REPERSNTATIVF LIST OF
THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY

Deadline 31 March 2019
for possible inscription in 2020

Instructions for completing the nomination form are available at:

Nominations not complying with those instructions and those found below will be considered incomplete and cannot be accepted.

States Parties are further encouraged to consult the aide-mémoire for completing a nomination to the Representative List of the Intangible Cultural Heritage of Humanity, which is available on the same webpage.

A. State(s) Party(ies)

For multinational nominations, States Parties should be listed in the order on which they have mutually agreed.

| Philippines |

B. Name of the element

B.1. Name of the element in English or French

Indicate the official name of the element that will appear in published material. Not to exceed 200 characters

| Piña Handloom Weaving |

B.2. Name of the element in the language and script of the community concerned, if applicable

Indicate the official name of the element in the vernacular language corresponding to the official name in English or French (point B.1). Not to exceed 200 characters

| Hab-eon nga piña |
B.3. Other name(s) of the element, if any

In addition to the official name(s) of the element (point B.1), mention alternate name(s), if any, by which the element is known.

None

C. Name of the communities, groups or, if applicable, individuals concerned

Identify clearly one or several communities, groups or, if applicable, individuals concerned with the nominated element.

Not to exceed 150 words

The Aklanon, also spelled and pronounced as Akeanon, is the ethno-linguistic group who practices the element. Their traditional home range is the province of Aklan in the northwestern portion of Panay Island. Like many groups of people in the Philippines, the Aklanon are engaged in agriculture and fishing as main livelihoods, but many Aklanon are also in many different occupations. Currently, the Aklanon population is at 572,599, a small portion of which are engaged in making piña textile, some as secondary occupation. Aklanon communities have been engaged in the piña textile weaving for more than a century now. Those involved in the piña textile making process are the farmers, scrapers, knotters, warpers, and the handloom weavers. Both men and women are involved in the process.

D. Geographical location and range of the element

Provide information on the distribution of the element within the territory(ies) of the submitting State(s), indicating, if possible, the location(s) in which it is centred. Nominations should concentrate on the situation of the element within the territories of the submitting States, while acknowledging the existence of same or similar elements outside their territories. Submitting States should not refer to the viability of such intangible cultural heritage outside their territories or characterize the safeguarding efforts of other States.

Not to exceed 150 words

Piña handloom weaving is practiced in the province of Aklan in Panay Island in the Visayas region of central Philippines, where it originated. In Aklan, it is concentrated in the villages of Old and New Buswang in the capital town of the province, Kalibo. The weaving is also a living heritage in other municipalities, such as Makato, Tangalan, Balete, Banga and Lezo.

Presently, farming of the pineapple plant locally known as “piña Bisaya” (Ananas comosus), the main source of piña fiber, takes place in 15 municipalities: Altavas, Balete, Banga, Batan, Buruanga, Kalibo, Lezo, Libacaco, Madalag, Makato, Malay, Malinao, Nbas, Numancia, and Tangalan.

The bearers and practitioners of the element have been transmitting their knowledge of handloom weaving to weavers of nearby provinces of Antique and Capiz in Panay Island; Leyte; Camarines Sur; and Palawan. Thus, weaving can also be observed in those provinces using other varieties of pineapple plant.

E. Contact person for correspondence

E.1. Designated contact person

Provide the name, address and other contact information of a single person responsible for all correspondence concerning the nomination. For multinational nominations, provide complete contact information for one person designated by the States Parties as the main contact person for all correspondence relating to the nomination.

Title (Ms/Mr, etc.): Mr.
Given name: Virgilio
Family name: Almario
Institution/position: National Commission for Culture and the Arts (NCCA) / Chairman
Address: 633 General Luna Street, Intramuros, Manila, Philippines
E.2. Other contact persons (for multinational files only)

Provide below complete contact information for one person in each submitting State, other than the primary contact person identified above.

1. Identification and definition of the element

For Criterion R.1, States shall demonstrate that ‘the element constitutes intangible cultural heritage as defined in Article 2 of the Convention’.

Tick one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element, which might include one or more of the domains identified in Article 2.2 of the Convention. If you tick ‘other(s)’, specify the domain(s) in brackets.

☐ oral traditions and expressions, including language as a vehicle of intangible cultural heritage
☐ performing arts
☐ social practices, rituals and festive events
☐ knowledge and practices concerning nature and the universe
☒ traditional craftsmanship
☐ other(s) ( )

This section should address all the significant features of the element as it exists at present, and should include:

a. an explanation of its social functions and cultural meanings today, within and for its community;
b. the characteristics of the bearers and practitioners of the element;
c. any specific roles, including gender-related ones or categories of persons with special responsibilities towards the element; and
d. the current modes of transmission of the knowledge and skills related to the element.

The Committee should receive sufficient information to determine:

a. that the element is among the ‘practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith —’;
b. that communities, groups and, in some cases, individuals recognize [it] as part of their cultural heritage;
c. that it is being ‘transmitted from generation to generation, [and] is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history’;
d. that it provides the communities and groups involved with ‘a sense of identity and continuity’; and
e. that it is not incompatible with ‘existing international human rights instruments as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development’.

Overly technical descriptions should be avoided and submitting States should keep in mind that this section must explain the element to readers who have no prior knowledge or direct experience of it. Nomination files need not address in detail the history of the element, or its origin or antiquity.

(i) Provide a brief description of the element that can introduce it to readers who have never seen or experienced it.
Not fewer than 150 or more than 250 words

Piña is a textile from pineapple leaf fibers and woven using the handloom. The whole process of making it remains almost unchanged since it began.

The leaves of a particular pineapple species is used—the pinya Bisaya. Farmers allow 18 to 24 months for the leaves to mature for harvesting and fiber extraction, which are done outdoors. The leaves yield two kinds of fibers—the ‘bastos,’ the rough fiber; and the ‘liniwan,’ the fine fiber. Using a shard of porcelain,
the scraper removes the epidermis of the leaf, extracting the ‘bastos.’ To extract the more valued ‘liniwan’, a coconut shell is run across the inner layer.

The next step, the degumming, involves repeated washing of the fibers in running water, usually in rivers. Fibers are then air-dried and bundled. The amount of fiber is measured by local weighing method, using old coins of different denominations and ‘sikapat,’ a local unit of measurement.

The fibers are knotted to form long, continuous strands, coiled in a claypot to prevent tangling and spooled around bamboo bobbins. Threads are then put into a ‘sab-ongan,’ or warp wheel, for desired dimensions.

Usually, there is a designated space in the house for weaving. The seated weaver uses the upright handloom pedals with two or four foot-operated bamboo treadles. Using the right and left hand, the shuttle is inserted in a repeated manner to weave. The usual patterns employed are the ‘ringgue’ (lace weave), ‘pili’ (inlaid weave), and ‘tablero’ (checkered pattern), or a combination of these.

(ii) Who are the bearers and practitioners of the element? Are there any specific roles, including gender-related ones or categories of persons with special responsibilities for the practice and transmission of the element? If so, who are they and what are their responsibilities?

Not fewer than 150 or more than 250 words

The bearers and practitioners are the Aklanon involved in the piña textile-making process—from pineapple cultivation, fiber extraction, preparation, and weaving of the textile. In the initial stage, farmers, usually male adults, provide the supply of pineapple leaves. Site selection, planting, maintenance and harvesting of the pinya Bisaya are done by both men and women, including young adults. The young men and women commonly do the scraping for the fibers, and knotters, usually women, tie fibers together.

Warping is done by both men and women. The spinners or spoolers are customarily young women, though children can occasionally aid in the process. Weavers are mostly women, wives and daughters of farmers and fishers. At present, there are also several men engaged in weaving.

Piña handloom weaving is considered family heritage, with each household member having a role—fathers and sons plant the pineapples and construct the looms; while grandmothers, mothers and daughters extract fibers from the leaves, prepare them and weave.

Master weavers in the communities, usually elders, who inherited the skills from their forebears, pass on the knowledge and skills to the younger generations.

(iii) How are the knowledge and skills related to the element transmitted today?

Not fewer than 150 or more than 250 words
The knowledge and skills of piña handloom weaving are primarily passed on from elders to the young members of the families. The learning process involves day-to-day interactions in households, farms, and other centers. Young family members grow up observing older members engaged in pinya Bisaya cultivation and piña weaving, and eventually learn the craft under the tutelage of experienced members.

The bearers and practitioners of piña handloom weaving welcome learners from outside their families and communities. The transmission involves observation, imparting of experiences and techniques, and the actual weaving practice, facilitating enrichment of community knowledge.

Methods of the heritage transmission have been integrated into the teaching-learning modalities of the School of Living Traditions (SLTs). SLTs are initiated by local communities in partnership with the government to help safeguard intangible cultural heritage in the Philippines through the transfer of indigenous or local knowledge and skills of cultural masters, practitioners and bearers to the younger generation of local communities.

(iv) *What social functions and cultural meanings does the element have for its community nowadays?*

The piña is the most highly regarded among the traditional textiles of the Philippines. It is a preferred textile for making formal attires reserved during special occasions and a material often considered to reflect Philippine cultural distinction. Thus, the craft and textile have become a source of pride among Aklanon communities and markers of their identity, indicating inventiveness and diligence, and encoding their responses to their experiences and interactions with the environment.

The element has been a vehicle for innovation and creativity for local communities as practitioners constantly develop new designs and patterns even as they preserve the old ones. At the same time, it is a source of livelihood that contributes to sustainable development and social and economic empowerment of families and local communities.

The transmission mechanism of the element serves as an opportunity for family members to strengthen their bonds in which not only skills are shared but also stories and experiences. This mechanism also operates in the larger context of the community in which a sense of belonging, mutual respect and interdependence are nurtured among its practitioners and bearers, fortified by the recognition of the contributions of everyone engaged in the process. The stability and continuity of communities are linked with a shared heritage.

From being predominantly a form of family heritage, the element has evolved into a communal and socially-integrative practice that promotes solidarity through the formation of organizations, associations and networks that support and patronize piña handloom weaving.

(v) *Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development?*

No part of the element and its creation process, from planting to weaving, are incompatible with any international human rights instrument. As an inclusive tradition and social practice, it places great importance on the vital roles of women and girls, as well as youth, throughout the process and particularly in weaving. Children observe and assist, and only participate on their own volition.
The element fosters mutual respect among communities. It is not a practice exclusive to a certain group. It is accessible to everyone who is interested, regardless of age, gender, ethnic, social or cultural background, and religion. Roles in the process are not restrictive—scrapers or knotters may also become weavers, and weavers may also become business owners and managers. Its practice contributes to the fulfilment of cultural rights of individuals and communities concerned. There are no sources of hazard for the practitioners throughout the process. Furthermore, the element promotes sustainable development. The cultivation and treatment of the pinya Bisaya does not involve any harmful chemicals, and encourages the weaving of eco-friendly and organic textiles.

2. Contribution to ensuring visibility and awareness and to encouraging dialogue

For Criterion R.2, the States shall demonstrate that 'Inscription of the element will contribute to ensuring visibility and awareness of the significance of the intangible cultural heritage and to encouraging dialogue, thus reflecting cultural diversity worldwide and testifying to human creativity'. This criterion will only be considered to be satisfied if the nomination demonstrates how the possible inscription would contribute to ensuring the visibility and awareness of the significance of intangible cultural heritage in general, and not only of the inscribed element itself, and to encouraging dialogue that respects cultural diversity.

(i) How could the inscription of the element on the Representative List of the Intangible Cultural Heritage of Humanity contribute to the visibility of the intangible cultural heritage in general (and not only of the inscribed element itself) and raise awareness of its importance?

(i.a) Please explain how this would be achieved at the local level.

Not fewer than 100 or more than 150 words

The inscription will generate greater visibility and appreciation for intangible cultural heritage with the acknowledgment of its contribution to the communities' identity, creativity and sustainable development. Communities will take greater pride in their craft and also inspire them to turn their attention to other aspects of their culture that has been taken for granted or ignored, particularly intangible cultural heritage elements such as rituals, festivals and traditional knowledge. It will make local communities realize the global impact of their heritage and motivate younger generations to learn more about the traditions of their communities.

Inscription will also lead to greater partnerships and cooperation, mobilizing local organizations such as civil society groups, universities, development agencies and local government units to work together with the communities in developing initiatives that promote and safeguard similar traditional arts and crafts and intangible cultural heritage in general.

(i.b) Please explain how this would be achieved at the national level.

Not fewer than 100 or more than 150 words

Since piña textile serves as a material for traditional Philippine formal attire, its inscription will be a cause for celebration for the whole nation, which can spark greater interest not only in the element but in Aklanon traditional craftsmanship and those of other indigenous peoples,' as well as in the intangible culture heritage in general. Inscription will highlight the importance of intangible cultural heritage for national identity and sustainable development.

With global recognition, the piña’s role as a cultural reference will be reinforced, and programs and activities will be developed to create awareness about the craft and its tedious process and the people involved in it. Thus their contributions, which have been largely unknown, will be duly recognized.
Additionally, inscription will encourage the development of programs that uphold culture-focused livelihood skills and expansion of support for the enhancement of creative industries.

(i.c) Please explain how this would be achieved at the international level. Not fewer than 100 or more than 150 words

At the international level, inscription will draw attention to and highlight the contributions of traditional weaving and textiles to intangible cultural heritage and the Representative List. Communities that practice similar elements in other countries will be motivated to safeguard their intangible cultural heritage. Other States Parties may adopt appropriate measures to ensure viability of traditional arts and crafts and strengthen their role in promoting sustainable development and socio-economic empowerment of communities.

The large Filipino diaspora across the globe will contribute in generating awareness and visibility of intangible cultural heritage by celebrating the inscription in their countries of residence. This will ignite interest in traditional textiles, attires and their importance as markers of identity and community-building in a global context.

(ii) How would dialogue among communities, groups and individuals be encouraged by the inscription of the element? Not fewer than 100 or more than 150 words

Inscription of pinya handloom weaving will stimulate greater dialogue within families and communities, as well as between communities concerned and other relevant groups and individuals across the Philippines.

Master weavers will be more encouraged to teach younger generations and individuals who are willing to learn about and carry on the practice. Intercultural and people-to-people exchange of skills and experiences between the Aklanon and other weaving communities and provinces will increase, allowing practitioners of traditional weaving throughout the Philippines to be more interconnected.

In addition, inscription will provide opportunities for enhanced educational activities such as learning visits and knowledge-sharing involving local communities. Dialogue with and among academic institutions, civil society organizations, local government and national government authorities can strengthen community-based efforts in the identification, documentation, promotion, and safeguarding of the element.

(iii) How would human creativity and respect for cultural diversity be promoted by the inscription of the element? Not fewer than 100 or more than 150 words

The pinya textile is a product of human creativity and ingenuity, particularly of the Aklanon. The material is distinct and its usage in weaving is born out of creativity, inventiveness and resourcefulness, indicative of the character of the people and their culture. The textile inspired different creative expressions from weaving patterns to visual arts and fashion.

The inscription will bolster the importance of creativity and cultural diversity in an increasingly mechanized and globalized society. Such international recognition will foster appreciation and respect for the craft and
its elaborate process, and the people and culture that create it, among the different peoples of the Philippines.

Once considered outmoded practices, traditional weaving can experience resurgence and be taken seriously as vital components in the telling of the story of the Filipino people and of humanity.

The inscription also highlights the power of cultural diversity and creativity, especially in community-building and sustainable development.

3. Safeguarding measures

For Criterion R.3, States shall demonstrate that ‘safeguarding measures are elaborated that may protect and promote the element’.

3.a. Past and current efforts to safeguard the element

(i) How is the viability of the element being ensured by the communities, groups or, if applicable, individuals concerned? What past and current initiatives have they taken in this regard?

Not fewer than 150 or more than 250 words

The practitioners themselves are key in ensuring the viability and vitality of the element. Cultural masters have continued the transmission of knowledge and skills to the young generation through formal and non-formal activities. Family members perform specific roles and responsibilities in the transmission and safeguarding of the element.

Community associations of farmers and self-help groups have increased to foster community cooperation and skill-sharing to members and neighborhood groups for them to continue activities related to the element.

Civil society organizations, academic institutions, development agencies, government institutions have extended technical assistance to assure the constant supply of raw materials, support for expansion of farm areas for cultivation, technology upgrade and transfer, livelihood-enhancement training programs, research and development for farm rehabilitation and plantation development, training for enhancement of fiber quality, life-skills enhancement for sustainable livelihoods; as well as, social protection measures for vulnerable local groups.

Local government units have been enacting policies and extending support services for the welfare of community organizations.

The adoption of a Code of Practice and Quality Standards initiated by the practitioners and culture bearers is a major milestone in ensuring viability of the element. A functional multi-sectoral monitoring team was formed, to provide guidance and ensure best practices.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned:

- transmission, particularly through formal and non-formal education
- identification, documentation, research
- preservation, protection
- promotion, enhancement
- revitalization
(ii) How have the States Parties concerned safeguarded the element? Specify any external or internal constraints, such as limited resources. What past and current efforts has it made in this regard?

Not fewer than 150 or more than 250 words

The Philippine Constitution stipulates the protection of the country's artistic and historic wealth that represents the cultural treasure of the nation. Thus, heightened public education and recognition of the element are pursued through the intangible cultural heritage programs implemented by government agencies and institutions.

The State Party conducted lectures on weaving and invited local weavers to demonstrate their crafts to the public. Academic institutions held symposiums to raise awareness about piña handloom weaving and provided an avenue for local weavers to talk about Aklanon culture and their weaving practice.

The National Cultural Heritage Act (R.A. 10066) mandates the local government units to conduct cultural mapping, generate cultural profiles and to safeguard intangible heritage of local communities.

Despite limited resources, financial aid has been allocated for the rehabilitation of calamity-afflicted and idle lands. Planting stocks were provided for the expansion of piña production in several municipalities in Aklan. Likewise, government agencies concerned have taken proactive measures to support practitioners in safeguarding the element. The Assistance to Artisans program, for example, supported practitioners by increasing their technical capital for innovation, upgrading equipment and materials, and more competitive promotional engagement. Community-based cultural and creative industries also provided grants to culture bearers and practitioners to support their practice.

Republic Act No. 9242 prescribes the use of Philippine tropical fabrics for office uniforms of government officials and employees and other official functions. This reinforces the importance of the element to national identity and cultural heritage and the need for its promotion and safeguarding.

Tick one or more boxes to identify the safeguarding measures that have been and are currently being taken by the State(s) Party(ies) with regard to the element:

- ☑ transmission, particularly through formal and non-formal education
- ☑ identification, documentation, research
- ☑ preservation, protection
- ☑ promotion, enhancement
- ☑ revitalization

3.b. Safeguarding measures proposed

This section should identify and describe safeguarding measures that will be implemented, especially those intended to protect and promote the element. The safeguarding measures should be described in terms of concrete engagements of the States Parties and communities and not only in terms of possibilities and potentialities.

(i) What measures are proposed to help ensure that the viability of the element is not jeopardized in the future, especially as an unintended result of inscription and the resulting visibility and public attention?

Not fewer than 500 or more than 750 words

The culture bearers and practitioners, including other groups and individuals involved in the piña handloom weaving, propose to undertake the following safeguarding measures guided by the overarching goal of “advancing socially integrative processes and strengthened communal values towards the sustainable development of the communities”, characterized by three (3) interrelated desired results:

1. Massive engagement of the youth in cultural education and apprenticeship programs on Piña handloom weaving is expanded:
All communities, where the practice of pinya handloom weaving is prominent, in partnership with the National Commission for Culture and the Arts (NCCA) will establish more Schools of Living Traditions (SLTs) that shall employ competence-based learning curriculum and core learning modules on cultural revitalization, cultural rights and safeguarding of intangible cultural heritage. Aside from learning handloom weaving skills in the SLTs, the apprenticeship of young people will be strengthened through the reinforcement of socio-cultural values of weaving, mastery of work ethics, and reinvigoration of community spirit.

The local government units (LGUs) shall undertake measures to include the element in the basic education curricula, from Kindergarten to 12th Grade. The element will also be included in the Technical-Vocational-Livelihood track as a Senior High specialization course in the province of Aklan. Senior high school students will undergo apprenticeships and work simulations on weaving, embroidery and design under master weavers.

LGUs shall likewise ensure improved access among out-of-school youth to scholarship programs on intensive heritage-related training and life-skills capability building.

Total Budget: $20,000
Funding Source/s: NCCA and concerned LGUs

2. Public awareness on Piña handloom weaving raised through intensified information dissemination:

To raise greater visibility on the element, there will be screenings of the video documentation of the pinya handloom weaving in schools, universities and communities that will target young people so they will be able to appreciate the cultural values of the element through an informative and educational audio-visual resource.

In addition, there will be a publication of researches on pinya handloom weaving written in Aklanon, the mother tongue of the province of Aklan. Most of the publications about the element are written in English therefore, producing a publication in Akeanon will boost the sense of pride and identity of the culture bearers and practitioners of the element, particularly the weavers.

Local tourism offices will also develop community-based and sustainable cultural tourism destinations and cultural itineraries allowing travelers and tourists to be informed about intangible cultural heritage of the community as well as immerse in the element and learn pinya handloom weaving from culture bearers and practitioners in Aklan.

Total Budget: $20,000
Funding Source/s: NCCA and concerned LGUs

3. Quality standards of Piña fabric sustained through active partnerships between LGU’s and other organizations:

Equally important is the maintenance of quality standards of pinya fibers and fabrics in order to sustain the prestige of the Aklan woven pinya textiles. This can be ensured by the active partnership of local government units and civil society organizations in monitoring the weaving and production process as well as in the provision of incentives for the expansion of the community’s best practices. The quality standardization of pinya fibers will also translate into the envisioned strengthening and sustainable development of the element by supporting farmers, fiber processors, scrapers, warpers, knotters and textile weavers through the advancement of Fair Trade system.

Total Budget: $20,000
Funding Source/s: Department of Science and Technology, Department of Trade and Industry and concerned LGUs
The three (3) desired results and their corresponding strategies as proposed by the concerned communities, groups and individuals shall ultimately lead to the strengthening of cohesive and resilient communities that expand their engagement in the processing of quality piña fibers for the sustained practice of the element.

(ii) How will the States Parties concerned support the implementation of the proposed safeguarding measures?

Not fewer than 150 or more than 250 words

The national line agencies shall be mobilized by the State Party to ensure the successful attainment of the proposed safeguarding measures on piña handloom weaving and other related activities:

To engage the youth massively in cultural education and apprenticeship programs, the National Commission for Culture and the Arts (NCCA) will establish more Schools of Living Traditions (SLTs); the Department of Education (DepEd) will lead in integrating the element in pre-school and basic education curricula, from K-12 and the Technical Education and Skills Development Authority (TESDA), Philippine Fiber Industry Development Authority (PhilFIDA) and the Department of Social Work and Welfare Development (DSWD) will facilitate skills training and capacity building for young men and women.

The NCCA and the Philippine Information Agency will conduct awareness-raising activities and facilitate the screening of the piña handloom weaving documentaries in the country. A publication written in Aklanon will also be disseminated. The local government units in Aklan will collaborate with the Department of Tourism in the development of heritage tourism itineraries.

In improving the quality standards of the piña textile, the Department of Science and Technology (DOST) and the Department of Trade and Industry (DTI) will synchronize interventions to guarantee best practices in the cultivation of piña plant and support the formation of a functional multi-sectoral monitoring team on piña fiber processing and piña textile weaving.

The DSWD will help in the sustainable development of piña handloom weaving by assisting weavers’ associations to be independent, recognized, and active in local and national development plans.

(iii) How have communities, groups or individuals been involved in planning the proposed safeguarding measures, including in terms of gender roles, and how will they be involved in their implementation?

Not fewer than 150 or more than 250 words

Prior to their expression of interest to nominate the element to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, local communities have already set in place existing measures to safeguard the element.

Since 1988, the Aklan Piña and Fiber Festival has been held to showcase the ingenuity of piña weavers, their innovative craftsmanship, and the trendy designs embroidered on the piña textiles.

In 2016, the local communities established the School of Living Traditions in Aklan. After two years, the number of students increased from 75 to 105 as a result of counterpart funding from the local government unit (LGU).

The Association of Women Weavers of Makato has continuously taught the community how to weave. With assistance and funding support from the Department of Agriculture, the association has contributed to the cultivation of pinya Bisaya, processing and promotion of the piña textile.

In relation to the initiative of the local communities to nominate the element to the UNESCO Representative List, various consultations and workshops were held in 2018 for the formulation and
synchronization of the proposals for the safeguarding measures of piña handloom weaving. The participants were mostly women, belonging to self-help associations of weavers, civil society organizations, local government units and government agencies concerned.

The local communities including other concerned groups discussed the policies, interventions and efforts they had taken in the past and in the present with which they plan to continue and improve as proposals for safeguarding.

3.c. Competent body(ies) involved in safeguarding

Provide the name, address and other contact information of the competent body(ies) and, if applicable, the name and title of the contact person(s), with responsibility for the local management and safeguarding of the element.

Name of the body: School of Living Traditions Aklan
Name and title of Patrick Lachica, Coordinator
the contact person:
Address: Baleten-on Basura Garden/ Villa Julita Balete, Aklan
Telephone number: +63-939-914-3566 / +63-918-441-2306
Email address: artrebu@yahoo.com
Other relevant information:

4. Community participation and consent in the nomination process

For Criterion R.4, States shall demonstrate that 'the element has been nominated following the widest possible participation of the community, group or, if applicable, individuals concerned and with their free, prior and informed consent'.

4.a. Participation of communities, groups and individuals concerned in the nomination process

Describe how the community, group or, if applicable, individuals concerned have actively participated in all stages of the preparation of the nomination, including in terms of the role of gender.

States Parties are encouraged to prepare nominations with the participation of a wide variety of other parties concerned, including, where appropriate, local and regional governments, communities, NGOs, research institutes, centres of expertise and others. States Parties are reminded that the communities, groups and, in some cases, individuals whose intangible cultural heritage is concerned are essential participants throughout the conception and preparation of nominations, proposals and requests, as well as the planning and implementation of safeguarding measures, and are invited to devise creative measures to ensure that their widest possible participation is built in at every stage, as required by Article 15 of the Convention. Not fewer than 300 or more than 500 words

Local community associations composed of 11 organizations from Kalibo, Aklan, initiated and spearheaded various activities related to the preparation of the nomination to the UNESCO Representative List of Intangible Cultural Heritage of Humanity with assistance from the provincial government of Aklan.

These consultations were widely inclusive and involved representatives of all relevant groups: piña weavers, farmers, knotters, warpers, government agencies, local government units, non-government organizations, state university and civic society organizations. The majority of representatives involved were women.

A series of consultation meetings were held in the first quarter of 2018. During the first meeting on February 16, 2018, twenty (20) females and eight (8) males, unanimously decided to nominate the element to the UNESCO Representative List of Intangible Cultural Heritage of Humanity which led to the establishment of special working committees to conduct the following activities in preparation for the nomination: (i) records review and updating of the inventory of the element; (ii) a series of community
consultations and validation meetings with the participation of the farmers and weavers; and, (iii) assemblies involving all the concerned groups and individuals.

Signed letters of consent were given by the piña weaving communities from the municipalities of Makato, Balete, Kalibo, Banga and Tangalan during the community consultation meetings from February to March 2018.

On March 1, 2018, during the 52nd regular session of the Municipal Council held in Aklan, the board members drafted Resolution No. 2018-434 fully supporting the nomination of Kalibo’s time-honored piña weaving tradition to the UNESCO List of Intangible Cultural Heritage. According to the resolution, the Municipal Council believes that piña weaving should be safeguarded at all costs considering that its decline and demise will be akin to having the heart being ripped out of the entire body of Aklanon heritage and culture.

A meeting was held on February 22, 2019 in Kalibo, Aklan to validate the data and conduct a review of the nomination dossier in consultation with the weaving communities, provincial and municipal local government units, School of Living Traditions in Balete, Aklan State University, Non-Timber Forest Products-Exchange Programme, National Commission for Culture and the Arts, Aklan Piña MAN-TRA, Aklanon Piña Fiber Producers Association (APFIPA), Department of Science and Technology (DOST), Department of Trade and Industry (DTI) and Department of Tourism (DOT).

4.b. Free, prior and informed consent to the nomination

The free, prior and informed consent to the nomination of the element of the community, group or, if applicable, individuals concerned may be demonstrated through written or recorded concurrence, or through other means, according to the legal regimens of the State Party and the infinite variety of communities and groups concerned. The Committee will welcome a broad range of demonstrations or attestations of community consent in preference to standard or uniform declarations. Evidence of free, prior and informed consent shall be provided in one of the working languages of the Committee (English or French), as well as in the language of the community concerned if its members use languages other than English or French.

Attach to the nomination form information showing such consent and indicate below what documents you are providing, how they were obtained and what form they take. Indicate also the gender of the people providing their consent.

Not fewer than 150 or more than 250 words

As evidence of their free, prior and informed consent to the nomination, a written Declaration of Consent, in Aklanon and in English, was obtained from the community associations of farmers, knotters, warpers, scrapers and weavers from five (5) municipalities, namely: Balete, Banga, Kalibo, Makato and Tangalan. The majority of representatives of community associations were women.

Institutional endorsements, in Aklanon and in English, were provided by piña fiber associations such as Aklan Piña MAN-TRA, Aklanon Piña Fiber Producers Association (APFIPA) and La Herminia Piña Weaving Industry.

The Municipality of Kalibo, as well as the Department of Social Welfare and Development and the Philippine Fiber Industry Development Authority, also issued official endorsements.

The written consent, in Aklanon and in English, from community associations from five municipalities in Aklan, institutional endorsement, in Aklanon and in English, from three piña fiber associations, and the official endorsement from one local and two national government authorities are provided.

4.c. Respect for customary practices governing access to the element

Access to certain specific aspects of intangible cultural heritage or to information about it is sometimes restricted by customary practices enacted and conducted by the communities in order, for example, to maintain the secrecy of specific knowledge. If such practices exist, demonstrate that the inscription of the element and implementation of the safeguarding measures would fully respect such customary practices governing access to specific aspects of such heritage (cf. Article 13 of the Convention). Describe any specific measures that might need to be taken to ensure such respect.
If no such practices exist, please provide a clear statement that there are no customary practices governing access to the element in at least 50 words.

Not fewer than 50 or more than 250 words

There are no restrictive customary practices that govern access to the element and its various stages which include pineapple cultivation, extraction of fibers, degumming, and weaving. As mentioned above, knowledge and skills of piña handloom weaving, which are primarily transmitted from elders to the younger members of families, are openly shared with interested individuals even from outside the communities.

4.d. Community organization(s) or representative(s) concerned

Provide detailed contact information for each community organization or representative, or other non-governmental organization, concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.:

- a. Name of the entity;
- b. Name and title of the contact person;
- c. Address;
- d. Telephone number;
- e. Email address;
- f. Other relevant information.

| a. School of Living Traditions Aklan |
| b. Patrick Lachica, Coordinator |
| c. Baleten-on Basura Garden/ Villa Julita Balete, Aklan |
| d. +639399143566 |
| e. artrebu@yahoo.com |

| a. Samahan ng mga Kababaihang Maghahabi ng Makato (Association of Women Weavers of Makato) |
| b. Lovely Jeanette Tudo, President |
| c. Makato, Aklan, Philippines |
| d. +639508444413, +63920748919 |

| a. Pudiot Weavers Association |
| b. Jonar Anza, President |
| c. Barangay Pudiot, Tangalan, Aklan, Philippines |
| d. +6399462727587 |

5. Inclusion of the element in an inventory

For Criterion R.5, States shall demonstrate that the element is identified and included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies) in conformity with Articles 11.b and 12 of the Convention.

The inclusion of the nominated element in an inventory should not in any way imply or require that the inventory(ies) should have been completed prior to the nomination. Rather, the submitting State(s) Party(ies) may be in the process of completing or updating one or more inventories, but have already duly included the nominated element in an inventory-in-progress.

Provide the following information:

(i) Name of the inventory(ies) in which the element is included:

Philippine Inventory of Intangible Cultural Heritage (PIICH)
(ii) Name of the office(s), agency(ies), organization(s) or body(ies) responsible for maintaining and updating that (those) inventory(ies), both in the original language and in translation when the original language is not English or French:

National Commission for Culture and the Arts (NCCA), Philippines

(iii) Reference number(s) and name(s) of the element in the relevant inventory(ies):

Philippine Inventory of Intangible Cultural Heritage (PIICH)Summary Inventory Form Number 309, Piña Handloom Weaving

(iv) Date of inclusion of the element in the inventory(ies) (this date should precede the submission of this nomination):

June 5, 2013

(v) Explain how the element was identified and defined, including how information was collected and processed with the participation of communities, groups and relevant non-governmental organizations (Article 11.b) for the purpose of inventorying, including reference to the role of the gender of the participants. Additional information may be provided to demonstrate the participation of research institutes and centres of expertise (max. 200 words).

Piña handloom weaving was identified and defined by the Aklanon who are the culture bearers and practitioners of the element.

Prior to the preparation of the nomination, the local community association composed of 11 organizations representing the various facets of piña textile from Kalibo, Aklan, conducted the updating of the inventory of the element by discussing thoroughly the identification, description, viability, sustainability, safeguarding of and threats to the element. This was done through a series of meetings where an exchange of knowledge and information was shared among themselves.

Community meetings were spearheaded by the local organizations engaging all concerned groups, composed of males and females from the old and young generations involved in the piña handloom weaving, to consolidate and discuss the data and information.

Community organizations and civil society organizations, such as the School of Living Traditions (SLT) Aklan, Samahan ng mga Kababaihan ng Maghahabi ng Makato (Association of Women Weavers of Makato), Pudiot Weavers Association, Balete Native Piña Fiber Producers Association, Aklan Piña MAN-TRA, Aklanon Piña Fiber Producers Association (APFiPA), Aklan Piña MAN-TRA and KADECO Multi-Purpose Cooperative actively participated in all the activities.

(vi) Explain how the inventory(ies) is(are) regularly updated, including information on the periodicity and modality of updating. The updating process is understood not only as adding new elements but also as revising existing information on the evolving nature of the elements already included therein (Article 12.1 of the Convention) (max. 100 words).

The inventory is annually updated and validated through community consultations as well as during field research, cultural mapping, video documentation, or when new information on the state of the element and its practitioners is provided by the community.

(vii) Documentary evidence shall be provided in an annex demonstrating that the nominated element is included in one or more inventories of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11.b and 12 of the Convention. Such evidence shall at least include the name of the element, its description, the name(s) of the communities, groups or, if applicable, individuals concerned, their geographic location and the range of the element.
a. If the inventory is available online, provide hyperlinks (URLs) to pages dedicated to the nominated element (max. four hyperlinks in total, to be indicated in the box below). Attach to the nomination print-outs (no more than ten standard A4 sheets) of relevant sections of the content of these links. The information should be translated if the language used is not English or French.

b. If the inventory is not available online, attach exact copies of texts (no more than ten standard A4 sheets) concerning the element included in the inventory. These texts should be translated if the language used is not English or French.

Indicate the materials provided and – if applicable – the relevant hyperlinks:

Piña handloom weaving is recorded in Summary Inventory Form No. 309 of the Philippine Inventory of Intangible Cultural Heritage (PIICH) managed by the NCCA. The element is made available to the public through the publication of the book: "Pinagmulan: Enumerations from the Philippine Inventory of Intangible Cultural Heritage" which includes selected ICH elements – one of which is the Piña Handloom Weaving.

6. Documentation

6.a. Appended documentation (mandatory)

The documentation listed below is mandatory and will be used in the process of evaluating and examining the nomination. The photographs and the video will also be helpful for activities geared at ensuring the visibility of the element if it is inscribed. Tick the following boxes to confirm that the related items are included with the nomination and that they follow the instructions. Additional materials other than those specified below cannot be accepted and will not be returned.

- documentary evidence of the consent of communities, along with a translation into English or French if the language of the community concerned is other than English or French;
- documentary evidence demonstrating that the nominated element is included in an inventory of the intangible cultural heritage present in the territory(ies) of the submitting State(s) Party(ies), as defined in Articles 11 and 12 of the Convention; such evidence shall include a relevant extract of the inventory(ies) in English or in French, as well as in the original language, if different;
- ten recent photographs in high definition;
- grant(s) of rights corresponding to the photos (Form ICH-07-photo);
- edited video (from five to ten minutes), subtitled in one of the languages of the Committee (English or French) if the language utilized is other than English or French;
- grant(s) of rights corresponding to the video recording (Form ICH-07-video).

6.b. Principal published references (optional)

Submitting States may wish to list, using a standard bibliographic format, the principal published references providing supplementary information on the element, such as books, articles, audio visual materials or websites. Such published works should not be sent along with the nomination.

Not to exceed one standard page.


7. **Signature(s) on behalf of the State(s) Party(ies)**

The nomination should be signed by the official empowered to do so on behalf of the State Party, together with his or her name, title and the date of submission.

In the case of multinational nominations, the document should contain the name, title and signature of an official of each State Party submitting the nomination.

<table>
<thead>
<tr>
<th>Name:</th>
<th>Virgilio S. Almario</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title:</td>
<td>Chairman, National Commission for Culture and the Arts</td>
</tr>
<tr>
<td>Date:</td>
<td>21 March 2019</td>
</tr>
<tr>
<td>Signature:</td>
<td></td>
</tr>
</tbody>
</table>

Name(s), title(s) and signature(s) of other official(s) (For multinational nominations only)