system about the marine environment. Over the course of time, they have gained extensive knowledge of the ocean, wind currents, marine ecology, tides and how they are able to adapt their bodies to the changing conditions

underwater. They have the ability to estimate the growth process of seasonal marine life and harvest them accordingly. They know the best time to harvest agar-agar and they don't gather abalone and conches during breeding season. (Haenyeo Museum, 2014)

A Jeju haenyeo has her own mental map of the sea, including the location of reefs and the habitat for shellfish. She also has a command of local knowledge on the winds and tides. The maps and knowledge are acquired through repeated diving experience by each haenyeo. Most Jeju haenyeo rely upon upper-skilled haenyeo's (sanggun) weather forecast for diving rather than listening to the official forecasts (UNESCO Nomination File, 2016).

For an ICH element to be inscribed in the UNESCO List, safeguarding measures must be indicated in the nomination dossier. For the culture of the Jeju Haenyeo, diving is transmitted through non-formal education. There are haenyeo schools established by village fishery cooperatives and nongovernment organizations that have been teaching diving skills. Since there is no official retirement age from the diving work, Jeju haenyeos have continued diving even in their eighties until their physical condition does not permit them anymore. The local government have also provided the haenyeos with free medical service since 2002. Jeju haenyeos have village fishery cooperatives and associations that have established regulations regarding their diving periods, working hours, number of catch and prohibiting the use of modern technologies. These associations have also advocated for the sustainable management of the marine environment. Jeju haenyeos have the responsibilities to clean the underwater area assigned to them, remove unwanted seaweed, sow the seeds of topshells and abalone in the sea. Considering the decline of the Jeju haenyeos over the past decades, the inscription of the Jeju haenyeo culture sought to achieve greater impacts on safeguarding especially in motivating young women to become haenyeos. The Jeju provincial government has set up a recruitment program that gives a subsidy for the start-up fees to join the village fishery cooperative and that explores other means for easing qualifications in a becoming a new member of the village fishery cooperative.

The Haenyeo museum was also founded to raise awareness and let visitors experience the culture of Jeju haenyeo. A Haenyeo Eco-museum is also under way to give visitors a more hands-on experience of the haenyeo culture.

In 2011, the Provincial Committee for Safeguarding Jeju Haenyeo Culture was established to implement policies for the management of marine resources and recruitment programs for haenyeos as part of the five-year plan for Jeju haenyeo culture.

Currently, some villages in Jeju island showcase the diving work of haenyeos for tourists. The haenyeo associations organize the performances for tourists and sell their marine harvests to tourists.

According to the text in the nomination file of haenyeo culture: The current efforts made by the provincial government in safeguarding Jeju haenyeo culture, including the management of marine resources in the village sea, free medical care, and free distribution of wetsuits, will continue. For safety at sea and a healthy life, Jeju haenyeo will propose to reduce their daily working hours and number of diving days per year.

IV. Analysis

The weaving practice of the Tagoloanen weavers and the diving culture of the Jeju haenyeos are manifestations of eco-feminism and have exhibited potential for sustainable development:

Environmental Sustainability

The reliance of Jeju haenyeos on their human body to dive without a breathing apparatus and by planting seeds every year underwater, the haenyeos are able to protect and conserve the marine resources. The haenyeos are able to avoid excessive mining of marine products not only because of their limited capacity to stay underwater without a breathing equipment but also due to the regulation of their fishing cooperatives and associations. The haenyeos' collective initiative allows for the renewal of the natural resources that can be found underwater. The wealth of the haenyeos is not measured according to the number of their catch but the continuous revival of the natural resources. They owe their subsistence to their symbiotic relationship with the marine life (Pak, 2018).

The Tagoloanen weavers use the sodsod, a type of grass that usually grow in the rice field or in muddy areas. Sodsod grass is endemic in Bukidnon province. This type of grass grows fast especially during the rainy season. In the Philippines, the rainy season comprise almost half of the year. To secure the sustainability of the sodsod grass, the Tagoloanen Women Weavers Association spearheaded the sodsod grass propagation project within the ancestral domain of the Tagoloanen indigenous community. Through 'pahina / bayanihan' or collective community work, the weavers together with their husbands and children planted sodsod grass in the designated propagation area.

Social Cohesion

The elevation of the status of the women both for the Tagoloanen weavers and the Jeju haenyeos can be derived from the fact that they earn their income autonomously. In addition, both groups of women have associations and cooperatives that have strengthened their sense of community solidarity.

The 'women centredness' that exists in Jeju society have brought the women in equal footing with

men. In her book, Pak (2018) showed the egalitarian gender relations or the "neither (sex) dominance" that exists in Jeju in comparison to the mainland's. She argued that the egalitarian genderrelations comprise a male superiority ideology from the neo-Confucian ideology with an attached importance to patrilineal ancestor worship and the female dominance derived from their active roles in the everyday life particularly in their livelihood, affirmed through the haenyeos' diving work. The women centredness is reflected for example, the land, titles and prestige are all shared both by men and women which create a balanced relationship between the sexes, as opposed to the male dominant patrilineal system that exists in the Korean peninsula (Pak, 2018).

The concept of balance is highly valued in the Tagoloanen indigenous community. The roles of the members of the community are determined and explained by their belief system that is rooted in the concept of balance. Therefore, the roles of males and females are equal and complement each other. Males and females believe in the notion that one half plus one half make one whole. Therefore, men and women share equal rights and responsibilities within their community.

The Tagoloanen people also believe that the concept of gender accountability can promote peace, unity and cooperation within families. For them, gender accountability is an effective tool in determining the equal division of responsibilities and tasks for every indigenous family as pillar for the sustainable development of indigenous nations.

The TWWA was able to empower the women's self-determination through the revival of their weaving industry. The association has also promoted for the weavers to be equal partners in community building and within their tribe councils.

Economic Development

The haenyeos were the driving force behind the economy of Jeju particularly during the Japanese occupation in Korea. During the Japanese colonial and capitalist period, there were almost 25,000 divers contributing to Jeju's revenues. The marine products that were harvested by the haenyeos were the valued raw materials used for the production of Japanese businesses. There were also instances when haenyeos went to dive in other countries like Russia and Japan. From their diving income, haenyeos were able to build houses and send their children to schools and universities. In the past, the diving work of the haenyeos were able to create large scale impacts to the economy of Jeju (2018).

With the revitalization of the Ikam weaving industry, the women of the Tagoloanen indigenous community gained economic opportunities that allowed them to earn income for their families. The income of the women weavers mostly go to the educational needs of their children. In 2012, when TWWA was established, there was only one weaver. As years went by, weavers started to join the association. Currently, there are 75 active women weavers who have transformed their weaving tradition

into a sustainable livelihood that contribute to the financial income of their families(TWWA, 2018).

Cultural Value

The culture of the Jeju haenyeo is enriched with marine knowledge system, shamanist rituals, goddess mythologies, oral literatures, costumes, community practices, organic democracy around ‘bulteok’ or stone structure, cuisine and a unique dialect (Hilty, 2015).

The ‘bulteok’ is one of the significant elements of the haenyeos’ diving culture. It is a unique outdoor structure usually situated by the seaside which serves the following functions: community interaction, changing clothes, protection from the weather, work activities and training. (Byun et al., 2015)

The bulteok is surrounded by a stone wall with a central fire pit. Within the stone walls of the bulteok, the women divers warmed up while they discussed business matters, community decisions, experiences underwater. The bulteok also created a learning environment wherein young women learned from the experienced haenyeos about their day’s work, where they found the abundant catch, harvesting methods and the troubles that they encountered and overcame. (Hilty, 2015)

Various shamanistic rituals associated to the haenyeo culture are practiced annually in Jeju which mark the agro-marine cycles. The ‘jamsu-gut’ is the most relevant ritual for the haenyeos. The specific ritual invokes gods and goddesses to protect the haenyeos from the danger underwater and to bring them prosperity for the whole year.

Aside from the culture of the Jeju haenyeo, the Jeju Chilmeoridang Yeongdeunggut ritual is also inscribed to the UNESCO ICH Representative List. This ritual is also supported by the haenyeos because it is also attributed for the sea and abundant catch.

The revitalization of the Ikam weaving has restored the collective cultural pride not only of the Tagoloanen people but also of the Lumads, the indigenous people inhabiting Mindanao. The revival of the Tagoloanens’ weaving tradition has strengthened the identity of the indigenous communities which have been struggling for self-determination due to the political instability in Mindanao. As indigenous people, they were able to reinforce the principles of their kinship which are:

1. Kilala – Mutual Recognition and Respect
2. Sayuda – Mutual sharing of information
3. Buliga – Cooperation
4. Uyaga – Mutual Protection and preservation of life
5. Pabatunbatuna – Mutual obligation to help the need (Rago-Marte, 2018)

Embedded in the weaving culture of the Tagoloanen is the rich history of their ancestors which have thrived along the Tagoloan river. The cultural value of the weaving is also derived from the meanings of

the woven designs which were inspired from their supreme being, the dreams of the women weavers, nature and the landscapes surrounding their community.

Tagoloanen people also embrace spiritual worships and periodic rituals. Their sacred sites and places are usually planted with a tree, shrub or plant. The cultivation of plants and raising of animals such as pigs and chickens are used for the execution of their religious rituals and ceremonies(IP Plan, n.d.).

Myths and legends about gods of nature and spiritual beings are also part of their oral heritage. They are also musically inclined, they have indigenous musical instruments, chants and songs for leisure.

Ecofeminism

The weaving culture of the Tagoloanen and the culture of the Haenyeos are manifestations of eco-feminism. The Tagoloanen women weavers and the Jeju haenyeos, with their knowledge system about the natural and marine environments have been custodians of nature who have sustainably managed ecological resources.

According to feminists, the patriarchal system that has oppressed women, is associated to capitalism that has destroyed and exploited nature abusively. They argued that the oppression of women and the destruction of nature are similar oppressions that are against their ideologies. (Park 2005, as cited by Pak, 2018)

Aside from the ecological perspective of haenyeo's culture, they also launched a grassroots political movement against the Japanese. The women divers held a demonstration and attacked a Japanese police station as a means of their resistance to the exploitative Japanese policy during the colonization. The haenyeos' resistance to the Japanese oppression is an epitome of women empowerment especially during a trying time when most Korean people feared the Japanese army.

The Tagoloanen women weavers' sustainable cultivation of the sodsod grass has bestowed them with a revived weaving industry. Their weaving industry has helped them gain economic independence and asserted their right for self-determination. Not only is their weaving practice being developed as a sustainable livelihood but its revival assures for the thriving of their living heritage.

V. Conclusion

The research explored the linkage of intangible cultural heritage, sustainable development and ecofeminism through the country experiences of the Tagoloanen weavers of the Philippines and the Jeju haenyeo of the Republic of Korea. The Tagoloanen weaving culture and Jeju haenyeo's diving culture are manifestations of ecofeminism and have the potential for sustainable development. The Tagoloanen women weavers and the Jeju haenyeos, with their knowledge system about the natural and marine environments are custodians of nature who sustainably manage ecological resources. Their statuses were elevated in their societies due to their abilities to earn income autonomously from weaving and diving. Finally, the research found out that the sustainable development of the weaving and diving cultures can be a strategy for safeguarding intangible cultural heritage elements.

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