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# Creating sustainable textile futures for women: Digitizing Cordillera weaving tradition (CSTFW) project

Evaluation Report March 2019

by Kettle, A.; Kelly, R. and Stephens, M.



MANCHESTER  
SCHOOL OF ART



A CRAFTING FUTURES PROJECT

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# Executive Summary

## Introduction

This Evaluation Report has been prepared to evaluate the success of The Creating Sustainable Textile Futures for Women: Digitizing Cordillera Weaving Tradition (CSTFW) project undertaken 2018-19 with the support of a Crafting Futures British Council / Crafts Council Grant awarded October 2018. This evaluation report will outline the aims and objectives of the project, the research design and research methods undertaken. The report will detail the limitations and advantages of the project design and present the project findings to support the development of a *Learning Tool Kit*. The report evaluation will focus on the qualitative analysis of our observational data, which was recorded via field notes, digital photographs, film, sound and via the project activities which have taken place to date as a result of one Field Research Visit undertaken by Rachel Kelly and Michelle Stephens in January 2019.

## Project Background

The CSTFW project aims to investigate the loss of cultural weave heritage within the Cordillera Region in Northern Luzon area of The Philippines. It has been identified by Professor Salvador-Amores of The Cordillera Textiles Project (CordiTex) established by The University of Philippines, that while Cordilleran weaving has the status of National Heritage within The Philippines, the numbers of weavers able to practice is dwindling (CordiTex 2018).

For the CSTFW project, the CordiTex team have partnered with a team from Manchester School of Art (MsoA) at Manchester Metropolitan University led by Professor Alice Kettle, Rachel Kelly and Michelle Stephens. The partnership has been established as a result of the successful award to the CSTFW project of the Crafting Futures British Council/Crafts Council Grant 2018-19. The partnership has enabled the two teams to share knowledge, literature, research findings, textile artefacts, weaving knowledge, networks of contacts, access to weave communities, digital loom facilities and prior research experiences. The results of this collaboration has been the successful undertaking of the project in order to develop a long-term change process within the identified project context. The grant awarded, enabled Rachel Kelly & Michelle Stephens to travel to the Philippines to undertake field research, field workshops and to deliver a one-day multi stakeholder Learning Tool Kit Development workshop at The University of Philippines in Baguio.

## The Research Concern

The uptake of weaving amongst younger women and the knowledge of weaving techniques, pattern structures and traditions is diminishing in the Cordillera Region. Weaving knowledge is not held in a written form but is passed on via an oral tradition, with the holders of this knowledge being mainly elderly women who are considered as Master Weavers. This situation is resulting in the knowledge base for traditional weaving now being in a critical state and may soon die out. This is despite it being acknowledged as having National Status in the Philippines.

In the Cordillera region, there is a rich tradition of weaving that goes back several centuries. The major indigenous groups in the region (Bontok, Ifugao, Kalinga, Tinguan, Kankana-ey, Apayao, Ibaloy) have unique weaving styles with forms and patterns dictated by distinct religious, socio-political and artistic origins, functions and values. The Cordillera weaving tradition occupies a niche, one that is both cultural and functional, and at the same time featuring the artistry of indigenous weavers in the region.

*The Cordillera Textiles Project (CORDITEX) is two-year research project under the Emerging Interdisciplinary Research (EIDR) of the University of the Philippines System from January 2016-December 2018. The project is led by Dr. Analyn Salvador-Amores, an anthropologist with a team of scientists from different disciplines — the hard sciences (physics, chemistry), ethno-mathematics, ethno-biology, human kinetics, art, history, anthropology and ethnomusicology. Primarily, the research will attempt to provide comprehensive and accurate anthropological and technical information about the Cordillera weaving tradition.*

*A brief survey of existing literature reveals very scarce resources on the subject. The available literature is mostly written by foreign authors and at best presents only fragmented descriptions of the Cordillera weaving styles. The CordiTex study aims to fill this literature gap with the goal of providing a sense of identity to Cordillera textiles and weaving tradition, as well as providing a sense of appreciation on their creative artistry and unique mathematical symmetries. (Extract from CordiTex Executive Summary 2018)*

While the CordiTex project's rationale is to preserve Cordillera Weaving Tradition via the digitization of the weaving patterns, this raised an opportunity to investigate the diminishing numbers of younger weavers working in this tradition. There is the opportunity to evidence of the human impact the loss of this weaving tradition will create in the lives of both the women weavers and lives of the population of this area. The CSTFW project forms a bridge between CordiTex project and the British Council Crafting Futures rationale. It does this by weaving a link which supports the knowledge of weaving and how such craft practices can support the livelihoods of women and investigate why there is a declining engagement of younger women.

## Research Question

*How can craft generate economic opportunities and enhance livelihoods for women?*

The project has also identified and addressed in part the second question:

*How can the global craft sector address the declining youth engagement in the practice as well as the growing intergenerational divide?*

## Research Aims

The CSTFW project undertook its planning and development aiming to:

1. Develop sustainable, efficient and productive craft practices which support women, their work and their community.
2. Develop digital weave practice to preserve and sustain craft based and community led woven textile knowledge.
3. Embed a research methodology which supports sustainable craft-based learning structures and pedagogy into its framework.
4. Support sustainable and circular craft practice via innovative textile technology and materials.
5. Develop new applications for traditional practice which seeks to expand contemporary Craft practice in UK and Philippines.
6. Enable collaborative projects with craft communities and designers to generate new work and craft-based knowledge together.

## Research Methodology

The project was divided into five parts of work:

	Work Title	Work Description
Part 1:	Study of the traditional weave samples within the Museum Kordillera, Baguio and National Museum of Philippines in Manila	Project participants will examine the collection of traditional weave images held at the Museum Kordillera to (1) examine the weave structures and designs (2) realise artefacts based on these images on return to UK and (3) develop a methodology of learning (and acquisition of new weave knowledge) to be developed into a learning framework and toolkit to be adopted by local weavers. See appendix for fieldnotes and image gallery.
Part 2:	Field visits to five Cordilleran weaving communities.	To undertake qualitative research including participant observation, field observation, practice observation, ethnographic interviews and collaborative weave drafting. The project has put a learning framework into place to support the documentation of the weaving tradition from aural to written via the weave drafting process (Jan 2019). See appendix for fieldnotes and image gallery.
Part 3:	Learning Tool Kit Development Workshop at The University of Philippines in Baguio.	The workshop provided the opportunity for community weavers and key stakeholders to learn, share, exchange and network. (Jan 2019) See Appendix for Workshop presentation, participant list and image gallery.
Part 4:	Dissemination of Learning Tool Kits to weavers and stakeholders in The Philippines.	The Learning Tool Kit will support the community and stakeholders to identify new methods for weavers to acquire weaving knowledge, advise on learning and teaching to support the ongoing preservation, teaching and sustainable development of the weaving tradition (Due to be sent by early summer 2019). See appendix for Learning Tool Kit in progress.
Part 5:	The Digital translation of Cordilleran Patterns and subsequent weaving in the UK using Digital Jacquard Loom.	Samples produced will be sent to The Museum Kordillera to be used as part of the Learning Framework Developed and to be used as learning tools for future development. The samples will be exhibited at the Museum in August 2019. See appendix for Drafting Examples and Technical Development.

## Research Methods

Each part of the project was paired with a research method which enabled suitable data to be collected as evidence and for the development of the project enquiry. The methodology for method choice was based upon a range of factors:

- The need to pre-plan at a distance from the Philippines prior to field visit.
- The short timeframe for the field visit. (*See appendix for trip itinerary*)
- The ethical framework established prior to visit. (*See appendix Ethics Plan*)
- The potential advantage of digital tools and devices such as sound recorders.
- The unknown factors which suited ad-hoc methods and responses.
- The practical craft-based nature of the research which leans towards ‘do and make’ approaches.
- The human factor of meeting community members often within home settings.
- The partnership between CordiTex & MsoA participants which supports a sharing of resources and methods for research to avoid duplication of data collection.

On the basis of the factors which were affecting the choice of research methods a *Design Thinking Cycle* (Cross, 2011) was established on return to the UK to house the different methods and ways of thinking, observing and experiencing which took place during the Field visit Jan 2019. The cycle of Design Thinking moves from *Understanding* to *Exploration* and *Materialization*.

Within the *Understanding* phase of the cycle the **Table 1** below evidences the research approaches and methods of data collection:

	Work Title	Research Approach	Research Data Collected
Part 1:	Study of the traditional weave samples within the Museum Kordillera, Baguio and National Museum of Philippines in Manila	Observational & Experiential Learning Methods were used to undertake Object based study of the textiles within the Museum textile archive settings. The research approach aimed to enable a phenomenological reading of the textiles within the archive setting and thus disconnected to the makers.	<ul style="list-style-type: none"> <li>• Study Notes</li> <li>• Study Drawings</li> <li>• Technical Weave Drafts</li> <li>• Thread Count Tests</li> <li>• Photographic Records</li> </ul>
Part 2:	Field visits to five Cordilleran weaving communities.	Future Ethnographic methods which include observation, participation	<ul style="list-style-type: none"> <li>• Location Mapping</li> <li>• Film documentation of community visits.</li> </ul>



		and Deep Hanging Out (Geertz 1998).	<ul style="list-style-type: none"> <li>• Photography of community visits.</li> <li>• Community interviews (via sound recordings)</li> <li>• Weave Draft Documents</li> <li>• Textile Samples</li> <li>• Textile Purchase Receipts</li> <li>• Observation Reflections</li> </ul>
Part 3:	Learning Tool Kit Development Workshop at The University of Philippines in Baguio.	<p>The workshop comprised a collaborative forum and practical weave workshop including live weave drafting. The methods used were participatory and experiential.</p> <p>The forum methodology enabled participants to visualise responses using Lego Bricks to create models as answers to the questions.</p> <p>The weave workshop enabled group work, problem solving, practice-based learning, instructed teaching and learning.</p> <p>The workshop included a plenary which enabled group feedback to take place. This method supported the network and community of practice (Lave and Wenger 1991) created by the workshop.</p>	<ul style="list-style-type: none"> <li>• Participant Reflections,</li> <li>• Photographs and sound descriptions of models</li> <li>• Group notes</li> <li>• Filmed reflections</li> <li>• Photography</li> <li>• Participant interviews (via sound recordings)</li> <li>• Participant list</li> <li>• Weaving Examples</li> <li>• Observations</li> <li>• Reflections</li> <li>• Presentations</li> </ul>
Part 4:	Dissemination of Learning Tool Kits to weavers and stakeholders in The Philippines.	Tbc	
Part 5:	The Digital translation of Cordilleran Patterns and subsequent weaving in the UK using Digital Jacquard Loom.	Tbc	

## Evaluation Methodology

The Theory of Change Method was used to map the process of the project and to identify how the project, design, its questions and research methods have enabled the research questions to be addressed.

Theory of Change method (NESTA accessed via <https://www.nesta.org.uk/toolkit/theory-change/>)

The Theory of Change Method also enabled a longer-term picture for the project to be created into which the findings and impact of the work undertaken for the CSTFW project can be placed.

Long Term goals:

- I. To enable weaving to be a sustainable practice for women and to increase weaving livelihoods.
- II. To enable traditional weaving communities to flourish;
- III. To improve the visibility and related value of weaving practice within the Philippines.
- IV. To increase stakeholder networks within the Philippines to secure and support the continued practice of Weaving Tradition in The Philippines.

The process of evaluation within this report documents the work undertaken via the CSTFW project and identifies the extent to which evidence of change can be measured using data collected during the field study trip and workshops undertaken in Jan 2019. This evaluation of the project during the post-grant period helps identify future opportunities to further develop the change the CSTFW project has enabled.

## Initial Findings



(Manabo Community Weavers participating in a weave drafting workshop, January 2019 Image credit Rachel Kelly)

*“The focus of the CordiTex research was conducted among the Tinguian of Abra in northern Luzon, who had scarce documentation of its weaving tradition, but revealed the most intricate designs based on the collections from the museums in the US. The weaving declined in the 1980s, and only one Tinguian community in Manabo, Abra is still weaving, and natural dyeing is revived in Penarubia, Abra. Most of the master weavers are elders and many who passed away without transmitting knowledge to the younger generation. It was noted that there is a shared tradition of weaving practices between the Tinguian and the lowland Ilocanos through migration, intermarriage and trade. Tinguian textiles such as pinilian and binakol are also woven by lowland Ilocanos found in different weaving workshops in Ilocos Sur and Ilocos Norte. However, there are distinct Tinguian textiles that were held sacred and once used by the group in ritual occasions. The Tinguian cannot weave these textiles themselves, as well as the Ilocanos due to the intricacy of the designs, the symbolic meanings embedded in them and the cultural taboos that surrounded these textiles” (Salvador-Amores 2018)*

## Concerns and opportunities identified

The CSTFW project aims to support the preservation of the female weaving practices of Cordillera community. The problems being faced by the Cordilleran weave communities resonate with global craft future concerns, in particular the preservation of livelihoods for women.

There are wider issues which impact upon the diminishing tradition of the Cordilleran weave practices. These include:

- I. The low uptake and low visibility of Indigenous History Curriculum within Philippine Schools limits formal learning that would encourage national consciousness of the indigenous history of the Philippines;
- II. High cost of yarns to weavers especially Philippine Cotton now grown mainly for export (Sanchez, 1990; Dulce, 2019)
- III. Lack of centralized regional weaving support networks such as e.g. Craft Councils;
- IV. Lack of routes to market for sale of weaving via accessible trade fairs, craft markets and galleries in which to display and sell work;
- V. Poverty within the indigenous communities which results in a drift towards cities, which for women can result in alienation from their family and community support structures and increases vulnerability and risks due to poverty.
- VI. Lack of teaching within Higher Education to support study and knowledge development of Philippine weaving traditions;
- VII. Climate Changes affecting the Philippines is resulting in an increase in typhoons across all seasons.

Potential opportunities identified for the weaving tradition. These include:

- 1) The Cordilleran weave cultures play an important role within the global contexts of Crafting Futures, data acquired via the CSTFW project and the Toolkit Workshop at University of Philippines.
- 2) The CordiTex project investment of £500,000 on Digital Loom technology (Purchased TC2 Loom to document the weaving patterns for preservation and future product development;
- 3) University of Philippines are exploring resources for the development of HE studies to support the development of Cordillera weaving tradition;
- 4) The sustainable agricultural development for source yarn fibre production is an evolving trade within the Philippines (Dulce, 2019); UNESCO World Heritage Status being awarded to Ifugao Rice Terraces, indicating the value being placed upon the culture of the Cordillera;
- 5) Data acquired via the CordiTex project which evidences the unique weave traditions across the Cordillera region including mathematical patterning and natural dyeing.
- 6) The changes to Climate and the impact of typhoons upon agriculture is driving a move to build support for weaving as an alternative to rice harvesting.

## Key Findings identified.

### Key Finding 1/

The teaching of weave Drafting methods which allows for recording and development of patterns and via the use of sample scale looms, may encourage a sustainable learning framework to evolve.

### Key Finding 2/

The link between climate change and weaving. This results in rice harvesting being curtailed with weaving being seen as a safer, dependable all-season source of income.

### Key Finding 3/

The development and support of weaving network is beneficial to encourage the Cordillera weaving tradition to survive.

### Key Finding 4/

The wellbeing of weavers can be measured against their working situation and increased wellbeing was evident within weaving practice taking place in the home and within cluster networked community settings.

### Key Finding 5/

That the weave drafting process and the route to digital production may offer a new avenue for the future culture of Cordillera Weaving Tradition.

## Executive Summary Conclusion

There is a diminishing weave tradition within Cordillera region, but the tradition which remains is worth preserving and revitalising, so that women can weave and make a living in all weathers, that can sustain their families and community. If the weaving traditions are lost, it may represent the beginning of the total loss of the indigenous communities and culture of the Cordillera. Areas of the Cordillera have been awarded UNESCO World Heritage Status and the weaving tradition sits beside the rice growing, rituals, feasts and festivals unique to the Cordillera Region. The weave tradition and culture of weaving is held to be worth preserving and the development of learning frameworks to support a sustainable future for the weave tradition should be pursued. The aim of the British Council Crafting Futures project has been addressed and the rationale for this project has been established. The answer to the research question: *How can craft generate economic opportunities and enhance livelihoods for women?* Has been answered within the confines and time limits of this project. The following report details more fully the manner in which the findings have been made.

## Evaluation Stage 1: Project Planning

### Project Aims

1. Develop sustainable, efficient and productive craft practices which support women, their work and their community.
2. Develop digital weave practice to preserve and sustain craft based and community led woven textile knowledge.
3. Embed a research methodology which supports sustainable craft-based learning structures and pedagogy into its framework.
4. Support sustainable and circular craft practice via innovative textile technology and materials.
5. Develop new applications for traditional practice which seeks to expand contemporary Craft practice in UK and Philippines.
6. Enable collaborative projects with craft communities and designers to generate new work and craft-based knowledge together.
7. Link researchers and academics from Manchester School of Art with the Cordillera project in the Philippines to develop methods of enquiry, create new textile artefacts and a learning methodology to be adopted by community-based weavers.

## Project Activities

1.	<p>Kelly &amp; Stephens to travel to the Philippines to undertake field research in the Cordillera Region Communities, visiting indigenous weaving groups within their community settings and delivering community-based teaching (Jan 2019)</p> <p><b>Project Locations</b></p> <ul style="list-style-type: none"> <li>• The Easter Weaving School Baguio</li> <li>• The Weavers Association in Kiangan, Ifugao</li> <li>• The Manabo Weavers association in Penarubia</li> <li>• Natural Dyers in Abra</li> <li>• National Museum of Vigan, Ilocos Sur</li> <li>• Weavers at home in Mindoro</li> <li>• Weavers at home in Sabangan, Llocos Sur</li> </ul>	See appendix PROGRAM OF ACTIVITIES (As of January 9, 2018)
2.	<p>Kelly &amp; Stephens Undertake Textile Research at:</p> <ul style="list-style-type: none"> <li>• The National Museum, Manila.</li> <li>• Museo Kordilyera, Baguio.</li> </ul>	
3.	To hire a Mountain Guide Van Driver to transport the team to visit the remote Cordilleran communities.	See appendix Project Expenditure
4.	To deliver a <i>Learning Toolkit Workshop</i> at The University of Philippines in Bagio for community weavers and stakeholder participants.	(See Appendix PARTICIPANTS TO THE CORDILLERA WEAVING WORKSHOP January 18, 2019 (Friday) – CONFIRMED)
5.	To equip the workshop with materials including the provision and distribution of small sample weaving loom kits and yarns.	See appendix Image Workshop Gallery & See appendix Project Expenditure
6.	To produce Textile Samples in UK using digital digital weave software and digital jacquard TC2 loom.	See appendix weave drafts and work in progress.
7.	To host a Textile Seminar at Manchester School of Art	See appendix poster
8.	To publish a <i>Learning Tool Kit</i> for Region Wide community dissemination.	See appendix Workshop Planner

9.	To contribute to the 2019 ethnographic exhibition and publication on Weaving Cultures: The Art and Science of Cordillera Textiles at the Museo Kordilyera	See Appendix Work in Progress
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## Proposed Outputs

Table 3	
Outputs	How the output meets the project aims:
The translation of traditional weave patterns into contemporary weave through digital and hand drafting and reproduction on TC2 Loom.	<p>The translation of traditional weave patterns by digital and hand drafting will enable the project aims to be met specifically by addressing the problems of the loss of cultural weave heritage within Cordillera Region in Northern Philippines</p> <p>Textiles exist within museum collections, but the weave knowledge has not been written down by Master Weavers, therefore the translation of the weave by both academics and communities is vital for the preservation and future teaching of the indigenous weave Tradition.</p>
The development of a <i>Learning Tool Kit</i> used for local weavers to develop weave practice and education.	<p>The development of a Learning Tool Kit will enable the project aims to be met specifically by developing learning and teaching methods based upon the work and practices of indigenous weave communities in North Luzon Cordillera Region.</p> <p>The kit will provide a framework, methods, tools and resources for sustainable local craft practice development and wider global craft education and knowledge exchange.</p> <p>Providing tools for weave drafting and sample development as a creative space for future weave practices to develop and expand to improve livelihoods for women.</p>
Contribution to the 2019 ethnographic exhibition and publication on Weaving	The exhibition and contribution to the publication will enable the project aims to be met specifically because this will be a major



<p>Cultures: The Art and Science of Cordillera Textiles at the Museo Kordilyera</p>	<p>textile exhibition that will feature the breakthrough research and to serve as a learning platform for indigenous female led Cordillera culture.</p> <p>The exhibition celebrates the end of the CordiTex project and will be supported by a project report publication of which the CSTFW will contribute to make visible craft-based learning specific to the Cordillera context and to further support the field of global craft practice.</p>
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## Participants and Partners



(From Left Giovanni Malapit, Prof. Anlyn Salvador Amores, Rachel Kelly and Michelle Stephens pictured at UoP Bagio Jan 2019)

### The Academic Partnership Team

The CSTFW is a collaboration between CordiTex /The University of Philippines, Baguio led by Professor Salvador-Amores with an interdisciplinary team of academics from physics, chemistry, ethno-mathematics, ethnobiology, human kinetics, art, history, anthropology and ethnomusicology and Manchester Metropolitan University; Manchester School of Art Professor Alice Kettle, Senior Lecturer Rachel Kelly and PhD Researcher Michelle Stephens.

*“Anlyn Salvador-Amores also known as Ikin is a social anthropologist and an associate professor at the College of Social Sciences, University of the Philippines Baguio. Ikin’s research interest includes non-western aesthetics, endangered languages, material culture and visual anthropology. It has been a decade since she had been conducting anthropological research on the tattoo traditions of the different ethnolinguistic groups in the Cordillera region in northern Philippines”.*

Taken from [http://wikipeacewomen.org/wpworg/en/?page\\_id=5027](http://wikipeacewomen.org/wpworg/en/?page_id=5027)

Professor Alice Kettle met Professor Salvador-Amores at a British Council South East Asia event and as a result of this meeting, Rachel Kelly was invited to work with Professor Kettle to devise a project proposal to develop a system of learning in response to the CordiTex weave project. Rachel Kelly was invited due to her research in collaborative pedagogies and previous experiences of community-based textile practice. Michelle Stephens was invited by Professor Kettle to investigate the development of digital translation of the Cordillera Weave Tradition.

With the support of the CordiTex team in the Philippines, a wide range of communities, stakeholders, activists and champions were identified.

These included:

- Master Weavers;
- Apprentice Weavers;
- Dyers;
- Museum Curators at The Vigan Heritage Centre; The Kiangen Heritage Centre; The Textile Museum Negrense; The Museum Kordillera in Baguio.
- Textile Archivists;
- Community Leaders;
- Department of Science and Technology <http://www.dost.gov.ph>
- HABI Textile Council <http://habitextilecouncil.ph>
- Fashion and Textile Designers.

## Participant Roles

Professor Alice Kettle will act as research consultant on the project; Michelle Stephens will conduct digital weave research and Rachel Kelly will develop a pedagogic framework for the residency to include data collection using ethnographic methods in order to develop a Learning Tool Kit which will support the sustainability of knowledge from Baguio University Weave Archives and the CordiTex *Community of Practice* (Lave & Wenger 1991).

## Pre-Activity Questions

1. What are the weave structures?
2. What looms are used?
3. What are the textiles used for?
4. What looms are currently in use?
5. Are the traditional weaves still being reproduced?
6. How open are weavers to the non-oral weave teaching?
7. How feasible is it to reproduced samples on digital looms?
8. Is there potential future for digitization of traditional weave?

## Problem Solving and Project Contingency (Pre-Field)

The pre-project planning period enabled Kettle, Kelly & Stephens to plan and prepare for the Field trip. Neither Kelly nor Stephens had travelled to the Philippines before, so were joining an unknown culture. In order to build a picture of the field and context, regular online *appear-in* conversations took place between the UK team with Professor Salvador-Amores. During these online meetings notes were taken (see table 4 below) which reveal the process of thinking and any prior assumptions identified within the CSTFW team. These assumptions and reflections have been used to aid post-activity reflection and evaluation.

Table 4: notes made following a phone conversation with Professor Salvador-Amores in December 2018:	
Visit to the weaving workshop at the Easter Weaving School, Baguio City	<p><i>Easter weaving school has been invested by Episcopal Church.</i></p> <p><i>30 weavers some are 'master weavers' who work in the school using foot looms to produce commercial / tourist weaves.</i></p> <p><i>The weavers have tried to decipher the traditional/archive weaves but to no avail.</i></p> <p><i>Weavers are employed and there is. potential for more employment via new weave development.</i></p>
<p>Out of Town Trips to Weaving Communities in the Cordillera</p> <p>Travel to Kiangnan Weavers Association in Kiangnan, Ifugao</p> <p>Visit to the weaving workshop of the association</p>	<p><i>Home of weaving. Seat of natural dyeing. Turned to commercial dye.</i></p> <p><i>Developed Ikat weaving/dyeing from literature written in 1920's they revived their weaving 3 years ago.</i></p> <p><i>Good to see this as example of how they have</i></p>

<p>(Demonstrations of backstrap loom and foot loom)</p> <p>Overnight in Kiangan, Ifugao (Homestay)</p>	<p><i>revived an old style of weaving. We can ask the problems they encounter?</i></p> <p><i>Good example of revived weaving culture.</i></p> <p><i>Rely on tourist clients, trade visitors and need to improve visibility to wider appropriate markets.</i></p>
<p>Travel to Abra (am) early start</p> <p>Visit to the Abel Iloco, Exhibition at National Museum of Vigan, Ilocos Sur</p> <p>+ Visit to the local weavers in Mindoro and Sabangan, Ilocos Sur to meet two elderly master weavers in Mindoro and Sabangan age 83 &amp; 89 years old.</p>	<p><i>10 weavers. 5 are master weavers 60+ all have younger weavers in families.</i></p> <p><i>This is the group who are replicating the 12 weaves. The weave images are their communities, but they can't weave them at this point... But maybe the younger weavers might take this on?</i></p> <p><b><i>They are the target group for this project.</i></b></p> <p><i>Their weaving workshop is in a garage.</i></p> <p><i>They were evicted so now building alternative accommodation. History of this community set up early taboo. Have been used by shamans. Have own belief systems. The weavers still have a shaman and undertake rituals. Analyn suggested we might take them a pig or chicken!?!?</i></p> <p><i>Analyn went to a funeral to see the use of textiles and the wake was 2 months prior to the funeral. The textiles we have seen belong to the community. Taboo to show to other people. And they have particular rituals around showing them.</i></p> <p><i>I have asked for guidance of our Behavior/clothings etc.</i></p> <p><i>We will be meeting weavers in their homes. Women are doing the weaving. They don't have an outlet. You can buy from them direct. They can attend an annual trade fair in Abra, but this is unsatisfactory.</i></p>

	<p><i>Middle men will buy textiles but at lower price.</i></p> <p><i>I suggested a business craft centre is required with website for direct sales. Perhaps for a local college to link up? Analyn states that we need to see the context. The local government are very suspicious of any initiatives and have closed doors on Analyn previously.</i></p> <p><i>Analyn helps them by buying products and getting them to make stuff but unsustainable.</i></p> <p><i>They need routes to market, skills. But also to value such markets when their fabrics are actually more important to the community.</i></p> <p><i>Visit to the Sabangan Weavers in Santiago</i></p> <p><i>Also replicating textiles. Good example of footloom with two weavers. A master weaver helps them.</i></p> <p><i>We are not forced to buy but we might want to consider buying something?</i></p>
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## Evaluation Stage 1 Project Planning Progression Timeline

Partner Identified (July 2018)

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Problem Identified (September 2018)

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Crafting Futures Grant Bid Written (Oct 2018)

↓

Grant Awarded (Nov 2018)

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Pre-Field Visit Consultation & Planning (Nov-Dec 2018)

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Field Visit to Philippines by Rachel Kelly & Michelle Stephens (Jan 2019)

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Post Field Evaluation & Reflection (Feb 2019)

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Presentation of Findings (March 2019)

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Write Up for CordiTex Publication (March 2019)

↓

Dissemination of Finished Learning Kits (By June 2019)

↓

Finished Weave Samples to be sent to Museum Kordillera (July 2019)

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Evaluation of Learning Kits within Communities to be undertaken via Field Visits  
Nov 2018 (Grant Award Funding Pending)

## Evaluation Stage 2: Evidence Gathering

### Data Collection

Each project activity was paired with a research method/s which would enable suitable data to be collected as evidence and for the development of the project research. The theoretical rationale for method choice and selection was based upon a range of factors including:

- The need to pre-plan at a distance from the Philippines prior to field visit.
- The short timeframe for the field visit. (*See appendix for trip itinerary*)
- The ethical framework established prior to visit. (*See appendix Ethics Plan*)
- The potential advantage of digital tools and devices such as sound recorders.
- The unknown factors of the field which suited ad-hoc methods and responses.
- The practical craft-based nature of the research which leans towards ‘do and make’ approaches.
- The human factor of meeting community members often within home settings.
- The partnership between CordiTex & MsoA participants which supports a sharing of resources and methods for research to avoid duplication of data collection.

### Design Thinking

On the basis of the factors which were affecting the choice of research methods a *Design Thinking Cycle* (Cross, 2011) was established on return to the UK to house the different methods and ways of thinking, observing and experiencing which took place during the Field visit Jan 2019. The cycle of Design Thinking moves from *Understanding to Exploration & Materialization*. Within the *Understanding* phase of the cycle the following approaches to data collection were employed (see table 5):

	Work Title	Research Approach	Research Data Collected
Part 1:	Study of the traditional weave samples within the Museum Kordillera, Baguio and National Museum of Philippines in Manila	Observational & Experiential Learning Methods were used to undertake Object based study of the textiles within the Museum textile archive settings. The research approach aimed to enable a phenomenological reading of the textiles within the	<ul style="list-style-type: none"> <li>• Study Notes</li> <li>• Study Drawings</li> <li>• Technical Weave Drafts</li> <li>• Thread Count Tests</li> <li>• Photographic Records</li> </ul>



		archive setting and thus disconnected to the makers.	
Part 2:	Field visits to five Cordilleran weaving communities.	Future Ethnographic methods which include observation, participation and Deep Hanging Out (Geertz 1998).	<ul style="list-style-type: none"> <li>• Location Mapping</li> <li>• Film documentation of community visits.</li> <li>• Photography of community visits.</li> <li>• Community interviews (via sound recordings)</li> <li>• Weave Draft Documents</li> <li>• Textile Samples</li> <li>• Textile Purchase Receipts</li> <li>• Observation Reflections</li> </ul>
Part 3:	Learning Tool Kit Development Workshop at The University of Philippines in Baguio.	<p>The workshop comprised a collaborative forum and practical weave workshop including live weave drafting. The methods used were participatory and experiential.</p> <p>The forum methodology enabled participants to visualise responses using Lego Bricks to create models as answers to the questions.</p> <p>The weave workshop enabled group work, problem solving, practice-based learning, instructed teaching and learning.</p> <p>The workshop included a plenary which enabled group feedback to take place. This method supported the network and community of practice (Lave and Wenger 1991) created by the workshop.</p>	<ul style="list-style-type: none"> <li>• Participant Reflections,</li> <li>• Photographs and sound descriptions of models</li> <li>• Group notes</li> <li>• Filmed reflections</li> <li>• Photography</li> <li>• Participant interviews (via sound recordings)</li> <li>• Participant list</li> <li>• Weaving Examples</li> <li>• Observations</li> <li>• Reflections</li> <li>• Presentations</li> </ul>
Part 4:	Dissemination of Learning Tool Kits to weavers and stakeholders in The Philippines.	Tbc	

Part 5:	The Digital translation of Cordilleran Patterns and subsequent weaving in the UK using Digital Jacquard Loom.	Tbc	
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## *Understanding Cycle / Part 1:*

Study of the traditional weave samples within the Museum Kordillera, Baguio and National Museum of Philippines in Manila.

Prior to interacting viewing the archive materials (woven textiles), images were sent in order to illustrate the breadth and depth of variation in designs of the regions. These specific examples are ones that Professor Salvador-Amores had already photographically documented as part of the Museum Kordillera Collection. This visual overview provided an insight into the general patterns, cloth construction, patterning and colouring of the different regions.

In order to deconstruct the weaves, it was vital to have first-hand interaction with them for creating the most accurate digital translation. This tacit interaction also enables a richer experience with the material, gauging weight and colour more precisely. The weave translation process was conducted using the following methods:

- Technical notes
- Thread counts
- Photographic documentation
- Production of woven drafts

This approach facilitates an accurate translation into binary means as demonstrated in Appendix. Weaves were deconstructed and reconstructed into digital means for permanent documentation for the Museum as well as future reproduction on both current hand production methods and TC2 looms (jacquard loom).

Visits to the Museums and archival collections further highlighted the meaning held within these cloths via related artefacts, photographs and cultural objects. The woven textiles were used as ceremonial cloths and burial cloths and everyday wear. The level of denotation of the cloth and/or their motifs was solely dependent of the group's own heritage. Initially, the cultural value placed upon these cloths was overwhelming and difficult to align with coming from a Western perspective. The society of Cordillera Indigenous groups was traditionally “a society made up of small, dispersed, relatively egalitarian and acephalous, rivalrous groups, with an oral rather than written history and a reputation for wildness (e.g. headhunting)” (Rosaldo, 1980). So, following the field site visits to meet the weavers, it became very clear the parameters between the museum Textiles, their cultural origins and role within the societies today.

**See Appendix for weave draft methodology**

## *Understanding Cycle / Part 2:* Field visits to five weaving communities.

### Weave community site visits and Workshops undertaken January 2019

The traditional textiles of the region have either one of two methods of construction; by backstrap loom or by floor loom. The floor looms observed were restricted to either two or four shafts which limits the complexity of pattern construction by these methods alone. Looms have been adapted to include further string heddles on separate stick shafts that enable the extra supplementary weft and warp patterning. Without these alterations to the floor and backstrap loom, weavers would be unable to construct the extra detail and motifs within their designs.

#### i) Easter Weaving Workshop in Baguio City (Short Visit):



This weaving workshop was established and is still supported by the Episcopal Church to provide employment so it is not a traditional weaving community. Weavers are employed on a regular contract and unusually there are both male and female weavers. The workshop produces work for an on-site shop and during our visit the weavers were making cloth for University of Philippines graduation gowns. The workshop produces handwoven 'production' weaving for the tourist market rather than craft based traditional weaving. The patterns and designs being woven are not aligned to particular indigenous groups.

- ii) Ifugao Indigenous Peoples Education Center and Community Heritage Galleries, Kiangan, Ifugao (half day and evening visit):



Mr. Marlon Martin director of the Centre and Chief Operations Officer of the Save the Ifugao Terraces Movement (SITMo) introduced us to the workshop facilities, master weavers and museum, where traditional backstrap looms are used. Community weavers come to the centre to produce woven cloth to commission, for tourist demonstration and for a craft-based market. The centre could be described as a form of *Living Museum* as it is organized and designed to receive tourist visitors with galleries from which to purchase textiles and observe demonstrations.

Ifugao Society is organized traditionally as a system where the *Kanadangyan* class sit at the top of the community as the most privileged class and who own rice terraces, have access to rice and animals (pigs, carabaos and chickens) and where the *Nawotwot* live as the landless poor at the bottom of the system (Tolentino, 2018). Mr. Marlon Martin comes from the *Kanadangyan* class and his dedication to the preservation of Ifugao and heritage is to be applauded. Mr. Martins sympathetic approach which is supportive of the underlying traditions of this community is underpinned by his sense of social justice which has its roots in his *Kanadangyan* background which values work as a support for community.

Our visit to the Ifugao community and a second meeting with Mr. Marlon Martin at The UoP Bagio *Learning Tool Kit Workshop* was highly informative to our learning and understanding of indigenous weaving tradition.

- The centre provided a support system for weaving where women could work as independent master weavers, choosing their own hours.
- Women work side by side on backstrap looms. They talk and share and learn together.
- The centre welcomes students and academics to study on site so the ethos of this weaving community is exported with them when they leave.

Mr. Martin's reflections shared both in Kiangan and at the UoP workshop are that his community is vulnerable and the weavers are living below the poverty line. He identified that their tradition is alive now and has a live value to Philippine culture and should not be seen as a relic of the past. The weavers need living wages and support to continue to work and to increase trading opportunities to increase income. He points out the tension between the central role of textiles within rituals, birth, feasts and funerals in this community with the interest in the textiles from the wider world that results in the use of their textiles as e.g. chair throws, shoulder bags and scarves. However, our observation of Mr. Marlon and the community members we met was the manner they have adopted to wear their textiles as a wrap or scarf showed that they are not fundamentally opposed to the textiles being developed for a wider market.

iii) Manabo Weavers Association, Manabo, Abra (half day visit):



We were met and introduced to the community by Master Weaver Teresita Obingayan, President of the Association. This community has a status and history that placed it in a superior position in the hierarchy of weavers due to the complex weaving patterns and cotton used. Paradoxically it is now in the unfortunate position of being the community most at risk from the weaving tradition dying out. Manabo is a new village still under construction, mainly consisting of breeze-block houses. From what we were told, the village had moved to this new location from their traditional area due to a change to growing tapioca rather than rice. At the original village, the looms had been in the weavers' homes, but Foot looms are now housed in a garage. When we visited, the plan was to present and discuss the UoP Bagio *Learning Tool Kit Workshop* and to encourage the weavers to attend. On arrival we were told that the weavers did not want to travel to Baguio, so we made the quick decision to deliver a version of the workshop for them there.

We met in the garage and were informed that this space is a temporary area until a new workshop is built. The space between the looms was very restricted so much so that we could not squeeze between them. At the front of the garage vehicles were being repaired, while outside a new building (we understood this was for the weavers) was being constructed. The weavers took a while to develop trust in us and there were difficulties with our being present in that some weavers on occasions walked away, with seeming other

things to do.

The women were all united in their view as to why weaving was declining in their community, which they agreed was specifically related to the lack of interest in young women in becoming weavers. The weavers were very clear and insistent on this and that this would mean the end of weaving in the community when the older weavers died. Our host Prof. Salvador-Amores had arranged with Master Weaver Teresita Obingayan to collect a loom to take back to the museum at Bagio as otherwise it would be broken up due to lack of space in the garage space and that it was unlikely to be used again.

A shift in the dynamic of the visit came when we decided to undertake our workshop there and then. Michelle introduced the weave Drafting process and showed examples of her own work to the weavers on her mobile phone. Michelle gained the groups trust because she expressed her identity as a weaver. Each weaver became fully engaged and interested in the process and was fascinated in the manner in which they could draw their weaving. The Draft process helped them express their personalities, ideas and abilities in a way that had not happened earlier in the acclimatization and meeting one another.

Master Weaver Teresita Obingayan embraced the Draft process and worked fast and with quick marks where other weavers worked slowly or precisely and this may reflect her tacit knowledge of the patterns. On reflection we felt that the Drafting process became an expression of each weaver's individual signature where each weaver became the author of their Draft just as when on the loom they are the authors of their cloth. The weavers immediately saw the potential to adapt or subvert the patterns and the processes ability to enable the expression of different ideas. The workshop which took place in the small garage space captured the potential which the *Learning Tool Kit* hopes to enable and reproduce. With this in mind a *Tool Kit* that enables a glimpse of 'other worlds' or a creative space beyond the breeze block walls is important.

The concerns of the Manabo weavers are the lack of young people prepared or interested to take up weaving. There was a sense of despair that this was the situation. With this group in particular, the potential of weaving to be a good source of income needs to be communicated. The contrast between the lack of space in the garage with the 'packed-in' looms with the freedom of space the Draft process enabled was startling. The workshop ended with the weavers, Michelle, Rachel & Prof. Salvador Amores sat outside in the fresh air at an outdoor table with the women continuing to draft their patterns after we had left.





iv) Laura's Loom in Abra (short visit):



This setting was similar to the Easter Weaving School in that weavers were employed and worked in an organised weaving shed. The centre is set up for the sale of cloth and there was evidence of a sense of support being created for the weavers and being provided by local government initiatives via the visibility of promotional posters describing the business. We were not able to speak to individual weavers and there was a sense of it being a busy productive craft workshop. The weavers were weaving traditional patterns such as the *Binakul* which has origins as a funerary design. The potential of this centre as a more fully developed place of work for weavers was evident and the structure would support apprenticeship and teaching to take place. The *Learning Tool Kit* would support the development of craft based and community led learning within such organisations.

- v) Sabangan Weavers Association, Santiago Ilocos Sur (Morning visit):



We visited three elderly weavers in their homes in Santiago a village near to World Heritage City Vigan in the Ilocos Sur area. The weavers were 85-year-old Catalina “Talin” Ablog, 79-year-old Nena “Ibing” Aganon, and 75-year-old Felicitas “Petra” Espejo. This visit was the emotionally moving because of the poverty we observed. In the first home we met master weaver Talin who is who was working in a home where she had lost sections of her roof in the December 2018 typhoons, which had not been replaced. We met the Mam’s apprentice weaver granddaughter and this was the only time we observed a young person weaving.

There were aspects of high levels of actualizing (Maslow, 1943) experience demonstrated by these weavers in that they work independently and they are masters in their craft. They understand the value and price of their work and because their only income is via weaving, they understand how much weaving they need to do to feed their families (based on the sale price available). The manner in which the weaving has been a central part of their families communities and the oral tradition which has enabled the weaving to be passed on is remarkable.

From our observations, the community seem to have an awareness of the wider world, with their children and relatives living overseas for example, in Canada. Unlike other weavers we met the Sabangan weavers did not seem to link their identity to their indigenous group as openly as other groups met. Being a weaver was the identity which was expressed by the women and a number of positive aspects leading from this can be identified:

- These women's independence;
- Their work from home;
- Pride demonstrated via photographs of work in the home.
- Participation in education projects with Ms. Malot Ingel, from the Museum at Vigan;
- Family support structure and the connectiveness across generations;
- Direct selling;
- Peace at work – one weaver described her loom as 'her office'.



A sense of concern for the Sabangan women is their low income. Their wellbeing comes from the act of weaving rather than the income generated. It was interesting that in this situation that the grandmother saw that her granddaughter 'could' become a master weaver and be able to support herself and her family to make a living from her weaving. The granddaughter (aged 16) travelled to Baguio to participate in the *Learning Kit Workshop*. This was a formidable undertaking for a young girl and we were impressed by her tenacity in travelling the long distance and participating with the workshop.

The granddaughter has her own loom which was provided by a support scheme set up by Ms Malot & Professor Salvador-amnores at home of which she has ownership.

v) Visit to the local weavers at home/workshop in Mindoro, Ilocos Sur (Brief Visit):



While this visit was short in duration and no workshop carried out, this setting demonstrated professional weaving work and commercial potential due to quality of the work and range of colours, scales and patterns observed. New design and product developments were visible within the workshop such as a multi-patterned blanket and jacket designs (see image in appendix).

Michelle noted that in this location the weavers were working in pairs when they had extra string heddles on sticks that operate as extra shafts on the loom. One weaver was at the back of the loom switching these shafts, the other main weaver was at the front of the loom producing the cloth as normal. The weaver at the back was responsible for changing the pattern for the weaver at the front by lifting specific sticks to create varying sheds at the front of the loom. They established a rhythm on the loom, working in sync with one another – this is a unique observation as it isn't an easy task and requires not only for them to be in sync with one another, but with the loom as well. This level of tacit knowledge is notable in comparison to other site visits. For example, within the Easter Weaving School in Baguio City, as well as the other sites, weavers worked individually at the front of the loom and

this is always a much slower process. Thus, there was a significant contrast in both pace and rhythm within the Mindoro community practice.

The weavers at Mindoro were organized and had an apprentice system where two of the young apprentices travelled to Baguio for the *Learning Tool Kit* Workshop. In purchasing fabrics from this workshop, we became aware of their ability to trade in an organized manner, similar to the Sabangan women weavers where they measured and costed the cloth accurately. However, the environment of the workshop was a concern to us, in particular the proximity to the sea and the visibility of an open drain running through the workshop/home.

We reflected that the organization and capability of these weavers is not matched to their material circumstances.



### Understanding Cycle / Part 3: *Learning Tool Kit Development Workshop* at The University of Philippines in Baguio.



Participants meeting one another...

The *Learning Tool Kit Development Workshop* at The University of Philippines in Baguio was attended by 35 participants ranging from weavers from across Northern Cordillera villages to academics and textile stakeholders (see appendix attendance list). The workshop was designed as an additional opportunity to reach out to stakeholders we may not have had the opportunity to meet in their communities due to budget and time restrictions. The workshop targeted a diversity of participants with a range of background experiences and identities to be included. The methods used in preparing for the *Learning Tool Kit Development Workshop* reflected a pedagogic process to most effectively meet the project aims and collect the data required.

The planning funding and preparations of all aspects of the workshop were shared between the MSOA & CordiTex team with UoP Baguio, providing accommodation for participants, providing a suitable room with facilities for the workshop and organising tours of the Museum Kordillera.



The workshop was in two parts:

Morning :- Lego Visualisation Workshop – led by Rachel Kelly

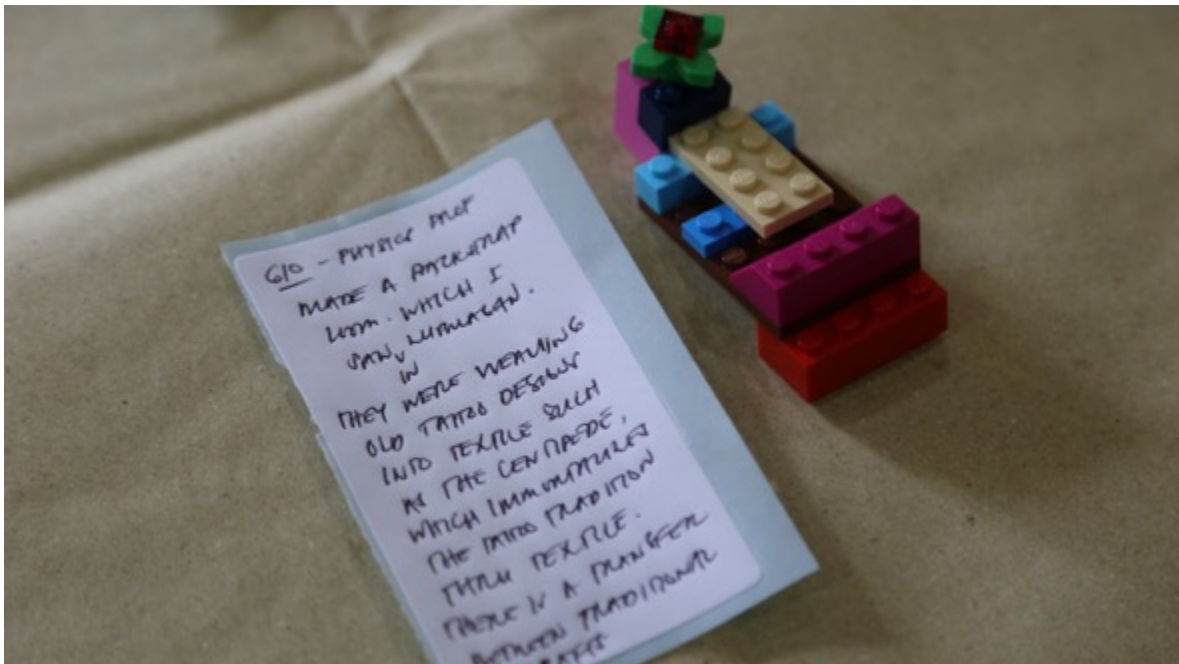
Afternoon:- Weave Drafting Workshop - led by Michelle Stephens

The provision included catering across the day; certificates for participants; bus fare travel paid; take home workshop bags which included materials, notebooks, pens, drafting paper. Participants also received and a small sample loom to keep.

The *Learning Tool Kit Development* Workshop had four aims:

1. To explore with the workshop participants, the value to the Cordillera community of the Crafting Future of Cordillera Weaving Tradition.
2. To identify if there are issues that inhibit sustainability and development of Cordillera Weaving Tradition.
3. To research opportunities for development of Cordillera Weaving Tradition.
4. Examine how Cordillera Weaving Knowledge and culture can be nurtured, restructured and evolved by the Cordillera community.
5. Analyse Cordillera weave patterns and methods for design development and digital translation to enable a Craft Future for Cordillera Weaving Tradition.

## Lego Visualisation Workshop – led by Rachel Kelly



Within the context *Learning Tool Kit Development* workshop which was multi-lingual and multi stakeholder, a method which enabled open and enabling participation was chosen. The method of Lego Visualisation met the aims of the workshop. Visualisation as a reflective method, enables reflection through objects, rather than solely verbal response. It has been evidenced that objects can be used to visualise concepts and thoughts as they create a reflective space between a person, their thoughts and their discourses (Gauntlett, 2011; Kelly, 2017;).

The effects of the Lego method in practice are that simple questions can be used to generate meaningful qualitative data. The Lego method was chosen over a questionnaire or interviews because it enabled groups of participants unknown to one another to work together and for the reflections revealed to be experienced and captured by the group. The method was chosen to replicate how oral teaching and learning works by supporting the discourse to evolve and for the process to be evidenced as a group experience.

### The workshop process:

The morning workshop was set up with tables covered with Cordilleran textiles with a selection of Lego, post it notes, stickers and pens. The seating plan was arranged to allow to a mix of participants from differing backgrounds and communities to work together.

The morning workshop followed a simple set of questions to which participants responded using Lego and other materials:

1. **Place**  
**Use the Lego to describe a place which is yours... (5 mins)**  
**Share with your group and consider:**  
**What is special about this place... what does your model tell us?**
2. **Knowledge**  
**We want you to make a model tell us something only you know about Cordillera Weaving Tradition... (5 mins)**  
**Share...with your table**
3. **Concerns**  
**Tell us something which concerns you about Cordillera Weaving Tradition (5 mins)**  
**Share your model with your group...**
4. **Together using your models, post it notes, pens & stickers.**  
**Please put together your visual story of Cordillera Tradition Using all your models...**  
**What part does place and environment play?**  
**How do you connect your work with your community and others?**
5. **Each group has 5 minutes to tell their group model story.**  
**We will listen**  
**Please take notes on a post it (or make a picture)**  
**We will use the post it notes to reflect upon at the end of the day.**

**Everyone deserves a round of applause!**  
 (see appendix Images)

### Outcomes of the Lego workshop:

The method proved appropriate to achieve the aims of the workshop by capturing narratives, reflections and insights. The session was filmed and the data collected will be relevant for use within this project and beyond. *Please note at time of writing this evaluation, a full transcription of the workshop will be undertaken for a final report.*

The Learning Tool Kit was identified at the beginning of the project as a key outcome for this project. A development plan was created early in the project planning stages and informed many of the decisions and approaches taken. (see appendix Learning Tool Kit Development Plan).

It has been identified that weavers currently develop their practices by:

- Oral tradition
- Working in small community settings where knowledge can be passed and exchanged in a structured manner via master weavers to apprentices.
- Community based practices
- Supported Heritage Organisations

The oral tradition by which weaving knowledge is passed on by female master to apprentice weavers connects with and supports all of the Cordilleran communities by way of the maintenance of their living culture. The practice of weaving has been an unstated support system for these communities. The tacit value of this knowledge of sustaining and maintaining communities most likely reaches far beyond what is currently recognised.

The Learning Tool Kit Workshop enabled the following Drawbacks and Opportunities to be identified:

#### Drawbacks

A) The oral tradition is necessarily limited in both future and past settings as it requires someone to receive the learning and teaching and accurately relay this at a future date. If there is no listener/relater then the teaching and learning and knowledge ceases to exist.

B) The oral tradition is by nature normally limited geographically. It is difficult to export to other settings e.g. other communities or learning spaces.

C) The oral tradition places a burden/responsibility/stewardship on families and communities to maintain and transfer knowledge, when its use both

economically and socially may not be to the immediate or future benefit of individuals and communities involved.

D) The oral tradition often results in a separation of the work from the community that created it, if it is introduced to a wider audience/ market. The economic and status benefits gained by a widening audience /market or via the preservation of the tradition via digitization may not then be passed back to the community.

#### Opportunities:

E) The oral tradition is by nature normally limited geographically and it is difficult to export to other settings e.g. other communities or learning spaces. However, via links with universities and projects such as CSTFW the word is spread.

F) The oral tradition benefits where learning is situated in a particular environment which recognises the social relationship between teacher and pupil often grandmother to daughter or grandchild. (Lave and Wenger 1991)

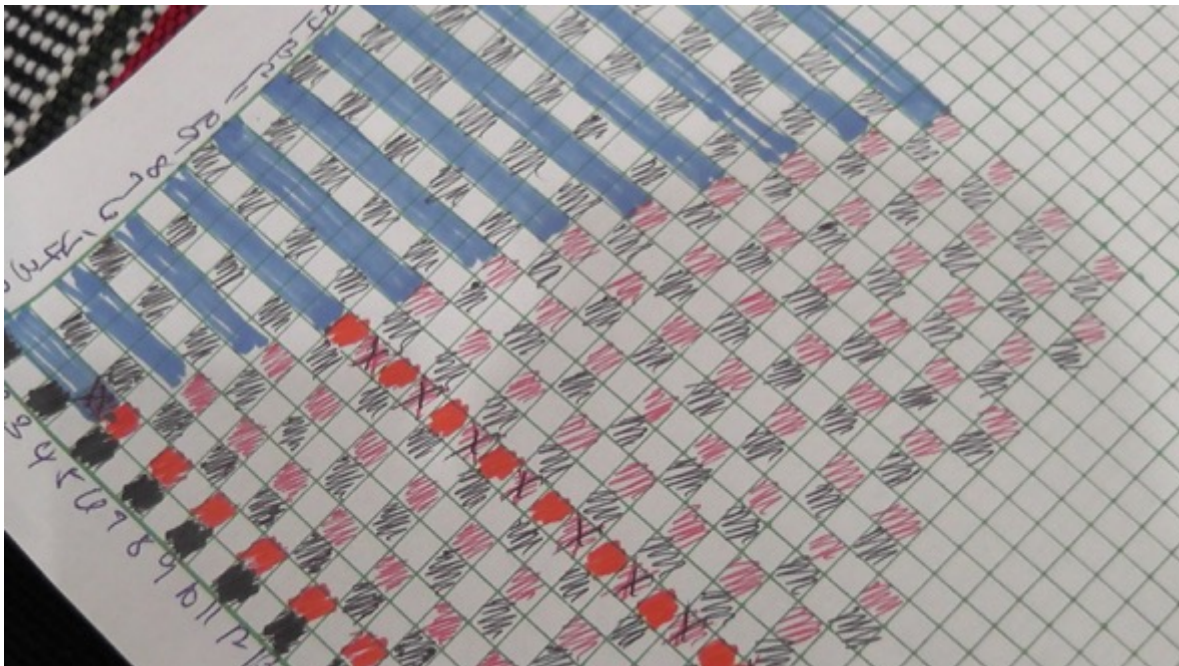
G) The oral tradition results in the work evolving and being autonomously owned by the community that creates it, giving status and ownership to the weavers.



Initial reflections to inform the development of the toolkit from the Lego visualisation workshop were:

1. The weavers told us that weaving is normally based in the home and that being at home or with their family and community is an important part of their weaving experience.
2. The settings for the weavers plays a large part in the feeling of wellbeing and empowerment and contributes to the continuation of their work.
3. On completion of weaving, the women would gather outside their homes under the trees and 'wind down' and talk together. This is an important part of the weaving process. One weaver described the time after weaving time as 'peace'. It was striking how positively the weavers viewed their weaving activity.
4. All participants are proud of the weaving tradition and described how it maintains a sense community identity through use of local patterns and designs, promoting their particular values and religious meaning. One weaver described her work as simple, in harmony with nature and that she was working to please God.
5. The value of weaving as a source of income now that typhoons were occurring across all seasons, making work in the rice fields less dependable and more dangerous, was talked about throughout the session.
6. The price and availability of affordable of cotton yarn is a key concern for weavers. The participants explored the issues which are inhibiting sustainability and development, in particular the price of cotton.
7. The lack of suitable places to sell weaving directly to appropriate customers was of concern because all the weavers identify weaving as a vital source of income. One participant described weaving as 'gold', with communities having always been able to trade their textiles.
8. There were conversations between stakeholders in particular with participants from Philippine Higher Education regarding the development of the culture of weaving within the Indigenous Curriculum in the education system.

## The Weave Drafting Workshop– led by Michelle Stephens



### The methodology:

The drafting workshop in the afternoon included a creative weaving workshop where yarns, weave structures, colours, motifs, surface patterns and distinctive hand-weaving techniques were identified and explored. The workshop enabled participants to work with actual Cordilleran woven textiles which were provided by CordiTex project and brought by weavers. A range of yarn gauges and naturally dyed cottons were made available to explore the possibility to interpret and enhance the traditional designs. Participants were led stage by stage through the drafting process and being a first-time experience for all participants. Participants were then able to use the small sample looms provided to practice their Drafting technique on the loom.

It was identified during the workshop via discussion with participants from Higher Education, that weave education varies drastically to UK teaching models. There is only one Higher Education college that offers card loom weaving as part of the Home Economics course in the Department of Science and Technology. In comparison to the UK, this would be used in Early Years Education as a method of introducing the concept of weaving and construction of cloth to this age group.

(see appendix images of Draft Weaving Workshop)

### Outcomes of the Weave Drafting workshop.

The method proved appropriate to achieve the aims of the workshop by introducing practically the Drafting process to participants. The session was filmed and the data collected will be relevant for use within this project and beyond. *Please note, a full transcription of the workshop will be undertaken for a final report.*

Initial reflections from weave Drafting workshop were:

- I. This was a positive experience and the weaving participants were able to absorb the Drafting visual system into their oral knowledge immediately.
- II. The non-weaving participants found the process less immediately understandable, however saw the value in the process.
- III. There was a perception amongst the weavers that the Drafting process is a method that they could use and relay to younger weavers.
- IV. The Higher Education participants who teach Textiles were enthusiastic about this method.
- V. The ability to record traditional patterns and develop these via the Drafting method was positively discussed by the weavers.
- VI. The weaver participants normally work on foot loom and backstrap looms where there is little opportunity to experiment or test due to the time involved in completing the warping process. The sample looms and materials provided were a revelation to them and they were excited by the possibilities these looms offered.
- VII. Some participants were cautious of the Drafting process because in the oral tradition counting, participation and practical learning are the traditional method. Drafting requires the addition of paper and pens to their material requirements which has a cost implications.
- VIII. Despite this, there seemed to be a strong support for the Draft and sample loom process being a useful tool to attract younger weavers.



### Evaluation Stage 3: Review and Reflect



Reflection on Photograph- Leaving our homestay at 2am to travel to Abra. (Image Rachel Kelly) this image illustrates the reality of our visit which meant that we (Kelly & Stephens) had much less sleep than we would normally survive on. The lack of sleep, dangers of travelling at night and tiredness on arrival to visit the communities provided an 'edge' from which to reflect. Our instincts were both sharpened and impaired during the field study experience and it made the experience deeply memorable. Every aspect of what we did, how we travelled enabled us to connect to the project, this place of weaving, the land of the Cordillera and the Philippines.

## Project Adaptability, Chance Encounters and Change



The CSTFW project was designed with a flexible methodology which reflects the unknown factors identified:

- The need to pre-plan at a distance from the Philippines prior to field visit.
- The short timeframe for the field visit. (*See appendix for trip itinerary*)
- The ethical framework established prior to visit. (*See appendix Ethics Plan*)
- The potential advantage of digital tools and devices such as sound recorders.
- The unknown factors of the field which suited ad-hoc methods and responses.
- The practical craft-based nature of the research which leans towards 'do and make' approaches.
- The human factor of meeting community members often within home settings.
- The partnership between CordiTex & MsoA participants which supports a sharing of resources and methods for research to avoid duplication of data collection.

The project was devised with a flexible methodology to enable, should the need arise to change and adapt aspects during the field visit or within the workshops. As part of the evaluation process, instances of change have been identified where the change has resulted in a change in thinking or understanding. Such changes have been worked through the following *Change Evaluation Table* overleaf:

## Change Evaluation Table

<b>Table 6:</b> Blue Text ⇒ Red Text ⇒ Green Text = The order in which changes were encountered and identified				
Change Type	Change Context	Who or what was involved?	Impact upon Project Aims or Findings	Informs <i>Theory of Change</i> or changes behaviour by?
<b>1. Working with the textiles in different settings</b>  ⇓ = The order in which changes were encountered.	Pre-residency online Photographic weave imagery analysis  ⇓	CordiTex images were distributed for study prior to visit.  Observing textiles on a screen at a distance is exciting yet slightly unsettling because you can't experience the textiles.	A question we continued to ask was: Are we fully understanding these textiles? How will we know when we have done enough understanding?  The scientific methods of the CordiTex methodologies contrast with the Craft methods employed by the MSOA team.	There are boundaries of ownership and an image does not necessarily enable outsiders to connect with the materiality of the objects, in this case woven textiles.
	Weave drafting in museum archive – slightly ad hoc, dark, lack of table space, rushed.  ⇓	The change was to do with working in a new place and experience. We couldn't lead within this environment and this challenged us to get what we needed to achieve our aims. We were working with Museum rules. A professional relationship with the museum & curators need to be nurtured for future development.	Working with the textiles in the museum setting made explicit, the value of the Cordillera weaving as cultural heritage.	Placing the weavers at the centre of a knowledge system which stretches back through time is evidenced by the archive.  Making visible the value of weaving practice via museum archives, preservation and exhibition is an important part of raising the value of Cordillera Weaving practice.
	Weave drafting workshop in a garage - ad hoc, dark, lack of space, indistinct timeframe.	Positive change emerged because via the drafting process, weaving became our common language. The weavers were able to feel secure in their environment while being introduced to new methods.	The community felt happy and welcomed us when we used the language of weave. The environment became a creative space.	The development of learning tools needs to speak the cultural / creative language of the community.

Change Type	Change Context	Who or what was involved?	Impact upon Project Aims or Findings	Informs <i>Theory of Change</i> or changes behaviour by?
<p><b>2.Changes to itinerary plans.</b></p> <p>⇓ =</p> <p>The order in which changes were encountered.</p>	<p>The fast pace of the schedule which although we had an itinerary. The reality of travel, heat &amp; context was encountered rather than prepared for.</p> <p style="text-align: center;">⇓</p>	<p>The fast pace changed the manner in which we behaved and worked as researchers e.g. there was no time to draw, write extensive notes or use laptops during the visit.</p>	<p>The pace meant we had to focus on what seemed important at the time.</p> <p>It made us work in a very immediate manner like it is 'now or never'. There was an absence of laptop technology but we used phones instead.</p>	<p>The tools we use and the Learning Kit Development needs to reflect the context and technology used e.g. using phones often and that the cultural tradition is dominantly oral and making/object/textile based.</p>
	<p><i>Change for Learning Tool Kit Workshop from first to the last day of Visit.</i></p> <p style="text-align: center;">⇓</p>	<p>Rachel &amp; Michelle</p> <p>This change was positive because it enabled the team to gain deeper insight into the field context.</p>	<p>The planning which had been in place prior to the visit was adhered to and we stuck to the original plan. So, there was a sense that we could have changed the workshop in response to experiences, but we didn't because there was no time to do so.</p>	<p>The field trip informed the workshop and the workshop connected to the field and practice.</p> <p>The participants were central to the endeavour and the workshop felt meaningful and useful.</p>
	<p>Increase of Workshop Participants last minute.</p>	<p>Very positive, meeting larger number and range of community, stakeholders</p>	<p>A wider group of participants enabled a wider range of voices to be heard. We were able to be more inclusive to the diversity of the communities and their differences.</p>	<p>The workshop enabled a network to be established which increased the visibility of weavers and their weaving practice.</p> <p>The wider range of weave participants were able to encounter 'their' textiles in the museum.</p> <p>The map of participants increased in reach from the northern to southern Philippines to include weave masters, academics, textile stakeholders.</p>

## Evaluation Stage 4- Telling the Story

The story of our project is that there is a diminishing weaving tradition within the Cordillera which is evidenced by the low interest among young members of the communities to become weavers. Elderly community weavers are and will be the last generation to pass on their knowledge in an oral tradition. Weaving knowledge has maintained the indigenous oral tradition where master weavers teach apprentices, but the weaving tradition is now in a critical state as the elderly weavers are dying.

The value of Cordillera Weaving has been recognised by museums and by private collectors with Textiles documented, sold and collected globally. The CordiTex project aims to preserve Cordillera weave knowledge via the digital translation of the weave structures via the purchase of a specialized TC2 Digital Loom. The *Museum Kordillera* will dedicate an exhibition in August 2019 to the Cordillera weaving tradition, however, this preservation process is disconnected from the communities and weavers from which this culture of textiles has arisen.

Weaving has enabled trade and income for the predominantly female weaving communities within the Luzon Cordillera area of Northern Philippines for millennia. If weaving declines with the decline in culture (CordiTex 2018), a source of income and livelihood for women also declines. The Creating a Sustainable Textile Future for Women: Digitising Cordillera Weaving Tradition project aims to address this. The weavers met via the project workshops and activities, expressed the paradise their work creates via the autonomy and sense of connection to their history, community and land their weaving provides. The weavers convinced us to support them to find methods to bring young women into weaving practice via a new learning system (Drafting), supported education, learning tools and apprenticeship.

The reflections of the weavers at the UoP *Learning Tool Kit* workshop and in the field and the small literature review undertaken so far, have enabled the identification of an emerging link between weaving practice and rice growing. The changes to rice growing as a main reliable income source for Northern Luzon Communities is changing (Glover & Stone, 2018) and weaving creates an opportunity within the changing climate as an enduring occupation which may in the future become more reliable than agricultural work. Climate change and the impact of typhoons within the Philippines is having a negative impact upon the rice growing eco-system and rice growing is under increased scrutiny as a possible contributor to climate change (Gabbattiss 2018).

The Indigenous History Curriculum within Philippine Schools has limited formal learning which aimed to underpins a nationwide consciousness around the indigenous history of the Philippines and in particular an understanding of

indigenous cultural traditional crafts. The inaccessibility of affordable yarns in particular Philippine Cotton which is mostly exported, has resulted in higher baseline material costs for weavers. The lack of weaving support networks, lack of routes to market for sale of weaving and lack of teaching within Higher Education to support maintenance of Philippine weaving traditions, all contribute to the problem identified.

The centrality of weaving in the lives of the women of the Cordillera region must not be underestimated. Weaving and the weaving communities have protected, clothed, and celebrated this society and the endeavours of the Crafting Futures project to reinforce the central pillars of the Cordillera Weaving Tradition are commendable. However, if the position does not change then the outlook for the indigenous people as a whole is depressing and for the women and their families and children, it is frightening and predictable. For the remaining communities who do not find or secure good work within their communities, there is the predictable move, to life in a city with its inherent risk of exploitation. Centuries of tradition, culture and an autonomous life that was a paradise, is in danger of disappearing.

What this project offers may seem like a straw to clutch at in a storm rather than a life raft, but the development of new approaches to weave teaching and practice is something we felt was welcomed by the communities we connected with and which in time may enable significant change (see appendix theory of change). With this in mind we have devised developed a *Learning Tool Kit Plan* that we earnestly hope can assist in sustaining the weaving culture of the Cordillera.



### Key Findings identified.

#### Key Finding 1/

The teaching of weave Drafting methods which allows for recording and development of patterns and via the use of sample scale looms, may encourage a sustainable learning framework to evolve.

#### Key Finding 2/

The link between climate change and weaving. This results in rice harvesting being curtailed with weaving being seen as a safer, dependable all-season source of income.

#### Key Finding 3/

The development and support of weaving network is beneficial to encourage the Cordillera weaving tradition to survive.

#### Key Finding 4/

The wellbeing of weavers can be measured against their working situation and increased wellbeing was evident within weaving practice taking place in the home and within cluster networked community settings.

#### Key Finding 5/

That the weave drafting process and the route to digital production may offer a new avenue for the future culture of Cordillera Weaving Tradition.

Proposal for the development of the *Learning Tool Kit* to address points identified in key findings:



- The *Learning Tool Kit* which will comprise tools to support the oral tradition but also enable the learning structure into a sustainable digital paradigm.
- The *Tool Kit* will present visible useful models of weaving practice which can be adopted by master and apprentice weavers.
- The kit will feature both informative and supportive information.
- The language and content of the *Tool Kit* will respond to reflections of the values embedded within the tradition and evidences of excellent practice observed from field research to date.





The Kit will represent a learning space that can find a home in different contexts from weave centres to the home of weavers, and will include:

- A Sample Loom with visual instructions and online video access.
- A Drafting Weave Kit (materials paper/pens)
- An Instructional Poster which will document the weave drafting and digital loom translation process including links to CordiTex Digital Facilities.
- An Informative Poster which will make visible the methods for different working craft models such as home-work, cluster communities and weave centre practice. This poster will include network links and QR codes for mobile phone use.
- A handbook for network co-ordinators which will include:
  - Information on teaching and learning styles
  - Useful contacts
  - Trading contacts (yarn suppliers and trade fairs)
  - Networks and regional mapping
  - Craft Business Information (See Crafts Council)
  - A geographic layout of Cordillera weaving areas with examples of different models of practice.

The kit will be developed for distribution to coincide with the Kordillera Museum Textile Exhibition in August 2019. A further evaluation of the Learning Tool Kit will need to be undertaken later in 2019.

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# APPENDICES

**Appendix:****PARTICIPANTS TO THE CORDILLERA WEAVING WORKSHOP  
January 18, 2019 (Friday) - CONFIRMED**

<b>Name of Participants</b>	<b>Institution</b>
<b>IFUGAO</b>	
1. Marlon Martin	Kiyyangan Weavers Association and SITMO, Kiangan, Ifugao
2. Paulette Quizon	Kiyyangan Weavers Association, Kiangan, Ifugao
<b>GA'DANG</b>	
3. Margareth Balansi	Ga'dang Weavers Paracelis, Mountain Province
<b>KANKANAHEY</b>	
4. Rose Wangdali	President, Montanosa Weavers Association, Sagada, Mt Province
5. Rae Bern Wangdali	Montanosa Weavers Association
<b>BONTOC</b>	
5. Cathy Domigyay	Can-eo Weavers Association Can-eo, Bontoc Mt Province
6. Dionisia Finnek	Can-eo Weavers Association Can-eo, Bontoc Mt Province
7. Iluminada Chag-os	Can-eo Weavers Association Can-eo, Bontoc Mt Province
<b>IBALOY</b>	
9. Luz Valentin	Datakan Weavers Association, Kapangan, Benguet
10. Tessie Tudias	Datakan Weavers Association Kapangan, Benguet
11. Vilma Capuyan	Master weaver, Tublay Weaving Association, Caponga, Tublay, Benguet
<b>ILOCOS</b>	
12. Shara Lyn Ablog	Mindoro, Ilocos Sur

<b>UP/CORDITEX Team</b>	
16. Alipio Garcia	College of Science, UPB
17. Giovanni Malapit	College of Science, UPB
18. Analyn Salvador-Amores	College of Social Sciences, UPB
19. Jennifer Inovero	Human Kinetics Program, UPB
<b>MK Curatorial Team</b>	
20. Vicki Diaz	Museo Kordilyera Director
21. Gracelyn Angalao	Museo Kordilyera staff
22. Jhoan Medrano	Graphic Designer, Museo Kordilyera
<b>UP Faculty</b>	
23. Roland Rabang	College of Arts and Communication, UP Baguio
24. Junley Lazaga	College of Arts and Communication, UP Baguio
25. Czarina Calinawagan	College of Arts and Communication, UP Baguio
26. Candy Torres	College of Arts and Communication, UP Baguio
27. Maria Monica Rayala	Dept. of Clothing Technology, College of Home Economics, UP Diliman
28. Maria Josephine Lumawig	Dept. of Clothing Technology, College of Home Economics, UP Diliman
<b>DOST</b>	
29. Daisy Quionos	Department of Science and Technology (DOST)CAR
30. Pita Picpican	DOST
<b>HABI Textile Council</b>	
31. Adelaida Lim	President, HABI Philippine Textile Council
32. Mara Montelibano	Textile Museum, Museo Negrense
<b>Guests</b>	
33. Nina Tesoro	Fashion Designer
34. Mich Dulce	Fashion Designer
13. Nico Agosto	Sabangan, Ilocos Sur
14. Ian dela Cruz	Sabangan, Ilocos Sur



**Appendix:**  
**PROGRAM OF ACTIVITIES**  
**(As of January 9, 2018)**

<b>Dates</b>	<b>Description of Activities</b>	<b>Person-in-Charge</b>
January 12 Saturday	Arrive in Manila 18.40  Overnight in Manila	AVSA to fetch RA and MS at NAIA
January 13 Sunday	9:00 AM  4:00 pm	With AVSA
	Visit to the Textile Gallery at the National Museum of the Philippines & the Pina-Seda Exhibition; brief visit to the textile exhibition at the Ayala Museum (and Patis Tesoro shop – optional)	
	Departure from Manila to Baguio via travel by car  Check in at Casa Vallejo Hotel (overnight RK and MS) ETA 9:00 PM	
January 14 Monday	9:30 AM  10:00 AM  11:00 AM  3:00 PM	With Corditex  With MK staff and AVSA  With Corditex  AVSA
	Courtesy call with Chancellor Raymundo Rovillos	
	Tour of the Museo Kordilyera, University of the Philippines Baguio	
	Visit to the CS Lab and Cordillera Collections of Corditex and the Museo Kordilyera	
	Brief Introduction of the CORDITEX (Cordillera Textiles Project) ; Expectations for the Workshop	
	Lunch	
	Visit to the weaving workshop at the Easter Weaving School, Baguio City	
January 15 Tuesday	Out of Town Trips to CORDITEX partner weaving communities in the Cordillera  4.00 AM  Travel to Kiangnan Weavers Association in Kiangnan, Ifugao	*Rented van

1:00 PM	Visit to the weaving workshop of the Kiyangan Weavers Association, Kiangan Ifugao (Demonstrations of backstrap loom and footloom)  Homestay/overnight in Kiangan	Briefing by Marlon Martin, Chief of the Save the Ifugao Terraces Movement (SITMO)
January 16 Wednesday		*Rented Van
3:00 AM (?)	Travel to Abra (AM) early departure	
8:00 AM	Brief visit to the Namarabar Dyers in Penarubia, Abra  Visit to the weaving workshop of the Manabo Weavers Association, Manabo, Abra  Lunch  Depart for Ilocos  Brief visit to the Sabangan Weavers Association, Santiago Ilocos Sur  Visit to the Abel Iloco, National Museum of Vigan, Ilocos Sur  Brief Visit to the local weavers in Mindoro, Ilocos Sur  Overnight in DaHome Hotel in Vigan, Ilocos Sur	c/o Jun Agaid  Brief orientation by Teresita Obingayan, President of the Association      Briefing with Ms. Malot Ingel, NM-Vigan
January 17 Thursday		
7:00 AM	Return to Baguio from Vigan via the Heritage Site	
3:00-4:00 pm	Meeting with CORDITEX Team and preps for the workshop  Overnight in Baguio (RA and MS)	Corditex and MMU
January 18 Friday		
9:00 am start	CORDILLERA WEAVING WORKSHOP Museo Kordilyera-AVR	Corditex and MMU
6:00 pm	Dinner hosted by CORDITEX (planning for next steps)  Overnight in Baguio (RA and MS)	

January 19 Sunday 5:00 am	RK and MS departure via bus from Baguio to Manila Airport  Fly from Manila 13.30 Arrive London Heathrow 19.25	AVSA
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## Appendix:

### Planned Activity – 1 Day Learning Tool Kit Workshop

(Delivered 19 Jan 2019)

## ‘Learning Kit Development’ Workshop Plan

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This project is about Craft, Textiles, Practices and People...in particular the predominantly Female led, Woven Textile Tradition of the Cordillera Region of the Northern Philippines. The people involved are from the Cordillera region in Northern Philippines and the Craft Practice is the hand-weaving of traditional indigenous mathematically patterned and naturally dyed textiles.

### **This workshop will have four aims:**

1. To explore with the workshop participants the value to the Cordillera community of the Crafting Future of Cordillera Weaving Tradition.
2. To identify if there are issues that inhibit sustainability and development of Cordillera Weaving Tradition.
3. To research opportunities for development of Cordillera Weaving Tradition.
4. Examine how Cordillera Weaving Knowledge and culture can be nurtured, restructured and evolved by the Cordillera community.
5. Analyse Cordillera weave patterns and methods for design development and digital translation to enable a Craft Future for Cordillera Weaving Tradition.

The workshop will comprise two types of activities:

- **A Collaborative Forum**
- **A Practical Workshop**

The workshop will include a creative weaving workshop where yarns, weave structures, colours, motifs, surface patterns and distinctive hand-weaving techniques are identified and explored for further development.

Working in adherence to the Crafting Futures Contract and Research Questions we are proposing a Collaborative Forum Workshop to enable the group to explore the questions we need to ask with regard to the sustainability of Cordillera Weaving Tradition. The workshop will enable us to collect data and evidence to support the development of a learning tool-kit (learning strategy) which aims to strengthen the development of quality creative craft practice and increase opportunities for people (in particular women) to learn, train and enter craft practice.

## Workshop Plan

**9.00 am Registration of Participants**

**9.30 Meet and Greet Participants**

**10.00 Rachel Kelly for Collaborative Forum**

**11.00 Coffee Break, tea & snacks.**

**11.30 with Rachel Kelly for Collaborative Forum (ctd)**

**12.30 Lunch**

**1.30 pm with Michelle Stephens for Practical Weave Workshop.**

**3.00pm Coffee /Tea snacks**

**3.30 pm Plenary discussion of workshop outcomes, display of samples and models developed.**

**4.30 pm Finish**

### Workshop Evaluation Plan:

**Inputs:** The workshop will be undertaken as per plan above. The workshop participants will include range of participants including community-based weavers, academics from University of Philippines, local designers and representatives from a Textile Trade Fair. We are very happy with the range of participants involved.

Participants will be asked to sign a participation document which will enable data to be collected during the workshop. The range of data we will collect will be as follows:

1. Notes from observations (to be written by MS/RK & AS)
2. Photographs
3. Film
4. Documentation of work in other forms (drawings/models/samples/designs)

We have changed the workshop plan to enable either Michelle Stevens or Rachel Kelly to undertake data capture whilst the other is conducting the workshop.

The Collaborative Forum section of the workshop will use theory of visualisation as a methodology. The method of visualisation will be used to enable non-verbal communication to take place. This method has been selected to ensure that participants are not placed in a direct or confrontational situation. The method of visualisation (using diagrams, models and Lego Serious Play based visualisations) are evidence-based methods for constructing thinking and enabling

objects to represent what people think. The structure of the workshops will eliminate any power-based conflicts and participants will be able to engage as per their will or interest.

The key process for capture of insights from this forum will be to align outputs to questions posed. In order to do this, cards with questions will be pre-printed so that participants can match a question to their visual response. The work on return will be to analyse the responses from this part of the workshop to inform the development of a learning tool kit. The questions and areas of enquiry are covered in section below which goes into more depth the methodologies for achieving the workshop aims 1- 5

The workshop will feature a weaving workshop where MS will go through problems with Cordillera weaving. During this workshop RK will capture the findings from this workshop using film, photography, drawings and notes. Due to the experiential nature of this workshop the practical methods will enable openness and non-verbal communication to take place.

### **Outcomes**

The immediate outcomes from the workshop will be the development of a community of practice. This community will comprise of knowledgeable craft weavers, academics from UOP, designers, Trade Fair representatives and MS & RK from MMU.

Participants will be given a space to explore and think and reflect upon their work and the issues specific to Cordillera Weaving tradition and the impact of the decrease in craftspeople entering the practice upon women. We will ask questions which will help us all to create a joint picture of Cordillera Weave practice and it's concerns. This sharing of knowledge will be vital in developing a sense of support and solidarity.

The Plenary section of the workshop will be used to clarify issues, concerns and actions. We will revisit the insights developed and double check participants are happy with the reflections shared.

We will negotiate how to capture the knowledge within the weave samples. We hope that participants will each take away samples, drawings, designs, ideas to their communities and contexts.

### **Follow up**

On return to the UK. RK & MS will analyse and reflect upon the data captured in order to develop a learning tool kit. The shared knowledge exchanged within the workshop will be embedded into the kit for the community to use.

MS will work with RK & AK to develop digitised samples in order to support UOP to be able to finish their research and to be able to put forward a bid to purchase a

digital loom. The learning kit in combination with the digital weave knowledge should meet the aims of our project and British Council/Crafts Council Crafting Futures mission.

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## Appendix:

Weave Drafting Workshop Delivered in communities and at UoP Baguio Jan 19<sup>th</sup> 2019.

### WOVEN DRAFTS - ELEMENTARY & DERIVATIVE WEAVE ARCHITECTURES

### READING & DRAWING DRAFTS...


WEFT DIRECTION →

CORRESPONDING SHAFT NUMBERS →

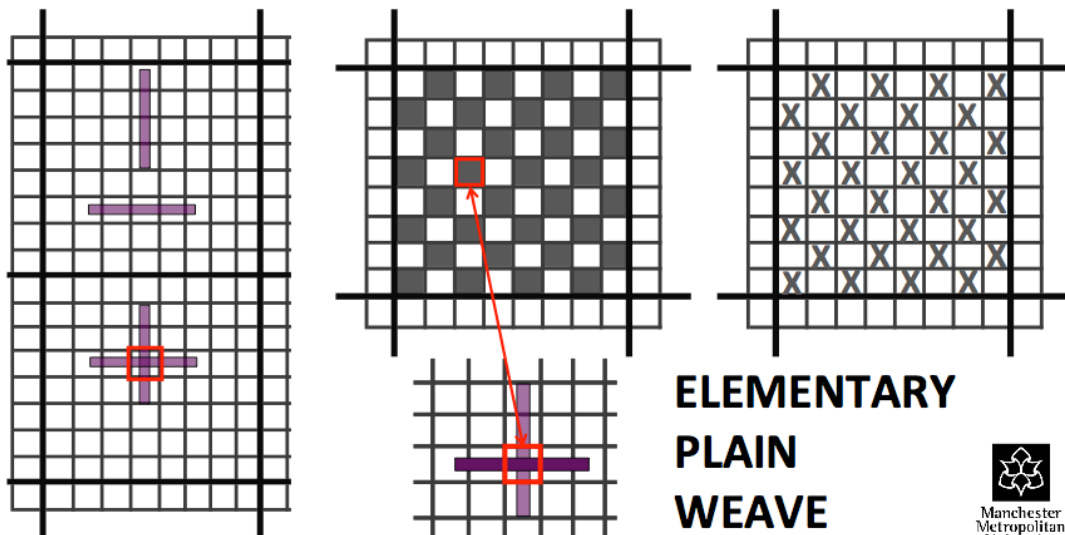
## LIFT AND NOTATION...

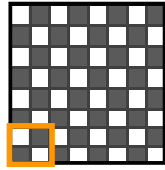
Each vertical space represents a warp end

Each horizontal space represents a weft pick

Each square indicates the intersection between 1 end and 1 pick --> 

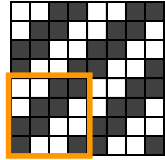
At the bottom of the lifting plan numbers are inserted, these correspond to the number of shafts on the loom or to the number to be used in the designing of the draft when using a dobby loom.





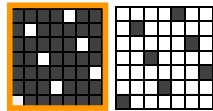
PLAIN WEAVE

DERIVATIVES:  
BASKET, CORDING, HOPSACK, HUCKABACK & PANAMA



TWILL (CONTINUOUS DIAGONAL)

DERIVATIVES:  
BROKEN, DIAMOND, CURVED,  
HERRINGBONE POINTED, TRANSPOSED & WAVED



SATIN / SATEEN

DERIVATIVES:  
SATINETTE, SWANSDOWN

