

A Process Documentation Report

COMMUNITY KNOWLEDGE CO-CREATION WORKSHOP

Community Visits, Consultation and Validation, and Confirmation of the Cultural Materials
of the Bagobo in the municipality of Bansalan and Digos City, Davao del Sur
April 18-19, 2023

Documented by

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Bagobo Tagabawa-Klata Community Knowledge Co-Creation Workshop

Consultation, Validation, and Confirmation of the Cultural Materials

Digos City, Davao del Sur

April 18-19, 2023

The team left Lake Sebu at 7:30 am bound for Digos City for another validation and consultation with the Bagobo Tagabawa tribe of Digos City and Bansalan, Davao del Sur. It was a long drive for everyone and arrived in Digos City at noon and took lunch together with some of the participants.

At 2:30 pm, the activity started with a ritual and a traditional prayer led by the elder women from the Bagobo Tagabawa-Klata. Everyone was asked to give a peso coin as an offering. Documentation was not allowed during their ritual.

Introduction of the Visitors and the Participants

Bae Maribeth Farnazo introduced herself as a member of the Bagobo and Blaan tribe, presently working with the Sarangani IP Mandatory Representative Office and formerly a program manager of the Indigenous Peoples Development Program in Sarangani Province. She also introduced Dr. Cristina Martinez-Juan, Jovi Juan, and Marian Pastor Roces. She emphasized the works of Roces, especially the Sinaunang Habi book which Roces was an author.



She encouraged the participants to deeply understand their culture, practice it appropriately, live with it, and preserve it for the next generations.

She also requested the participants to introduce themselves.



Offices/communities who have sent representatives for the workshop

- 1) DepEd-IPed Consultative Advisory Body
- 2) Provincial IP Mandatory Representative Office of Davao del Sur
- 3) Municipal IP Mandatory Representative Office of Bansalan
- 4) Municipal Tribal Council of Bansalan
- 5) Bagobo Tagabawa Women Representative from Brgy. Sibayan, Bansalan
- 6) Dagmay Weaver from Brgy. Binaton, Digos City
- 7) Barangay Tribal Council of Brgy. Goma, Digos City
- 8) Bagobo Tagabawa Tab'bier artisan from Brgy. Poblacion, Bansalan
- 9) Bagobo Tagabawa Beadworks artisan Brgy. Binaton, Digos City
- 10) IP youth and beadworks artisan from Brgy. Managa, Bansalan
- 11) Barangay Tribal Council of Brgy. Managa, Bansalan
- 12) Provincial Office of National Commission on Indigenous Peoples

Overview of the Project and the Activity

Marian Pastor Roces expressed her thanks to the members of the Bagobo Tabawa communities in Davao del Sur who have given their time for the activity.

She said that her project has a great connection with the project of Dr. Cristina Martinez-Juan who is based at the University of London, England. Dr. Juan's project mapped out all of the more than 100 years old cultural materials that were stored and exhibited at museums outside of the Philippines. They asked permission from those museums abroad and took photographs of the materials and stored them in a website database.

She explained further that we could not get those materials back to the Philippines, but we can bring the photographs for you and for the communities to see including the Bagobo tribe.

- 1) The tribe will have an idea and or information that these materials still exists
- 2) The tribe will know the physical appearance of the particular materials
- 3) The tribe will know how those materials were being taken out from the Philippines
- 4) The tribe can establish contact or communication with the caretaker of the materials through Dr. Cristine Martinez-Juan

Roces also informed the participants that museums will no longer return the materials instead they will keep them for protection and preservation. They could not sell it also. What is important is that we know where are these materials now. She reiterated that she and Farnazo are helping Dr. Juan with this project and validating it with the respective tribal communities.

Farnazo asked the participants if there were any questions or clarifications with the message of Roces. None of the participants asked.

Statement of the Purpose of the Activity

Dr. Cristine Martinez-Juan is from Cebu but lives in London, England. She is with the School of Oriental and African Studies (SOAS) at the University of London for the Mapping of Philippine Material Culture project.

Dr. Juan said that they have given permission to implement the project, and they established partnerships with the curator of the museums which is why they have been also permitted to look into what is in those museums in Europe and America. With the Bagobo materials, she said they were permitted to have photographs, and the tribe can even raise questions and correct the descriptions and information of the materials.

She also informed the participants that they already conducted the same workshop with the Blaans of Sarangani and the Blaans have requested the field museum to correct the spelling of the Blaans, removing the apostrophe, from B'laan to Blaans.

She encouraged the participants to look into every detail and description of the materials if this is correct. The participant can request and ask how these materials were crafted and done by the artisans before. And eventually can request further study, printing the photographs into a higher definition, and even performing a chemical test of the materials.

Dr. Juan and Farnazo had already selected photographs for the workshop. Most of the materials were dated 1901, and 1904, and were kept in the drawers of the museums. Dr. Juan encouraged the participants to show interest in it to gather more information on our cultural materials.

Day 1 Workshop - Photographs Identification, Validation, and Confirmation

Dr. Juan informed the participants that she had found many Bagobo materials. In the American Museum of Natural History alone, she found 1,200 materials.

She identified Bagobo's many materials from the collections of Joseph Morris, head of the American Museum, and Laura Benedict Anderson. Anderson went to the Philippines in 1904 and studied anthropology and collected many textiles.

Farnazo suggested that the participant see the photographs first and identify the name of the material.

Roces uttered that she will help also in identifying the materials and will exchange pieces of information with the participants.

In the **first picture**, the participants find it hard to identify and understand the process of designing the said materials, particularly the process of **Binudbud**.



Roces explained to the women that *Binudbud* is a process of designing a garment, either pranela cloth or abaca. In the process, the fabrics (abaca or cotton) are tied with knots to create a design. Then the dyeing process commences.

In the **second picture**, the participants easily recognized the **Tangkulo** or **Tutob** as the headpiece of a male Bagobop and a symbol of a brave leader and warrior...

Roces clarified with the participants it difference between tangkulo and tutob.

The participants responded that the tangkulo is worn by a warrior who has killed at least five (5) or more enemies. And tutob is worn by a warrior who had not killed even one.

Chieftain Celso added that tangkulo is only worn by a *Bagani*, a real tribal warrior of the Bagobo community.

Roces corrected the use of Bagani for a tribal warrior because it refers to a Mandaya. The correct term for Bagobo warrior is *Magani*, which everyone also agrees with. *Magani* means brave. In Bagobo, brave means *Labá*.

Bae Dominga told the other participants that the tangkulo being sold and used by celebrities and other non-IPs was not authentic but an inspired product from the Tangkulo of the Bagobo tribe.

Dr. Juan asked the participants what would be their plans for those who used the materials inappropriately and without the consent of the tribe.

Bae Dominga responded that every violation with the tribal entails sanctions by the Timuay. The first to be sanctioned is the Indigenous Political Structure (IPS) or the tribal council for their negligence, and not performing any measures of safeguarding their cultural materials.

She further said that they will not allow the non-IPs to use their authentic tangkulo especially those already worn by the leaders and warriors of the tribe. Instead, they will only allow those materials inspired by the tribe to be sold and to be worn by anybody, particularly the non-IPs.

In the **third picture**, the participants said that the material belong to the Kalagan tribe, however, the ornamentations belong to the Bagobo.

Dr. Juan put into note that the material belongs to the Kalagan tribe and to appropriately correct the description at the museum where currently stored.

The **fourth picture** presented is **Silnig** or a *sling bag*. The material was very familiar to the participants. They even told Dr. Juan and Roces that they know also how to do the craft. They used it with their day-to-day routines.

In the **fifth picture** identified by the participants as **Saruar**, a male lower garment or trousers.

With regards to the garment with mother-of-pearl embellishment, Bae Dominga uttered that they were not familiar with the mother-of-pearl, instead their using *Paniyas*, a seed of grass that they used as beads.

One participant said that some of the artisans of the tribe used *sequins* as embellishment and ornamentation for their garments.

The **sixth picture** is another design of a bag called **Kabél**, *the backpack*.

The **seventh picture** is another lower male garment of the tribe called **Saruar**. They emphasized that the long pants are called **Saruar Malayat**, while the short is called **Saruar Mababa**.

The **eighth picture** is a female upper garment called **Binubay** or **Binabay**.

Farnazo raised the question of why the Bagobo women could no longer recognize the mother-of-pearl which was also used in the male lower garment. She believed that this is one of the challenges of the tribe to revive and re-study their cultural materials.

Farnazo requested the participants to ask other Bagobo elders and artisans about the mother-of-pearl.

The **ninth picture** is **Bakur**, the traditional hat of the tribe used as headgear during the hunting of animals. *Bakur* is an ordinary hat and is treated ordinarily compared with the tangkulo.

The **tenth picture** is **Saiyan**, the frame used in tying the abaca fiber and thread to do *binudbud*.

The **eleventh picture** is a bird trap called **Bitaya** or **Tagén**. They put a sticky sap or resin from a tree to trap the birds.

The *twelfth picture* is a drum musical instrument called **Tambur**.

The *thirteenth picture* is a female upper garment called **Umpak**.

The *fourteenth picture* is another female upper garment that the participants identified belongs to the Blaan.

The *fifteenth picture* is a sharp implement with multiple purposes for their day-to-day activities called **Kampilan**.

The *sixteenth and eighteenth picture* is a shield that was widely used by the different tribes in Mindanao when they are in a fight. This is called **Kalasag**.

The *seventeenth picture* is widely used in gape (nganga). It is called **Lusukan** or a small mortar and pestle. They used it to pound the lime and mixed it with betel nut. They used traditional toothpaste before to make their teeth strong.

The *eighteenth picture* is also widely used as a container or canister for tobacco, lime, and betel nut called **Kapulan**.

The *nineteenth picture* is an earplug traditionally called **Pamarang** mostly used by male Bagobo. Some female Bagobo also used it.

Farnazo acknowledged the presence of the Provincial IP Mandatory Representative of Davao del Sur, Honorable Bae Norma Rivera.

In a message from Honorable IPMR Rivera, she said that they can reproduce those cultural materials using the photographs as references.

Dr. Juan responded that all photographs will be turnover to them.

IPMR Rivera further said that the photographs can be displayed in their provincial museum.

Farnazo reiterated that the photographs will be given to them and the activity is a venue to validate, evaluate and confirm if materials belong to the Bagobo tribe. She also told the participants that the photographs will serve as a guide especially those involve with the craft.

The *twentieth picture* is a female headdress with a comb called **Sangkad** or **Suwat**.

The *twenty-first picture* is a female pubic shield called **Kabebeng**. It can be easily noticed because of the bells attached to it. It's used to track their children.

Dr. Juan said that according to Copper Cole, the kabebeng was used by a teenage girl who is not allowed to accept suitors and get married because of her young age.

The *twenty-second picture* could not be recognized by the participants.

The *twenty-third picture* is a type of belt called **Akus** for males and **Al'ién** for females.

The *twenty-fourth picture* is **Sulad**, a type of basket for fruits or whatever uses they would like.

Farnazo decided to end the workshop and will resume the following day. The first-day workshop ended at 4:30 pm.

Day 2 – April 19, 2023

The workshop started at 8:15 am with a prayer followed by a message from the Provincial Officer of the National Commission on Indigenous Peoples (NCIP) of Davao del Sur. The NCIP expressed support for the workshop and the possible project that can be developed from the workshop and showed a gesture of gratitude to Dr. Cristina Martinez-Juan and Marian Pastor Rocas. A resolution of project support has been requested by the NCIP from the Bagobo Tagabawa communities of Davao del Sur.

Farnazo informed NCIP that they will turn over the photographs to the communities through the IPMR or with the tribal council. Narratives of the photographs will follow.

Rocas told the NCIP and the IPMR that the photographs will be put in the frame for the museum. She further said that she is willing to provide technical assistance with the captions and descriptions of the photos, including the curatorial services.



Day 2 Workshop – Photographs Identification, Validation, and Confirmation

The ***twenty-fifth picture*** is an ***abaca ikat-dyed textile*** taken 100 years ago from Sta. Cruz, Davao del Sur, and belong to Bagobo Tagabawa. In the picture, there is a panel called *Iné* which means mother, and the other thinner strip panels are the children.

Rocas asked the participants if they can still recognize the textile.

Bae Dominga responded that *Iné* is part of the design and color called *baték*.

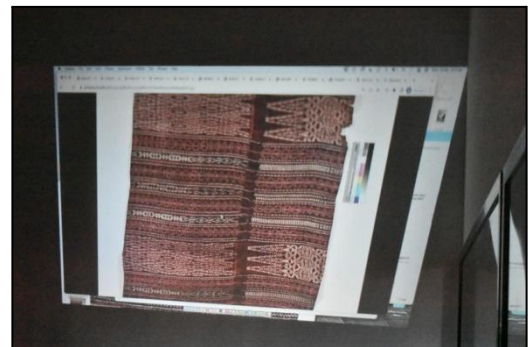
The ***twenty-sixth picture*** is another ***abaca ikat-dyed textile*** taken in 1904, and about 120 years old. The middle of the textile is *Iné*.

The participants had a hard time remembering the material.

Chieftain Hernan Ambe encouraged the participants to revive and restore the material culture of the Bagobo. It is a process of knowing the identity and the way of life before that connects today.

Rocas asked the participants if they know the GAMABA Salinta Monon. And they responded yes.

Bae Dominga said that they are still Bagobo Tagabawa and Klata who know how those material cultures are being crafted. But need full support in terms of finances and materials. She mentioned that the tourism office keep on asking them to do it but they did not provide any market where they can sell it.



Dr. Juan responded that in Lake Sebu, South Cotabato, the Tboli artisans have a stable market and they have many buyers of their cultural products.

Bae Dominga responded that maybe because they have enough supply of materials and artisans, and many products are readily available for their buyers. For her, she keep on supporting their artisans by buying their products but it didn't suffice the need of operating an enterprise.

Chieftain Ambe uttered that doing the craft is not about doing business. This is about life and identity. By keep on thinking about business, the tribe might get discouraged and upset. Eventually will lose the material culture.

Dr. Juan asked Chieftain Ambe what would be their plan to revive the material culture and support the women.

Chieftain Ambe replied that it must start with the interests of the women.

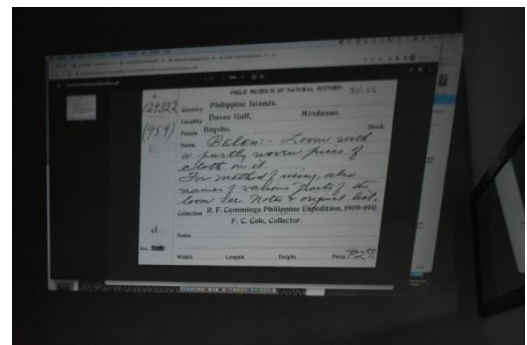
Roces said that it would be a very hard decision because women might not get support.

Bae Lilibeth Puroc mentioned that some of the artisans were hired by the Local Government as Job Order workers to continue the *inabél* weaving. The 3-meter *inabél* can be sold at P3,500 pesos. If they were not LGU workers, what will happen to these artisans? Because they have to buy most of the materials, particularly abaca which is quite expensive.

Roces asked them where they preferred to buy the abaca fiber.

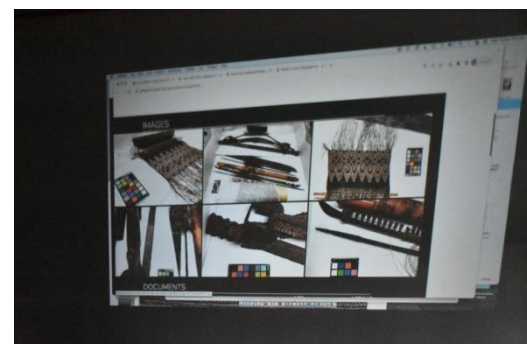
The participants preferred to get abaca from the forest instead of getting it from the plantation. Some of them have already planted on their farms.

The **twenty-seventh picture** is a **Belem**, a part of a loom weaving machine.



The participants confirmed that there were individuals from the Bagobo tribe who know *inabél* weaving.

They also said that Salinta Monon has a descendant in Bansalan, Davao del Sur that is an expert in *inabél*. This descendant has a ***rinurungan*** or indigenous knowledge and wisdom of the tribe. In spirit, ***Rinurungan*** is considered the god of wisdom for the Bagobo tribe.



Roces raised a question for the male participants about the *tangkulo* which was worn by the *Magani*. She asked who was the last *Magani* they ever knew.

Bae Dominga replied that the last *Magani* who exist is Apo Tungkaling from Barangay Sibulan, Sta. Cruz, Davao del Sur. Roces also added Datu Bulong and Datu Udal. They were alive during 1910.

Bae Puroc said that most of the materials today were owned by the mentioned *Maganis*.

Roces inquired also about the ***Babaylan*** in the Bagobo tribe if it still exists.

Bae Dominga said that there were no *Magani* today, only the *Babaylan*. She further said that in the 11 Building Blocks advocated by the National Commission on Indigenous Peoples, *Magani* must be recognized as part of the culture and traditions of the Indigenous peoples' communities.

She said that the recognition of the existence of a *Magani* or *Bagani* is not to have a conflict with other tribal groups or with the non-IPs. It is a way of safeguarding and protecting the ancestral domain based on the existing laws.

Roces asked the participants about the *Linumbos'* color and the meaning of *Limbus*.

The participants replied that it means no design, and plain. i.e. pure red, plain one color

Below are the translations of color to the Bagobo language:

Red	Mal'luto
Yellow	Mararag
Blue	Malugtém
Green	Malun'no
Purple	Mararam
Black	Maytém

Roces asked the participants who knows someone in Bagobo who can write correct terminologies and wordings using orthography.

Bae Dominga mentioned Bae Lilibeth Puroc who worked as an advisory member of IPed of the Department of Education.

Bae Puroc mentioned a Bagobo teacher named Datu Unda Daniel who is an expert in Bagobo orthography. He works with the literacy program in the municipality of Bansalan which was funded by a foundation.

Roces asked the participants who are interested to do beadwork, embroidery, binudbud, and others. She further said that they can use the photographs as a reference. Below are the participants who have shown their interest in engagement.

- 1) Lilibeth Ambe Puroc Kabel 0963 554 9428
- 2) Priscilla T. Ang Beadworks 0975 113 7669
- 3) Herman Ambe Umpak 0993 638 6231
- 4) Evelyn SosmenaKabel 0930 777 2776
- 5) Shiela Lacao weaving
- 6) Evanne Lambaihang Tangkulo
- 7) Bae Dominga Kabel

Roces and Dr. Juan said that they will provide materials for those who are interested.

The workshop ended with handling the certificates and photo ops at 3:00 pm.

Summary of the Results of the 2-day Workshop

Below were the photographs presented and validated with the participants.

Silnig, a traditional sling bag



Kabil, a traditional backpack

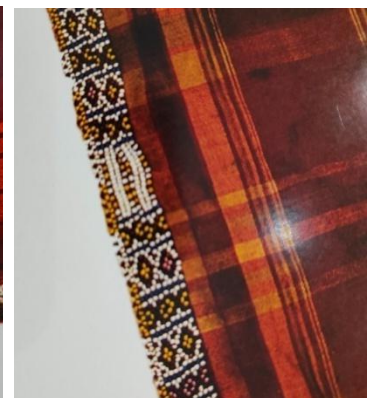


Tangkulo or tutob, a headpiece worn by the Bagobo male leaders and warriors called **Magani**.



[Photo below]

The Bagobo Tagabawa women believed that this Tangkulo belongs to the Tagakaulo or Kalagan. However, the embellishment belongs to the Bagobo.



Pamarang, a traditional earplug worn by the female Bagobo



Sangkad, a traditional headdress worn by the female Bagobo
Pangulabe, a beads embellishment of a comb that beautifies the headdress



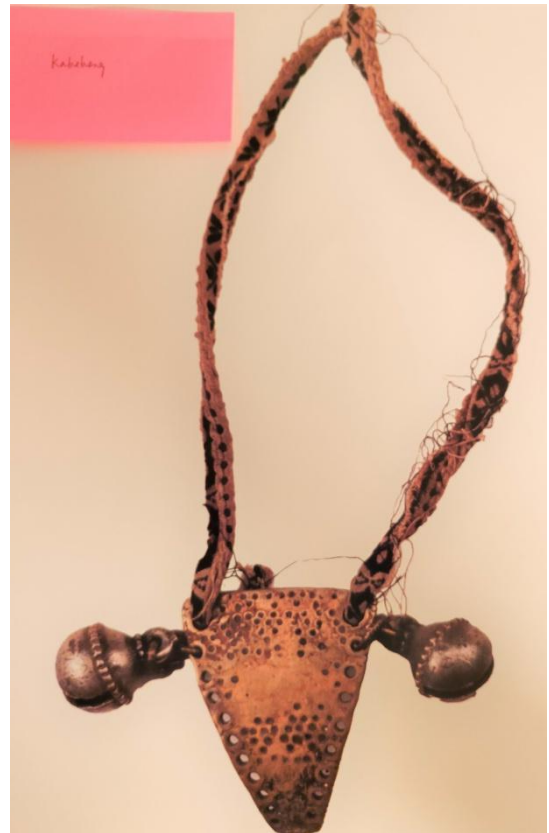
Sulad, a type of basket for multiple purposes



Akus, a traditional belt of the male Bagobo and A'lés for the female.



Kababeng, is used to cover the female Bagobo Genitalia, a pubic shield. It can be noticed easily with the attached bells.



Tambur, a traditional musical drum of the Bagobo tribe



Tagó, a bamboo musical instrument of the Bagobo which is also common to other tribal groups in Mindanao, particularly the Blaan and Tboli



Kalasang, a fighting shield of the Bagobo tribe



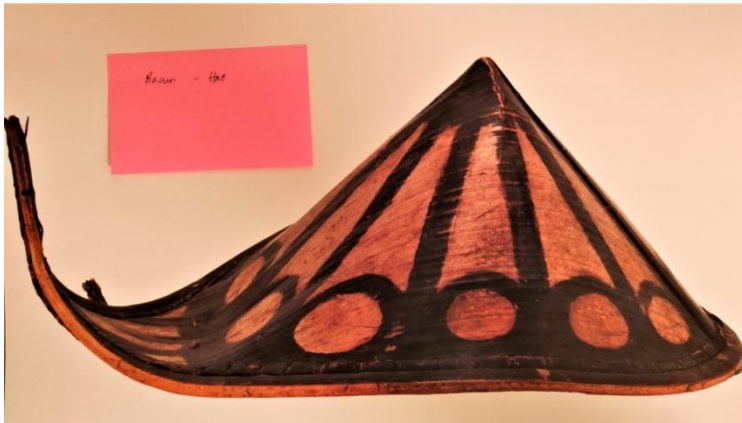
Lusukan, *lusok* is used to pound betel nut and lime for gape (a traditional way of keeping their teeth strong)



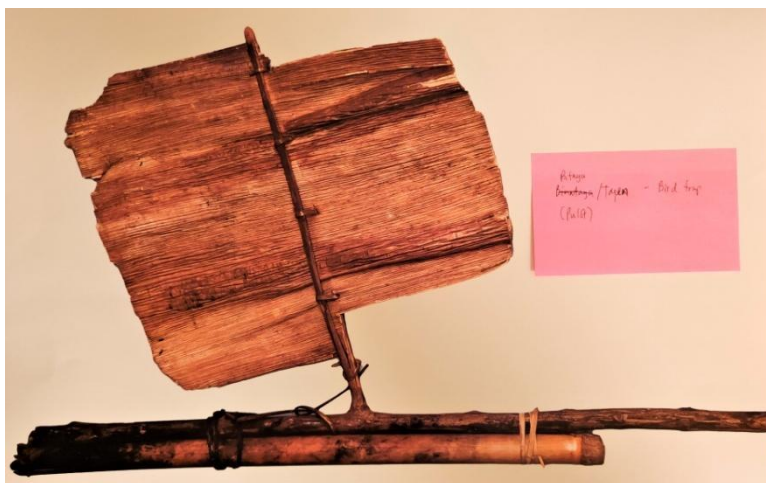
Kapulan, a container or canister containing pounded betel nut and lime used for gape (nganga). It is usually made of brass.



Bakur, one of the traditional hat of the Bagobo tribe



Bitaya or Binataya, is used to trap birds using a sticky sap or resin of a tree (bird hunting)



Saiyan, a part of the weaving machine where binudbud is done



Saruar, a male Bagobo lower garment ornamented with beads (*pangulabe*) and embroidery (*tab'bier*)

Suruar malayat is long pants, and *Suruar Mababa* is short pants.



Saruar Binudbud, a male Bagobo trouser



Umpak Binudbud male Bagobo upper garment



Umpak male Bagobo upper garment decorated with beads (*pangulabe*) and embroidery (*tab'bier*)



Umpak male
upper garment

Binubay or Binabay, a female upper garment (umpak)



Umpak Binudbud with embroidery (tab'bier), a female Bagobo blouse



Umpak Binudbud, another female Bagobo blouse



Kampilan, a sharp implement with multiple purpose for their day-to-day activities



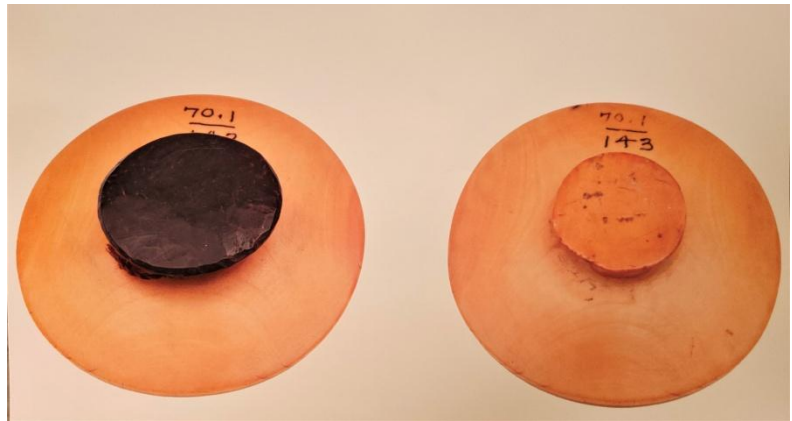
Other sharp implements of the Bagobo tribe



Other accessories of the Bagobo tribe



Unfamiliar materials with the participants:



Some of the materials that the participants were confused and they identified that belongs to the other tribal communities in Mindanao i.e. Blaan



Bagobo Glossary of Cultural Materials:

Akus	belt, male
Al'lén	belt, female
Bakor	hat, head cover
Baték	design, color
Baték-batékén	assorted colors
Binudbud, budbud	tied, to tie
Bitaya, lagén	bird trap, bird hunting
Kabebeng	Female pubic shield
Kabil	backpack, bag
Kalasag	shield, cover
Kapulan	container, canister <i>used to store the pounded betel nut and lime</i>
Limbus	plain color, one color
Lusukan, lusok	mortar and pestle, to pound <i>for betel nut and lime intended for gape</i>
Mabasa	giver, offering, traits
Magani, labá	warrior, brave, person
Mal'luto	red, color
Malugta'm	blue, color
Malun'no	green, color
Maputi, ugos	white, color
Mararag	yellow, color
Mararam	purple, color
Meytum, kinarum	black, color
Pamarang	earplug, accessories
Pangulabe	beads, plastic, glass, ornamentation
Paniyas	beads, plant seeds, ornamentation
Silnig	sling bag, bag
Sulad	basket
Sungkad	female headdress, accessories
Saruar	trousers, male lower garment
Saruar Mababa	short pants, male lower garment
Saruar Malayat	long pants, male lower garment
Tab'bier	Embroidery
Tambako	Tobacco, dried leaves, plant
Tangkulo, tutob	male warrior headpiece, symbol
Tógo	musical instrument, bamboo
Umpak	upper garment
Maputi, ugis	white, color

[End of Documentation Report]

