



Assessment of Palawan-Sourced Non-timber Forest Fibers for Contemporary Handweaving Application

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Rurungan Sa Tubod Foundation

July 2022

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ACKNOWLEDGEMENT

The researchers would like to thank the following individuals and organizations, without whose help this paper would not have been possible:

Our international collaborator Rebecca Hoyes, whose expertise in collaborative design work inspires us to be able to help communities showcase cultural heritage through crafts.

The Rizal public servants, Shirly Hussein Trongco of the Rizal DTI Negosyo Center Coordinator, Mary Jane R. Celedonio of the Rizal LGU, and Michelle Arcuyo Montaña of the Rizal Tourism office, for accompanying us around their municipality to speak to different IPMRs and communities about their experiences.

Ralph G. Pulanco and Marcelo (Sir Marc) E. Encontro Jr. from PSU-CCRD Rizal who were able to connect us to their student Elizabeth (Beth) M. Talac, whose final project was to create a business plan for her community's heritage crafts.

We give particular credit to our participants named below whose cheerful readiness to tell stories about their traditions, environment, and their craft has made this research possible.

In Maruyogon, Puerto Princesa, Liezel J. Bonifacio, Myline B. Rodriguez, Corazon Salamputan, Judith Paguntalan, Gilda B. Rodriguez, Elvie J. Socrates, Kathleen Magura, Elsie J. Rodriguez, Virgie J. Magura, Felesicima N. Javarez, Lilia Arzaga and Jonathan Landrito of Nathan Furniture

In Roxas

Ruel Gabo, Maharlika of the Little Caramay Abaca Growers Association

In Princess Urduja, Narra

Chieftain Rubin B. Lantas and Victoria Lantas

In Estrella Village, Narra

IPMR Romeo P. Ogsoc and his wife Delia M. Ogsoc who is the President of Samahan ng mga Kababaihan Tagbanwa ng Barangay Estrella Village.

In Isumbo, Sofronio Espanola

Radzma Cajolo Malvas of Radzma Handicraft

In Oring-Oring, Brooke's Point

Arita Kulihim of Takin Bawat Tipo

In Panalignaan, Rizal

Narlito S. Silnay, T. Esmaez, Cherry O. Tagonera, Aida E. Olayna

In Tagor, Culasian, Rizal

Kutong Binawas

In Candawaga, Rizal

IPMR Godolito O. Delos Santos Jr.

In Culandanum, Aborlan

Mary Jane A. Daughtenbaugh of Culandanum Handycrafts

In Samarinyana, Brooke's Point

Sublito Tiblak of Sublit Labin Handicraft

In Sitio Tagpas, Barangay Latud, Rizal

Marlouse M. Dayto of Baptist Bible Church Latud, wife of Pastor Solomon A. Dayto

INTRODUCTION

The Philippine Forestry Statistics of 2020 provides that 69.54% of Palawan is classified as forest land. Considering this, it comes to no surprise that the island province boasts diverse biomes with *unique* fauna and flora. In this study, the researchers learned through listening to the stories of multi-generational craft communities where traditional skills and knowledge are passed down together with values such as respect for nature.

It is of note that with a large area of the province being designated as forest land, uncommon biota that may exist in populated areas that overlap with this landscape are unwittingly regarded as everyday sights by locals and used in handwoven crafts. In the course of this study, the researchers were able to compile an inventory of materials in names generally known, as well as names specific to the communities. In fact, at least 20 different types of rattan were identified to be used in weaving applications through this study.

The information shared here is from accounts gathered from around Palawan on craft, communities, as well as conservation. The stories shared are chronicled through a visual narrative highlighting key takeaways from interactions with different communities. The researchers also offer recommendations based on how local, national, and international collaboration can aid in regenerative innovation in the final section of the paper.

Project Relevance and Objectives

This scoping project is under the **Discovery** theme of the British Council and Forest Foundation Philippine's Woven Networks Scoping Grant wherein the study focused on the research question **“What NTFP materials and processes currently available in Palawan are viable for the current market and how can local, national, and international collaboration aid in regenerative innovation?”**

The intention of this scoping project is to create reference material on Palawan's available Non-Timber Forest Fibers and context on craft communities that may be used in future formation of sustainable plans for craft development and material preservation.

By using Non-Timber Forest Products (NTFP) in responsible and informed design, their importance can be solidified and a holistic approach to its use in the production of market-ready contemporary products can be established in collaboration with the communities they are sourced from. This will also enhance the value of their craft as being engaged in every step of the process and having a system where they are able to create products that involve different parts of the community can foster a sense of pride for their work.

To gather the necessary information, the researchers focused on conversations with these groups:

- PhilFIDA registered fiber processors
- Indigenous communities/producers
- Communities with raw materials/informal producers
- Registered artisan communities with craft businesses

The intention was to have open dialogue with communities and businesses on their current situation, crafting practices, and difficulties they may face. These interactions were key to forming any plans for creating an adapted approach to material development and production design.

Methodology

This study was conducted over a five month period. The initial phase of the study was conducted in March to April of 2022 and focused on remotely mapping out communities that had connections to specific NTFP fibers. The key consideration in the selection of the communities was that they were involved in the use of NTFP fibers. This meant that we were interested in communities or individuals that were:

- Registered fiber processors and businesses
- Producers, artisans or crafts people specializing in NTFP
- or atleast situated in known areas where fiber producing plants were prevalent

The involvement of respondents with varying involvement with fiber production was a purposeful approach. This was in the hopes of producing a broad data range which provides key perspectives on the current situation of the fiber industry in Palawan.

This data was gathered through inquiries, research and interviews with national government institutions like the Department of Trade and Industry (DTI), the Philippine Textile Research Institute (PTRI) and the Fiber Industry Development Authority (FIDA), as well as with members at the Local Government level. Aside from tapping government resources, the researchers also tapped into the contacts of Rurungan sa Tubod Foundation (RSTF) for recommendations. These consultations resulted in the identification of the areas and communities to include in the study. Due to the current health protocols and locality-based travel restrictions, it was key to establish strong long-distance communications with the identified communities to finalize the schedule of visits and to mitigate risk. At the end of the assessment phase, the field work was planned and executed in Puerto Princesa City, Roxas, Narra, Sofronio Espaniola, Brooke's Point, and Rizal.



Photo: Researchers conducting on-site fieldwork interviews in Maruyugon with the Javares family.

Fieldwork and data-gathering was conducted over a 3-month period from May to July of 2022. The primary method of data gathering was in the form of on-site Individual and group interviews. When possible and appropriate, forest walks were also conducted with the guidance of the local community members. Within the interview process the researchers applied a qualitative approach. Semi-structured interviews were done in the field. Guide questions were used during the interviews but primarily functioned as prompts. The aim during the interviews was to explore their impressions on plants, fibers, and fiber- and craft-production within their communities. Some of the key information gathered was on how they were introduced to the use of NTFPs, their methods of sustaining their practice, as well as the kind of aid they needed to be able to develop their practice in a more sustainable way.

Field documentation was done through audio, video and pictorial recordings with the informed consent of all parties.

It was through the collective synthesis of this process that the grantees were able to formulate their targeted output such as:

- the creation of a Material Inventory which includes the plant index and community directory.
- the creation of informed recommendations for the possibilities of future partnerships based specific to the initial needs of each community, most of which involves skill refinement, access to direct markets and product development. It is in this area that the grantees consulted their UK counterpart, Rebecca Hoyes, to exchange perspectives on creating recommendations that may be relevant to the current situation of the industry.

THE CURRENT SITUATION

This research was conducted over a 3-month period, covering 5 municipalities and 1 city to gather information and stories from 28 respondents about the NTFP materials available to them and how they use such materials as a resource for economic or social activities. The information gathered from these areas will be presented in terms of the communities and its people, the plants identified, the associated products and crafts products, as well as the community directory of active producers included in this study.

Place, Communities and the People

The map below, shows the municipalities and cities included in this research. While the entirety of the province was not covered, due to limitations in time, resources, and safety, the information gathered in these places provided the base for this work.



Photo: Map of Palawan showing areas

In this section the stories, experience and efforts of the respondents of the study are presented.

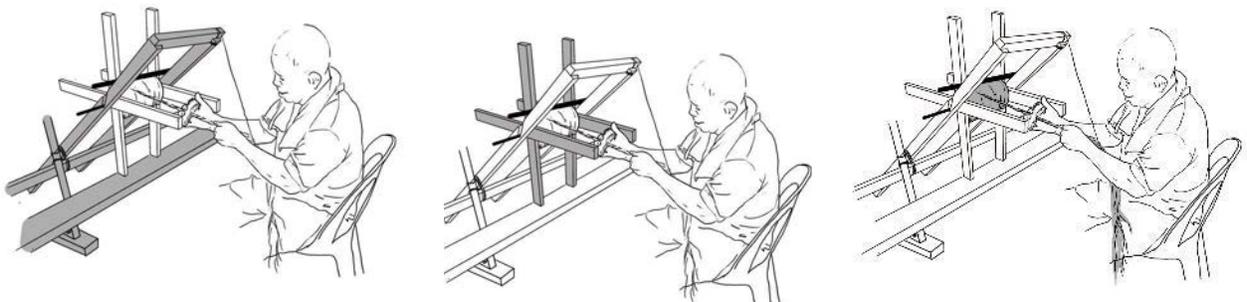
Roxas

Roxas is a first class municipality located above Puerto Princesa City. Situated between Caramay and Magara, Ruel Gabo's multi-crop farm land and abaca twining workshop are located in the municipality of Roxas. Here, he lives with his children's family while continuing his craft of abaca rope twining which he harvests materials for from his upland farm located a short ride away by motorcycle or car.



Photo: Ruel Gabo in his mixed-crop farm

Ruel Gabo worked as a truck driver, mechanic and even a *barangay kagawad* (barangay councilor) until his retirement. Hard work is important to him and he kept busy by attending seminars when he and his wife relocated to Palawan after retiring. His interest in abaca farming as a retirement project began after participating in a seminar on the topic conducted by PhilFIDA (Philippine Fiber Industry Development Agency) in 1996. He planted his first abaca plant in 2005 after attending a seminar in Magara, Roxas. He has since become an advocate for growing abaca and more profitable crops in the area, as well as a fixture in the abaca-growing industry in Palawan. While he started off by farming abaca as a raw material, he has also branched out into abaca and even pina rope production. He says that pina and abaca processing is good for families with young children that cannot be left alone because it can be processed at home. Men can do fiber extracting, women can do rope-making, providing them with a family inclusive way of generating income. In general he mentioned that the processing of abaca for rope, from stripping to drying, only takes a day. As to the pay, the rate is 80 Php per kilo of rope.



The land that he uses for farming is nestled between mountainous areas and is on an incline. His main crop is abaca, he has 45 trees which yield about 3 kilos of abaca fiber for every 15 trees. He can harvest about 9 kilos of fiber in a week and which can be sold as loose fiber at 100 php a kilo. Aside from abaca and pina, he has planted 35 types of trees. He particularly mentions that he began planting Lanzones, Mangosteen and Chestnut trees because their products are higher in value than rice which is more commonly promoted to grow.

After Typhoon Odette, Ruel laments that it has been difficult to clear paths to crops especially since he is still actively participating in the propagation, cultivation, harvesting, and processing of his crops. He says that even birds (like *talusi*/Palawan hornbill) that did not eat lanzones now eat lanzones making them additional “threats” other than fruit-eating bats because there’s less to eat. Trees fallen or broken, paths hard to cross, affects ability to harvest trees. He got sick after Odette because of how stressed he was about the situation. He mentioned that the abaca trees could still be used if they fall but he was concerned about the fruit-bearing trees that take years to be productive.

Maruyogon, Puerto Princesa City

Located in Maruyogon, a barangay in the north section of Puerto Princesa City, Purok Bagong Sikat is home to multi-generational extended family members who tend to fruit-bearing plants, vegetables, decorative plants, as well as plants whose fibers may be used in weaving applications. The residents mainly live in the lowland areas of Maruyogon, but some live in more forested mountain areas a 2-hour hike away from the more populated areas.



Photo: Members of the Javarez family in Maruyogon

The first visit to Maruyogon was to do an ocular visit and interview the family of one of the weavers of Rurungan sa Tubod Foundation. The Javarez family has deep roots in the area and has a history of plant propagation. During the initial visit, it was observed that the community seemed to be interested in participating in test runs of plant propagation and growing, as well as in harvesting and processing plants into fibers.

Liesel Bonifacio née Javarez, is a weaver working with Rurungan sa Tubod Foundation and served as an interpreter during the interviews conducted with her relations on the Javarez and Rodriguez sides. On the question of crafts, Liesel recalled that her grandmother used weave *banigs* using buri and pandan. Her cousin, Myline Rodriguez, also mentioned that her mother also weaves but using *barasan*, which is a type of pandan. Myline's mother lives in the higher elevations of Maruyogon and the women explained that the pandan in that area is different from the lowland variety. The pandan *barasan* has thicker leaves compared to the pandan *dagat*.

To confirm the availability of some plants previously mentioned to be used by the community, an additional trip was made to hike through the forested upland area of the family's property. Through this, available NTFP such as rattan, pineapple, and pandan were identified.

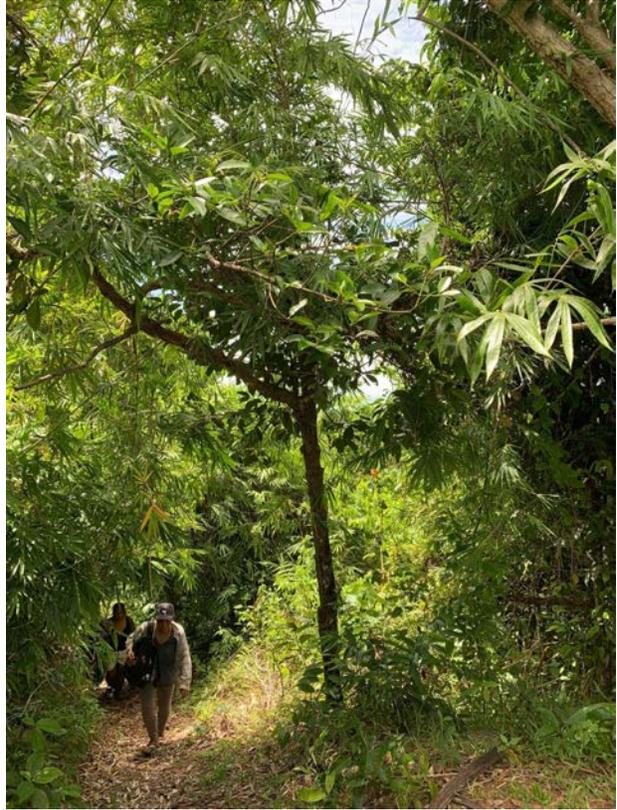


Photo: A forest walk was conducted to survey fiber-source plants available in the family-shared mountain land



Photo: Siksik variety of rattan found in Maruyogon

Aborlan

Located below Puerto Princesa, Aborlan's land also spans from the province's east to west coast and is mostly composed of mountainous terrain.



Photo: Mary Jane and her woven goods

Mary Jane (MJ) A. Daughenbaugh hails from Culandandum in Aborlan. While she operates her business in Puerto Princesa, she sells handcrafted products from the craftspeople of Culandandum. Her interview was conducted in her store.

Mary Jane got the idea to start the business in 2018. She had just returned home after working abroad as an Overseas Filipino Worker (OFW) for 15 years and one of her aunts had sold her a banig. She had then brought that banig home to Puerto Princesa, resold it and had the idea to start the business. She then began to work with the community in Culandandum by conducting seminars, sampling products, and created a social media profile named Culandandum Tribal Skills Association. In 2019 she would start selling handwoven bags and banigs produced by the communities back home in Puerto Princesa. She has been able to be recognized by DTI and has been working with Tourism Aborlan supplying orders for shipping to other tourism focused cities in the Philippines like Manila, Cebu and Davao.

She continues to work with the communities in terms of providing capacity building training connected to fiber propagation, production, processing and craft making. She pays particular attention to quality control, even learning how to weave herself to be able to explain what she wanted to the craftspeople. She says that learning how to weave came naturally to her as it was in her blood due to her Tagbanua heritage.

Narra, Princess Urduja

In 1954, the Republic Act No. 1160 was established to distribute agricultural land “to landless tenants and farm workers who are citizens of the Philippines and to encourage migration to sparsely populated regions.”¹ This relocation area was then called “Narra”, short for “National Resettlement Rehabilitation Administration”. The municipality features a variety of landscapes ranging from mountain ranges, mangroves, and vast rice fields. Although it is mainly known for being a rice-producing area, Narra is also home to some indigenous Palaw’an groups who source materials in higher elevations and live in low-land areas.



Photo: Rubin Lantas and Victoria Lantas in their home-based workshop

One such family is that of Chieftain Lantas and his wife, Victoria who reside in Princess Urduja, Narra. The interview starts with the two recollecting their past, where *Nanay* Victoria says “*Yun yung binuhay namin sa mga anak namin. ...Wala pa silang mga pamilya, at maliliit pa sila... ang ginagawa lang namin ito basket, banig, bilao.*” [That’s what we did to provide for our children. When they still didn’t have families of their own, and they were still young... the only thing we did was make baskets, *banig*, and *bilao*.]

They also gave insight on the differences time has made in terms of how they used to be able to source their own materials nearby but now buy their materials due to new infrastructure. A silver lining to this however, is that with this change, they are now able to purchase their materials. This comes to an advantage to them as they can now continue their craft process in the comfort of their home.

¹ <https://www.officialgazette.gov.ph/1954/06/18/republic-act-no-1160/>

Narra, Estrella Village



Photo: Delia Ogsoc in her home being interviewed by the researcher

Estrella village is a barangay of Narra. It is the drop of point tourist destinations like estrella falls and balinsasayaw falls

Delia Magsiko Ogsoc is the current president of the indigenous women's association in Brgy. Estrella. They make made-to-order items for local customers around the village. The women in the association weave pandan mats and bags while the men are tasked to make the furniture sets and baskets. Her husband, Romeo Ogsoc is the *Kagawad* (Barangay Councilor) and IPMR of the Area.

Although the association currently only makes items for their community, they have abundant knowledge of the existing NTFP fibers which have been inventoried for future use. They have also expressed a specific interest in developing products for their local tourist sites.

Sofronio Española

Barangay Isumbo in Sofronio Española is home to some Jama Mapun weavers whose traditional crafts focus on *banig* with intricately woven designs.



Photo: Pandan Banig weaver Radzma with three of her children in front of a large banig that they wove together [L-R: Nor Rhazela, Nor Rhajza, Nor Rhazmeda, Radzma Malvas].

Radzma Malvas has been weaving *banigs* since she was 9 years old. Learning from her mother, she weaves vibrant mats made of pandan. She sources her pandan from Isumbo where her mother and grandmother reside. She—along with her family—plants, harvests and processes the pandan themselves. Radzma’s children also weave mats with her. Infact, she shares that her second eldest daughter is able to create her own designs. Radzma shares that her children enjoy weaving and many of the mats that they weave are those that sell well. Whenever a banig made by one of her children is sold, the money from that sale goes to them. Radzma explains that when a banig that they made is sold she gives to them what they invested into it. She feels this is good for them and will help them for their studies and for their future. Radzma mentions that at times they will use their earnings straight away to go shopping but other times, they are more enterprising with their earnings. To put the money to good use, her eldest daughter invested in placing a printer, photocopier, and laminating machine in their *sari-sari* store [a small neighborhood store] so that they can also offer these services.

Oring-Oring, Brooke's Point

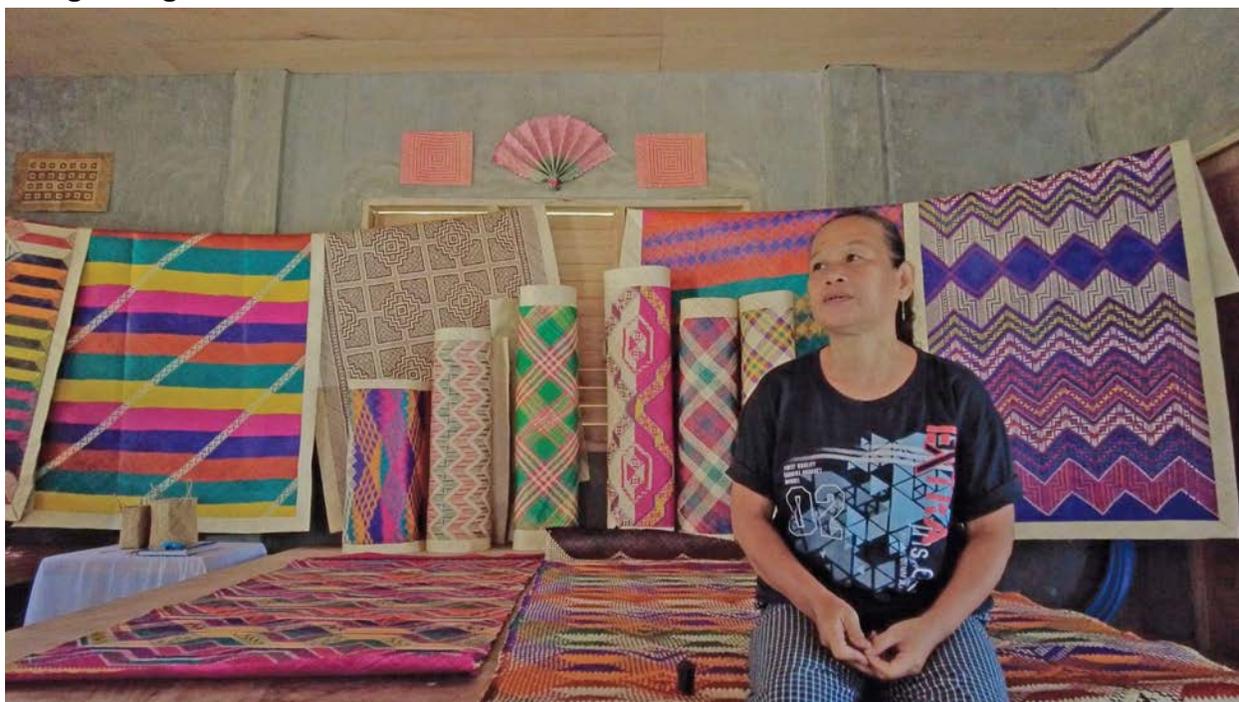


Photo: Arita Kulihi sits for an interview in front of the various designs made in Oring-Oring

Barangay Oring-Oring is where *Takin Bawat Tipo*, a community of *Jama Mapun banig* weavers, can be found. With their land located close to the ocean and encompassing maritime forests, the weavers gather two types of pandan *dagat* (pandan found near the sea): *bana* and *bacung*.

The *Takin Bawat Tipo* is a cooperative of 15 weavers whose organization has been around for nearly two decades. Majority of the weavers were not fluent in Filipino or English so one weaver, Arita Kulihi, served as spokeswoman and translator during the interview. Registered with DTI, these *Jama mapun* weavers produce *banigs* made with pandan. Their craft is born of their heritage, most of them having learned from their grandmothers and mothers. The designs they weave are a combination of the traditional patterns that were handed down and their own creativity. They produce their wares for the local market in Oring-Oring but one of their primary customers is the tourism office who also help in marketing the hand woven mats.



Photo: Pandan Bacung

They specify that they use two varieties—those with thorns, which they call *pandan bana*—and *pandan bacung*. Each variety of pandan is used for specific parts of the mat. The *pandan bana* is used for the construction of the front part of the mat since it is thinner when processed and easier to break down into smaller strips for dyeing and design construction. The *pandan bacung*, which they describe as thicker and sturdier, is used for the back.



Photo: Leaves and seeds of Pandan Bana



Photo: The Pandan in Oring-Oring grows in marine forests facing the Sulu sea

These weavers plant, harvest and process the raw materials for weaving. They plant and harvest the pandan in the *aplayas* of their properties. This is a place they also frequent to relax and cool down with the seabreeze when it gets too warm.

Samarinyana, Brooke's Point



Photo: Sublito Tiblak showcasing his bracelets and various baskets in Baragatan Sa Palawan 2022

In Barangay Samarinyana, Sublito Tiblak creates Tingkops, specializing in miniature versions measuring about 1 inch tall. This miniature craft requires a high level of skill and precision that can only be mastered through time and practice. Starting this craft at 12 years old, he has since become a known maker of Tingkops and has a niche market following for his intricate craft.

Speaking about his process, he stated that large baskets can take up to a month to create while average sized ones around one foot in height can take three days. He is also proud to say that he uses no artificial dyes, and only makes use of different materials with natural color variations to create patterns in his products. These materials are sourced from plants such as *gahid*, *ubaran*, *buldung*, and *busnig* are all found and gathered in Mount Mantalingajan which spans the entirety of the center of the south of Palawan.

Sublito is also a frequent participant of local and national trade fairs, and was even able to bring his craft internationally. These opportunities were made with the support of the Department of Trade and Industry who endorses his products.

He also notes that after Typhoon Odette, it was like almost everything was demolished in the area he would gather his materials from. However, because the materials he utilizes are fast-growing plants, they have since recovered and there has been no need to increase his pricing.

Being open to collaboration and innovation, Sublito is also open to custom orders as long as he is able to make the product and that the final output will be bought.

Rizal

Rizal stands as the 4th largest municipality of Palawan with 1,256.47 km² of land area². Its elongated land area encompasses the Mt. Mantalingahan Protected Landscape (MMPL) on its eastern border which also crosses over borders to the north and east in Quezon, Bataraza, and Sofronio Espanola and to the south in Brooke's Point. This location is key to many indigenous communities in the municipality as they rely on their environment for different aspects of their lives such as but not limited to: health and wellness, customs and tradition, and livelihood.

The municipality of Rizal is home to one of Palawan State University's College of Community Resources and Development (CCRD) Campus. The college's programs include Entrepreneurship, Environmental Sciences, Agriculture and Computer Science. Two respondents from this scoping study currently work in this university with Ralph Pulanco being the current Director of PSU-CCRD Rizal during the time of the interview and Marcelo (Marc) Encontro Jr., being his Officer in Charge in addition to being a faculty member.



Photo: Beth Talac and Marc Encontro in the PSU Rizal Campus

Sir Marc started working for PSU in 2000 and considers the campus location perfect for those studying Environmental Science as it is located in an area wherein the forest cover is still intact. As an educator, he advocates for the importance of teaching students how to protect the forest and its natural resources because of its importance in the livelihood of the indigenous peoples in the area.

Beth Talac graduated from the Rizal CCRD with a degree of Bachelor of Science in Entrepreneurship. She has since started a business called *Kebyagan Teyo* which says grew out of her final project while finishing her degree. Her business focuses on the sale of traditional crafts produced by her family. She has started to do product development outside the traditional

² <https://www.philAtlas.com/luzon/mimaropa/palawan.html>

crafts, experimenting with miniaturizing woven basketry—like the *bilao*—for use as picture frames. Beth hails from the *tao't bato* indigenous community and initially wanted to study as a teacher. However, she has since decided that she can help her community more by learning how to provide livelihood to her community through business.



During a short walk around the campus to identify NTFP common to the area, she also spoke of plants commonly known to be used in weaving applications also being used as food back home. An example of this is the *nito* seen in the photo, whose young vines are cooked as vegetables. This small insight shows the alternate importance and of NTFP-source plants in communities such as Beth's.



Photo: Godolito O. Delos Santos Jr., Canadawaga's IPMR

Godolito Delos Santos Jr. is the IPMR in Rizal. He functions as the conduit between the Palaw'an communities and the local government of Rizal at a barangay level. When speaking of the crafts produced by his community he explained that there are distinctions between what they sell and what they keep for themselves. They produce products like the baskets they call baka baka, banigs made of buri as well as weaponry. Some items have certain designs which cannot be sold as they have sacred meaning and they would prefer to keep them as their "secret". Their designs are a combination of the non-sacred traditional designs as well as new designs borne out of the creativity of the artisans who make them. On the designs, he explains that new designs are necessary, it is what the investors look for so they make an effort to make new and appealing designs.

Much of their work is rooted in their traditions, even the harvesting and shaping of the rattan requires rituals to be performed. This is something that is important to them and also why it is doubly difficult for them when their investors pay them less or refuse an order due to some inconsistencies in size and quality. The environment is very important to them. He explains that this is the land of their ancestors and the land includes the air. He said the air needs to be clean. So a tree needs to be mature before it is cut down and nothing should be wasted.

He spoke of the condition of the forest wherein they harvest their materials. It has diminished and continued to be sullied due to some activities of some of the investors in the area.



Photo: Pictured are community members from Panalingaan, Rizal [L-R: Aida Olayna, Narlito Silnay, T. Esmaez, Barangay Secretary Cherry Tagonera]

Narlito functions as the Panglima [a tribal leader] of his Palaw'an community in Panalingaan, Rizal. When asked about available materials for craft production, he asserts that there are many in their area. He recognizes that there are opportunities for livelihood from these, and mentioned that there is an abundance of rattan, buho and many more. He even mentioned a kind of vine they call the *kandis-kandis* which he says is used like rope but can also be used to create baskets and such. He explains that while they do not farm these plants and they harvest them from the forest, there is no danger in the loss of it because of their system of harvesting—if they take, there must be something left to return to. This ritual reciprocity is important because while they take from the forest it is important that it will regenerate and still be available in the future. He explains that when they harvest in their traditional methods, it is sustainable, unlike how others harvest—they just take and do not give back.

When it comes to the use of these resources their community, Narlito reminisces, was self-sustainable. They did not need to buy from the outside, they would produce all of their needs from cloth for clothing to the bilao that they use to clean their rice grains. There is no lack of knowledge in craft making for sale but the interest in craft production among the community as a livelihood is mixed. They recognize that there are opportunities there, but he mentions that what is needed is training specifically in how their products can be sold. Some suggestions made with Ms. Cherry Tagonera (Panalingaan Barangay Secretary) and Ms. Mary Jane Celedonio (Rizal Municipality LGU) included setting up a location for different IP groups to come together and sell their wares in a more tourist-accessible area to make their products known.

The Plant Index

One of the main goals of this work is to have created a compilation of the NTFPs found in the area of study that are used in craft production. Below is an index of the various plants identified during fieldwork. Each listed plant is presented in its common name, locality specific name, as well as short descriptions of its physical traits and use when available.

Yantok | Rattan

Local name: Abuan / abwan

Location: Narra

Description: Abuan is used in strips that contribute to the structure of hard body woven items such as baskets. Despite being used as flat strips measuring around ~1-1.2 cm in width, their integrity is utilized in making basket bases and frames.

Local name: Arurug / arurog

Location: Narra

Description: Arurug is a smaller type of rattan which is harvested and used once reaching ~0.5 cm in diameter. It is a more flexible type of rattan.

Local name: Buldung

Location: Narra, Brooke's Point

Description: Buldung is a type of rattan used in creating larger sized *tingkops*. In Brooke's Point, Buldung is used creatively to show different colors: a grey-green, rich brown, and light brown shades which are achieved by keeping its skin intact, peeling the outer layer, and harvesting the rattan young respectively.

Local name: Sarura / Tarura

Location: Narra

Description: Sarura is used in small ~2 cm diameter canes in hard body woven products such as baskets where they are used as carry handles.

Local name: Sika / Seka

Location: Narra

Description: Sika is a highly praised variety of rattan due to its naturally shiny finish and light beige color which requires little to no other treatment such as varnish once woven.

Local name: Siksik

Location: Puerto Princesa

Description: The siksik is a type of rattan named after the appearance of its thorns. Compared to other varieties, this type of rattan has tightly spaced thorns throughout its entirety. Samples found in Puerto Princesa show the plant to grow around 1~2 cm in diameter.

Other varieties mentioned in Narra are Bugtong, Dagket, Gatasa, Kawa-kaw, Lagsikan, Maruwa, Palapag, Palasan, Pitpit, Rimuran, Rimuran baboy, Tamarura, Taymanuk, and Yasyas.

Nito | Nito Vine

Local name: Gahid

Location: Brooke's Point

Description: Gahid is a type of nito identified in Brooke's Point which is used in patterned weaves for its light color.

Local name: Ubaran

Location: Brooke's Point

Description: Ubaran is a type of nito identified in Brooke's Point which is used in patterned weaves for its dark color.

Local name: Nito (Unspecified)

Location: Rizal

Description: There are different types of nito present in Rizal, some of which are cooked with coconut for consumption when young. When woven, the nito common to the area is of a light brown color.

Pandan

Local name: Pandan Bacong

Location: Brooke's Point

Description: Pandan Bacong is a local term used by the Muslim Jama Mapun community in Brooke's Point to refer to the larger-leafed variety of pandan that they utilize. It is said to be less brittle than Pandan Bana, wider-leafed, and used as *banig* backings as they provide cushion to the mat.

Local name: Pandan Bana

Location: Brooke's Point

Description: Pandan Bana or "true" pandan grows in brackish grounds by seawater located in Brooke's Point. It has been said by the community to be "real" or "true" pandan as it is a common variety. The material is preferred to be woven during cooler times to prevent breakage. This type of pandan is dyed and used as the top side of the *banig* which features intricate patterns which are designed by the community. Some patterns are found in Jama Mapun communities in different locations, but names and finer details can be unique to a group.

Local name: Pandan Dagat

Location: Puerto Princesa, Aborlan

Description: Pandan Dagat refers to different varieties of Pandan that thrive near the sea. Often growing in sandy soil, these plants are said to have different characteristics than those that grow in forests.

Local name: Pandan Gubat

Sub classification: Bancuang

Location: Aborlan

Description: Bancuang is a variety of Pandan that grows in the forest which is used in Aborlan. It is recognized for its natural sheen when woven into *banig* or bags.

Local name: Pandan Gubat

Sub classification: Barasan

Location: Puerto Princesa, Aborlan

Description: The Barasan variety of Pandan that thrive in forested areas are said to have long and wide leaves which make them a popular choice for *banig* weaving as the material can make larger continuous pieces that work-up quicker than smaller varieties. This type also has fewer thorns that flank the length of its leaves which makes the process of turning the leaves into strips easier.

Saging | Banana

Local name: Abaka / Abaca

Location: Roxas

Description: Abaca is a crop introduced to Roxas by the Department of Trade and Industry along with the Local Government Unit of the Municipality of Roxas. It is grown, cultivated, harvested, and processed in elevated farmland and is harvested once it reaches around 9 feet tall. According to Ruel Gabo, 5 trees yield 1 kg of loose fiber which costs 100 php/kg. Once twisted into rope, the price per kilogram rises to 250 php/kg.

Local name: Saging Unggoy

Location: Unknown

Description: Described to be different from Abaca, the saging Unggoy is a wild variety of banana said to have smaller fruits with peppercorn-like seeds. Its local name suggests that the fruit is for monkeys since humans tend to consume bananas containing little to no seeds. According to the DENR of Palawan, there has been an attempt to create a business of farming saging unggoy for fiber use in the island, but plans fell through. In interviews conducted with participating communities, some have recognized the local term, but none currently utilize it.

Bamboo

Local name: Binsag

Location: Rizal, Brooke's Point

Description: Binsag is a small vine-like type of bamboo used in making finely woven items such as the miniature *tingkops* found in Brooke's Point. It is a flexible material that can be stripped into segments that can measure less than 1 mm in width.

Local name: Buho

Location: Narra, common to Palawan

Description: Buho is a common bamboo that is used widely. It is preferred to be used in strips, which can be the topside that keeps the outer layer of skin intact or the inner layers.

Palma | Palm

Local name: Buri | Buri Palm

Location: Narra

Description: The buri palm is the source of *buri and buntal* which are taken from different parts of the plant. What is referred to as *buri* are the leaves stripped from their midribs and petioles. *Buntal* refers to the fine rigid stems or petioles of unopened leaves.

Local name: Nipa | Nipa Palm

Location: Puerto Princesa

Description: Typically used in *pawid* or thatched roofing made of palm leaves, the nipa palm can also be used in making baskets, hats, and mats.

Local name: Nipa | Nipa Palm

Sub classification: Busnig

Location: Brooke's Point

Description: Busnig is one of the materials used in making large *tingkops* as the plant allows longer segments of continuous material to work with. Different treatments can result in varying shades of brown the same way the Buldung type of rattan can present different colors.

Local name: Baki | Oil Palm

Location: Sofronio Española

Description: Baki is taken from the trunk of the Oil Palm and can be considered a surplus product of the tree which is farmed to produce “palm oil”. This kind of palm is often seen in monocrop plantations in the south of Palawan and is mostly valued for its oil. Baki is used in *solihya*-style woven wall panels that are used in structures for promoting air-flow due to its open weave. Traditional walling or *sawali* are usually made of bamboo and have closed-weave styles.

***Piña / Pinya* | Pineapple**

Local name: Pinya

Location: Puerto Princesa, Roxas

Description: Pineapple plants whose piña fibers are used for weaving purposes often have inedible fruits. Some have been found growing wild in the mountainous forested areas of Puerto Princesa, as well as in Roxas where it grows alongside abaca plants and other cultivated crops within forest-cover.

Tikog

Local name: Tikog

Location: Aborlan

Description: Tikog is a type of fine grass whose petioles are woven into soft body items such as banig, bags, and hats

The Community Directory

Roxas

Caramay



Abaca twined rope by Ruel Gabo

Contact: Ruel Gabo, Maharlika-Little Caramay Abaca Growers Association and PhilFIDA accredited fiber processor

Contact details: +63 950 541 9063

Plants in area: Abaca, pineapple, chestnuts, lanzones, mangosteen, and more

Puerto Princesa

Maruyogon



Rattan furniture from Nathan Furniture

Contact: Jonathan Landrito – Nathan Furniture

Contact details: +63 906 433 0438

Craft: rattan furniture



Pandan barasan samples from Purok Bagong Sikat

Contact: Liezel J. Bonifacio, resident of Purok Bagong Sikat, Barangay Maruyogon

Contact details: +63 906 852 1550

Plants in area: *piña*, *pandan barasan*, other types of pandan, *siksik*, and more

Aborlan
Culandanum



Pandan Bancuang bag, Buho light shade (Top side), Pandan Barasan bag from Culandanum Handycrafts

Contact: Mary Jane A. Daughtenbaugh, owner of Culandanum Handycrafts

Contact details: <https://www.facebook.com/Culandanom>

Plants in area: pandan *bancuang*, pandan *barasan*, pandan *dagat*, *buho*,

Craft: *banig*, woven bags, lamp shades, giveaway packaging, wicker home accessories

Narra

Princess Urduja

Contact: Chieftain Rubin B. Lantas

Contact details: +63 975 125 1872

Craft: rattan baskets, buri bags, rattan light fixtures

Estrella Village

Contact: Romeo P. Ogsoc – IPMR 2022 Barangay Estrella Village

Contact details: +63 997 748 1532

Contact: Delia M. Ogsoc – President of Samahan ng mga Kababaihan Tagbanwa ng Barangay Estrella Village

Contact details: +63 905 854 8261

Plants in area: 19 types of rattan, *buho*

Sofronio Española

Isumbo



Pandan banig from Radzma Handycraft

Contact: Radzma Cajolo Malvas, owner of Radzma Handycraft

Contact details: +63 935 363 9094

Craft: *banig*

Brooke's Point
Oring-Oring



Pandan Bana (colored) and Pandan Bacong (plain) banig from Takin Bawat Tipo

Contact: Arita Kulihim, Takin Bawat Tipo c/o Nurfaizah (Piona) C. Kulihim

Contact details: +63 997 799 3405

Plants in area: pandan bana, pandan bacong

Craft: double layer *banig*

Samareñana | Samarinyana



Miniature Tingkops made by Sublito Tiblak

Contact: Sublito Tiblak, owner of Sublit Labin Handicraft

Contact details: +63 955 702 0268

Plants in area: buldung, busnig, binsag, buho, gahid, ubaran ++

Craft: *tingkop* [alternative spelling: *tingkep*], miniature *tingkop*

Rizal
Rizal

Contact: Shirly Hussein Trongco, Rizal DTI Negosyo Center Coordinator

Contact details: +63 912 756 8827

Note: Can request for assistance regarding contacting IPMRs within the municipality of Rizal

Contact: Mary Jane R. Celedonio, Rizal LGU

Contact details: +63 917 579 9955

Note: Can request for assistance regarding contacting IPMRs within the municipality of Rizal



Tinkop and 2 kinds of tampipi, mixed materials from Kebyagan Teyo Trading

Contact: Elizabeth (Beth) M. Talac, graduate of Palawan State University Rizal and founder of Kebyagan Teyo Trading

Contact details: +63 912 359 3297

Craft: biday, banig, bilao, tinkop, tampipi, (ting) alep

Contact: Marcelo (Sir Marc) E. Encontro Jr., faculty of Palawan State University Rizal

Contact details: +63 910 138 1322

Note: Can assist with inquiries relating to the University's programs that include Entrepreneurship, Environmental Sciences, Agriculture and Computer Science, as well as the plants found around the campus

Panalingaan

Contact: Narlito S. Silnay, Panglima Pagiboton CADT. 3

Contact details: +63 997 375 0333

Craft: *nito* jars, traditional crafts

Culasian

Contact: Alwalid Oda Amis, IPMR Culasian

Contact details: +63 946 722 5921

Craft: traditional crafts

Candawaga

Contact: Godolito O. Delos Santos Jr., IPMR Candawaga , Tigkawayan II

Contact details: <https://www.facebook.com/jr.delossantos.353>

Craft: traditional crafts

TAKEAWAYS

Inquiries made during the project ranged from factual queries regarding materials used, specific tools, and products made, to experiential ones that asked about different communities' situations regarding fiber-source plants, sourcing of these materials, and if there are any difficulties they face.

Artisans and their Materials Found in Palawan

With the compilation of NTFP available and information on the communities that utilize these materials, future assistance by intermediaries or collaborators can be informed on what materials are used, where they are found, and how they are commonly used in the context of their location.

This reference can help collaborators co-create informed design that makes use of extant skills, passed-down processing techniques, as well as visual narratives rooted in the heritage of their partner communities.

Summary of Materials and Products of each community

	Craft	Materials Worked With
Caramay, Roxas	<ul style="list-style-type: none"> Fiber processing Rope twining 	<ul style="list-style-type: none"> Abaca
Maruyogon, Puerto Princesa	<ul style="list-style-type: none"> Mat weaving 	<ul style="list-style-type: none"> Pandan Barasan Rattan: siksik, more unidentified varieties Pineapple Banban
Culandanum, Aborlan	<ul style="list-style-type: none"> Soft-body pandan weaving (mats, bags, baskets) Some hard-body fixture weaving of rattan and buho 	<ul style="list-style-type: none"> Pandan Dagat Pandan Gubat: pandan bancuang, pandan barasan Buho
Princess Urduja, Narra	<ul style="list-style-type: none"> Basketry Bilao Banig 	<ul style="list-style-type: none"> Materials sourced from Estrella depending on availability Rattan: abuan, arurug, sika, tamarura Buri
Estrella, Narra	<ul style="list-style-type: none"> Basketry 	<ul style="list-style-type: none"> Rattan varieties: Abuan, Buldung, Bugtong, Dagket, Gatasa, Kawa-kaw, Lagsikan, Maruwa, Palapag, Palasan, Pitpit, Rimuran, Rimuran baboy, Sarura, Sika, Tamarura, Taymanuk, and Yasyas
Isumbo, Sofronio Espanola	<ul style="list-style-type: none"> Mat weaving 	<ul style="list-style-type: none"> Pandan Neco Basic Color (synthetic dye)
Oring-Oring, Brooke's Point	<ul style="list-style-type: none"> Mat weaving 	<ul style="list-style-type: none"> Pandan Bana Pandan Bacung Neco Basic Color (synthetic dye)

Samarinyana, Brooke's Point	<ul style="list-style-type: none"> • Tingkop basketry specializing in miniatures 	<ul style="list-style-type: none"> • Binsag • Rattan: Buldung • Nito: Gahid, Ubaran • Busnig
Rizal (Beth's Family)	<ul style="list-style-type: none"> • Hats • Biday • Kiba • Tingkop • Bilao • Tampipi • Otar 	<ul style="list-style-type: none"> • Yantok/rattan • Sumbiling • Banban • Nito • Baki • Dulas
Panalingaan, Rizal	<ul style="list-style-type: none"> • Basketry • Baklad • Bilao • Pawid (roofing) 	<ul style="list-style-type: none"> • Kandis kandis • Rattan: Buldung • Hito • Buho • Banban • Batbat
Candawaga, Rizal	<ul style="list-style-type: none"> • Baka baka • Nigo • Duyan • Banig • Traditional hunting tools and weapons (only decorative versions are on sale) 	<ul style="list-style-type: none"> • Rattan • Buho • Batbat • Bahi • Buri • Pandan

Situation Summary of Strengths, Weaknesses, Opportunities, and Threats to Different Participant Groups

	Strength	Weakness	Opportunity	Threats
Caramay, Roxas	<ul style="list-style-type: none"> • has access to material through propagation, occasionally employs help in harvesting • has learned skills on abaca cultivation, fiber processing, and rope twining • operates in business-to-business market • recognized and supported by DTI and PhilFIDA • is registered individually (twining) and is in an association of abaca growers 	<ul style="list-style-type: none"> • machinery for mass production is available but hard to repair and reliant on gas which has become increasingly expensive • access to external resources is inconsistent and aren't completed based on the needs of the projects proposed 	<ul style="list-style-type: none"> • able to sell fibers as is or process into rope which increases value • is able to provide training in various skills related to abaca fibers and twining 	<ul style="list-style-type: none"> • natural disasters may hamper access to plants and to plants themselves • has competition against other abaca rope makers who use machines to mass process abaca trunks and twine rope • dependency on external support can slow down production time if requests are undelivered/not granted (e.g. incorrect tools/machinery)
Maruyogon, Puerto Princesa	<ul style="list-style-type: none"> • there are NTFP fibers existing in the area • has passed-down skills and knowledge on processing and producing as well as innovation to fit current market • Accessible by the main road giving them some direct access to a market 	<ul style="list-style-type: none"> • no external resources at the moment • no existing organization for producers/gatherers 	<ul style="list-style-type: none"> • fibers may be propagated for local use • Innovation can be introduced to production to develop products to make them more relevant to the product • is connected to a main thoroughfare for tourists traveling from Puerto Princesa to El nido 	<ul style="list-style-type: none"> • regulations on permits needed to harvest forest materials may prevent sale of unprocessed/processed NTFP if no application is made • access to market relies on tourism flow from puerto princesa to el nido

Culandanum, Aborlan	<ul style="list-style-type: none"> • has direct access to material through gathering • innovates skills on mat weaving and basketry to create new designs • has direct access to the market • Is recognized and supported by DTI • is registered as a business 	<ul style="list-style-type: none"> • outsources materials periodically for some products 	<ul style="list-style-type: none"> • experiments on different uses • has the ability to create market relevant products 	<ul style="list-style-type: none"> • Production for some products depend on the availability and price of material
Princess Urduja, Narra	<ul style="list-style-type: none"> • traditional skills in processing various NTFP fibers were passed down 	<ul style="list-style-type: none"> • buys raw materials • limited skills improvement due to age • low market access 	<ul style="list-style-type: none"> • .knowledge in processing and production may be passed down to the next generation 	<ul style="list-style-type: none"> • Production depends on the availability and price of material • loss of knowledge and skill due to the aging population.
Estrella, Narra	<ul style="list-style-type: none"> • has direct access to material through gathering • traditional skills in processing various NTFP fibers were passed down • the Women's association and community of producers are connected to the IPMR and recognized by the local government • there is an existing organization of craft makers 	<ul style="list-style-type: none"> • needs design innovation to adapt products to new markets • no current access to markets outside of their local community • organization lack skills refinement due to the lack of buyers to produce for 	<ul style="list-style-type: none"> • creating direct access to market may enhance and preserve passed down skills • near tourist destination 	<ul style="list-style-type: none"> • instability of the tourism market. leading to lack of buyers
Isumbo, Sofronio Espanola	<ul style="list-style-type: none"> • has access to raw material through propagation • has passed down skills in processing and production of woven mats with some level of innovation • has some access to the market • has some support and patronage from the local government unit of their municipality 	<ul style="list-style-type: none"> • skill development is needed to refine the product further • access to market is dependent on tourism marketing and word of mouth 	<ul style="list-style-type: none"> • generational skills passed on can be refined and innovated by the younger generation • interest in preserving the tradition 	<ul style="list-style-type: none"> • distance of artisans to the municipality may affect their mobility

<p>Oring oring, Brooke's point</p>	<ul style="list-style-type: none"> • has access to material through propagation • their passed down skills are refined • has some access to market • is recognized by the local sector of DTI • is a community organization 	<ul style="list-style-type: none"> • low volume of production • access to market is dependent on tourism marketing and word of mouth 	<ul style="list-style-type: none"> • creating direct access to the market may enhance and preserve passed down skills. 	<ul style="list-style-type: none"> • distance of artisans to the municipality may affect their mobility
<p>Samarinyana, Brooke's Point</p>	<ul style="list-style-type: none"> • has direct access to material through gathering • their passed down skills are refined • has access to market via trade fairs • Is recognized and supported by DTI • is registered as a business 	<ul style="list-style-type: none"> • the area in which material is gathered and processed is far from the main access roads 	<ul style="list-style-type: none"> • because of his high level of skills his product could be a good candidate for niche global markets 	<ul style="list-style-type: none"> • distance of artisans to the municipality may affect their mobility
<p>Rizal (Beth)</p>	<ul style="list-style-type: none"> • has direct access to material through gathering • traditional skills in processing various NTFP fibers were passed down 	<ul style="list-style-type: none"> • needs design innovation to adapt products to new markets • no current access to external resources. 	<ul style="list-style-type: none"> • creating direct access to market may enhance and preserve passed down skills • organization can be developed to produce a sustainable livelihood project. 	<ul style="list-style-type: none"> • unstable production due to age and health of artisans • distance of artisans to the municipality may affect their mobility
<p>Candawaga, Rizal</p>	<ul style="list-style-type: none"> • has direct access to material through gathering • traditional skills in processing various NTFP fibers were passed down • existing connection to the LGU through IPMR and barangay officials 	<ul style="list-style-type: none"> • can only gather materials in line with their customs and traditions that values respect for nature and "no waste" mentality • needs design innovation to adapt products to new markets • sporadic selling opportunities, no direct access to market 	<ul style="list-style-type: none"> • Enhancing design and innovation of their product may allow for more market ready products. 	<ul style="list-style-type: none"> • distance of artisans to the municipality may affect their mobility

<p>Panalingaan, Rizal</p>	<ul style="list-style-type: none"> • has direct access to material through gathering • traditional skills in processing various NTFP fibers were passed down • existing connection to the LGU through IPMR and barangay officials 	<ul style="list-style-type: none"> • can only gather materials in line with their customs and traditions that values respect for nature and “no waste” mentality • needs design innovation to adapt products to new markets • sporadic selling opportunities, no direct access to market 	<ul style="list-style-type: none"> • creating a structure to gather their products may make their area more appealing to tourists 	<ul style="list-style-type: none"> • instability of the tourism market. leading to lack of buyers
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Situation Analysis on Different Participant Groups

Access to Material

The participants in the study have access to materials whether they cultivate their source plants, gather, or purchase them. Groups that source their materials either through cultivation or gathering have the advantage of their “production line” being within their locales which may be beneficial to smoothing down the craft process by localizing it and avoiding costs incurred by middlemen.

With *gathering* being a method of sourcing, it is to be noted that this approach is used by indigenous groups which is in their right under CADT provisions as told by respondents in Rizal who are involved with the Indigenous Political Structure (IPS). This can give cultural context and story that enrich products made with the material as this is done in line with traditional heritage and practice. Despite this advantage, sourcing by means of gathering may be prone to exploitation of protected areas. It is evident in situations recounted by participants where the communities have felt “scammed” when commissioned to harvest materials only to be underpaid or have materials rejected due to regulations or size requirements.

Purchasing material eases some labor in terms of the work of processing them being outsourced, but due to the materials ultimately also being products of the *gathering* method, at times it also is subject to similar constraints (e.g. limited/seasonal availability of specific materials).

Skills In Processing And Producing

Communities included in the study all had skills and knowledge in processing as well as producing with varying levels of refinement and execution. In locations such as Rizal, and Estrella Village in Narra, skills training was a self-identified need. This can either be through practice in collaborative work with designers and intermediaries or through skills improvement programs that can help the communities bridge gaps between their products and the market’s demand in terms of quality. Groups with higher level skill refinement on the other hand are able to help those who have become ‘disconnected’ to their craft’s intricacies or introduce skills to groups that may need it, such as the approach of Mary Jane from Culandandum Handycrafts. Starting with lower-level skill refinement as well, the weavers working with Culandandum Handycrafts have been able to level up their craft through training programs organized by Mary Jane. These have been detrimental to keeping a standard of quality in their products which has now made it easier to expand their network of weavers by sharing their standard of quality and skills.

Access to Market

It was identified during the interviews that access to the market is an important factor in the creation and perpetuation of woven products as a craft, especially in communities like Panalingaan, Rizal where their *Panglima* said that if they had a reliable market and understanding of the market needs “*Marami sanang mapagkitaan lalo na’t sa pandemya*” [There could have been many opportunities to earn money, especially during the pandemic]. He further adds that if there were opportunities to improve their products and support themselves through selling their craft, there would be more interest to preserve their culture of weaving.

With a consistent market comes consistent production practice which creates an environment of innovation where with feedback from buyers, refinements can be made and comments for improvement are made aware. In comparison, those who do not have access to markets can have stunted growth as they become more and more disconnected from their market and market trends the longer they are unable to sell.

Increased access to market often is aided by external resources such as the DTI which has helped the study's participants such as Culandanum Handycrafts, Sublit Labin Handicraft, Takin Bawat Tipo, and Ruel Gabo participate in trade shows or connect to tourism-related opportunities.

Access To External Resources

Though most participants have some level of support from external resources, the most impact reflected on their fiber processing and production was shown when the support was by DTI. In terms of assistance, most respondents were given exposure to trade fairs and bazaars. This reflected on their ability to innovate and refine their skills to varying degrees as well as give them exposure to clients.

One specific example of skill refinement through exposure is Sublito of Sublit Labin Handicraft. His attendance in trade fairs through DTI gave him recognition as a craftsman of tingkops. This provided him direct access to different markets which further developed his craft and created a standard quality for the community.

Another case is Mary Jane of Culandanum. Though she started joining local bazaars on her own, it was through her partnership with DTI that she was able to expand her network of artisans as well as broaden the reach of her product outside of the province.

Organization

In this particular study, the community organization reflects their context in terms of how they function as processors or producers. The groups with more direct access to the market tend to be registered as a business or association. Those with lesser connections tend to be informal. This also has an impact on the consistency of their production and the accessibility to their products.

One example is Ruel Gabo, whose association propagates and processes abaca plants. Because they are registered and comply with regulations on sourcing materials from forested areas, they are able to sell directly to commercial buyers. In contrast to this, there are the communities in Rizal that have the existing skill and material but are unable to sell commercially at the same capacity due to their low-access to assistance with permits that may be recognized by government agencies such as DTI.

Risks, Hazards, and Mitigation for Collaborations within Identified Areas

It was also noted that the hindrances the communities face must be approached differently, as internal challenges—e.g. skills, marketing, business mindset—is better suited to improvement through collaborative work with intermediaries who can provide opportunities to the communities to better their own abilities while external challenges—like low access to markets, legal matters related to IPRA law and Certificate of Ancestral Domain Titles (CADT)—will benefit from having direct support from external efforts.

Other difficulties in establishing partnerships with contacted communities include the following: language barriers, cellular and data signal, and distance/difficulty in reaching places especially in mountainous areas affected by Typhoon Odette where pathways were destroyed.

Community

There is a risk of communities being susceptible to exploitation in partnership structures.

Communities such as Candawaga, Rizal have cited instances of feeling scammed by investors where they were made to harvest and process materials but after doing so, they would be told they would pay an amount lower than agreed or none at all due to sizing issues. The community places value in making use of anything they take from nature without wastage and this may be a major cause for mistrust in working with others outside their community. Before accepting work, the communities should be able to discuss terms with the presence of IPMRs and with their LGU and NCIP's awareness.

There is a risk of a language barrier between communities and intermediaries.

Because many groups exist within Palawan, dialects such as Cuyunon and Palaw'an are used by many as a first language. To prevent misunderstandings, especially on agreements regarding collaborations, local guides or translators must be included in future studies or work done in conjunction with groups located in Palawan.

There is a risk of communities having low production numbers.

Because weaving is a long process that takes into consideration intricate designs woven with care, production times can extend desired timeframes and lead to slow production. This may be a risk for those looking for high-volume products but it is suggested that woven products should be marketed towards mid-to high end or niche markets that compensate for the value of the items.

There is a risk for traditions to be diluted with contemporary ideas.

With some recommendations made with international help or with advanced levels of innovation, there may be a risk of traditional designs, practices, and tools to slowly fade as contemporary ideas become more favorable in terms of convenience, standardization, or popularity. To stem this, innovation should be based on tradition and should be implemented in increments. Practices must be suited to the local environment and skills, and community identities must be established to help groups reflect on inherent skills or knowledge that makes them unique. This awareness should be made to preserve their cultural heritage.

Environment

There is a risk of land degradation.

Because harvesting NTFP in forests requires permits, annual fees, and other additional fees, some registered and legally permitted entities may be large concessionaires known in the area to overharvest or practice unsustainable sourcing of materials. This can be avoided by conducting careful research on which registered businesses have the best practices regarding this as well as supporting those who cultivate and harvest their own plants.

RECOMMENDATIONS

On Sustainable Sourcing of NTFPs Included in Study

In the analysis of access to material, comparisons were made to the material sourcing styles present in this study, namely: through propagation, gathering, or purchasing. It is recommended for non-indigenous groups to source materials only if they cultivate the source-plants as well, keeping the balance between the give-and-take of the community and their environment.

For areas covered by CADT or land that indigenous groups rely on, some places such as the MMPL are available exclusively for them to gather materials while others may overlap with concessionaires or businesses with permits to collect specific types of plants on a large scale. In other locations, permits are needed to source NTFPs such as rattan and bamboo which registered businesses can apply for. Sourcing NTFPs also come with fees set by the DENR Administrative Order No. 2004-16 *Prescribing the Revised Schedule of Forestry Administrative Fees*. For example, to source rattan in approved areas and process it, one would need to pay the application fee of 600.00 php, annual fees, and additional fees per rattan pole and split.

Ideally, indigenous groups with knowledge on sustainable harvesting of their forest-source materials would be able to sell fibers or create their own products with their materials. Their method of harvesting “just enough” dictates the low-batch production of unique and artisanal items due to availability of raw material.

On New Products and Designs

Translating cultural narratives through materials, motifs, and visual storytelling - inputs from Rebecca Hoyes - UK based designer

Category	Possible NTFP for application	Notes
Wall pieces Large-scale pieces	<ul style="list-style-type: none"> • Buri palm or pandan • Busnig (nipa palm) for non-dye coloration 	<ul style="list-style-type: none"> • Adapt pandan <i>banig</i> weaving techniques • Targeted at eco-hotels and decorative art market
Lighting	<ul style="list-style-type: none"> • Rattan, nito, baki, abaca fibre 	<ul style="list-style-type: none"> • Materials can be made into pendant light shades
Textiles and Woven Wall Coverings	<ul style="list-style-type: none"> • Finer fibers including abaca • 	<ul style="list-style-type: none"> • Adapt pandan <i>banig</i> weaving techniques
Floor Coverings and Hard Materials	<ul style="list-style-type: none"> • Palm, banban 	<ul style="list-style-type: none"> • Traditional <i>Lantay</i> and <i>biday</i> as reference
Baskets/Storage Items	<ul style="list-style-type: none"> • Consider combining sustainable materials with vegan leather 	<ul style="list-style-type: none"> • Market is very saturated • Overscaled statement pieces or naturally dyed products could offer new opportunities

Table: Summary of Input from Rebecca Hoyes on Product Applications of NTFP found in study

Through the analysis of the existing materials and skills, there was potential found in product development that explores the use of natural and sustainable materials and products created with renewable, regenerative, non-polluting or socially responsible systems in mind. This can be further enhanced by the use of cultural narratives that are translated through materials, motifs and visual storytelling.

Rebecca's work on market analysis referenced research conducted at Maison Objet. It was found that *92% of their customers think that natural materials are (very) important* which by making use of the locally available materials gives more value to the artisan's work especially when tied in with their customers valuing *local story, transparent supply chain, and unusual materials*. By integrating these principles with the collaborator's chosen interior design categories, traditional material uses and visual heritage can be utilized to satisfy the market's want for contemporary products rooted in local culture.

When working on product development with the communities there is a need to design specific systems that can balance between adapting to the capacity of the area while creating some level of standardization. In this case it is not in terms of mass production, instead, in the refinement of skills for more high end markets.

On Partnership Structure and Roles for Future Collaborators

For future development projects, the researchers suggest going through a 3-part cycle categorized in the diagram as “MARKET,” “REFLECT,” and “DEVELOPMENT”.

In “Market”, communities should be exposed to marketplaces or similar situations where they are exposed to others with similar crafts. This can be done with the help of intermediaries that can endorse and sponsor local artisans to join said events. This will enable them to compare and contrast their own craft with others to be able to see what sets their work apart from others. Important factors to compare are in quality, price, and design.

During the “Reflect” section, external resource groups can give assistance through conducting workshops on points focused on during their market exposure to identify what makes them unique from other craft communities, work on their branding because their unique background influences their design, and assess marketing strategies to connect their products’ design with the market.

The last stage of this cycle is in “Development” wherein assistance can come in to address the identified internal (e.g. skill gaps) and external factors (e.g. low access to markets) hindering the growth of craft communities

As this cycle is repeated, communities should be able to transition from receiving assistance in all sections to reduce this need for assistance incrementally with the goal of being able to execute this system on their own.

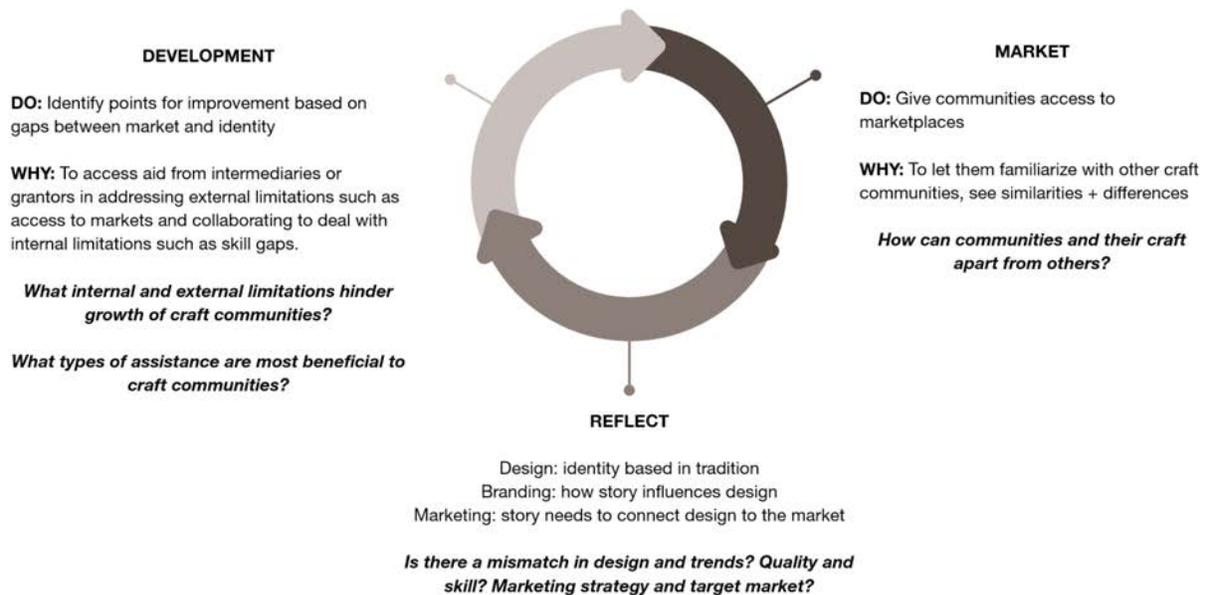


Diagram: Recommended Advancement Cycle

On Ensuring Effective Engagement With Hard-To-Reach Communities With Limited Digital Connectivity

Due to the nature of Palawan's landscapes, many areas find themselves in cellular signal dead-spots. This may be difficult when trying to connect and collaborate with communities but with field work conducted in this study, the following recommendations may be made:

Establishing connections with LGUs or Government Agencies

Contact Non Government Organizations (NGOs) Municipal Government Units or Government Agencies such as DTI, DTI - Negosyo Center, PhilFIDA, or DENR to gain contacts in more specific areas (e.g. IPMRs per barangay, Municipal Coordinators of Negosyo Centers, etc.). Contact with communities is funneled down through this hierarchy of contacts.

Organize transport for face-to-face interactions

It is suggested to coordinate rented transportation that is able to go to any point within an agreed area and time frame to be able to reach areas of interest. Because Palawan is of an elongated shape, all municipalities on the mainland can be reached directly through the National Highway that runs to the North and South of Puerto Princesa City. These are established routes for passenger and rental vans, although some locations may be more difficult to reach by van, especially when traveling east or west going from mountainous areas to beach fronts.

GLOSSARY

While conducting fieldwork, the researchers found that local terminology had an unfixed system of spelling. Many terms would be spelled out phonetically while some others were spelled differently depending on dialect pronunciation (e.g. spelling “ke” sounding like “kuh”). Due to this system, alternative spellings have been provided.

Definition of local terms

Note: during fieldwork, we found that local terminology had an unfixed system of spelling. Many terms would be spelled out phonetically while some others were spelled differently from dialect pronunciation (e.g. spelling “ke” sounding like “kuh”). Due to this system, we will be providing alternative spellings (if available) found in previous publications.

Ethnolinguistic groups

- *Tagbanwa* [alternative spelling: Tagbanua]
 - “People of the world”
 - Residing in central and northern Palawan
- *Palaw’an*
 - Residing in the municipalities of Sofronio Espanola, Brooke’s Point, Quezon, Bataraza, Rizal, Aborlan, San Vicente
 - Many have assimilated
- *Tau’t Bato* [alternative spellings: Tao’t Bato, Taaw’t Bato]
 - “People of the rock”
 - Sub-group of Palaw’an
 - Many have also assimilated

Handwoven products

Banig: [Filipino] Handwoven mats used as a surface for sleeping or for floor cover. These are made with a variety of materials such as pandan or *tikog*.

Tingkop: [Palaw’an] Square-based handwoven basket with cover. These are typically used for long term storage of grains or seeds. Alternative spelling: tinkep

Baka: Handwoven basket used for holding items with a style similar to the *tingkop* but has no cover

Lantay: Mat made of *banban*, used as window shades

Biday: Mat made of rattan, typically used as a surface for sleeping

Otar: [Tao’t Bato] Jar traditionally used for holding items such as tobacco leaves and betel nut, it is now used for storing trinkets

Bilao: [Filipino] A rice winnower traditionally used for separating rice husks from grains, now also used for decorative purposes such as for framing photos or holding trinkets when made in a small size

Tampipi: [Filipino] Closed carrier of items, sometimes made with straps for shoulder or hand carry

(Ting) Alep: Carrying case for *buyo/nganga* (a mixture of Betel Nut, leaves, and lime powder which is chewed) or tobacco

Kiba: A carrying basket with back straps

Abbreviations

NTFP	Non-Timber Forest Products
RSTF	Rurungan Sa Tubod Foundation, Inc.
DTI	Department of Trade and Industry (Philippines)
NGO	Non Government Organization
DENR	Department of Environment and Natural Resources
PhilFIDA	Philippine Fiber Industry Development Authority
IPRA	REPUBLIC ACT NO. 8371 The Indigenous Peoples Rights Act of 1997
CADT	Certificate of Ancestral Domain Title
IPMR	Indigenous People's Mandatory Representatives
IPS	Indigenous Political Structure
MMPL	Mt. Mantalingahan Protected Landscape
PSU-CCRD	Palawan State University's College of Community Resources and Development Campus

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APPENDIX

Appendix 1: Interview Questionnaire

For communities who make handwoven products (Tagalog)

- Ano po ang mga pangalan nyo at ano ang mga produktong ginagawa nyo?
- Kailan/ilang taon po kayo nagsimula?
- Ano ang iba't ibang uri ng halaman na ginagamit nyo? (example: kung pandan, may iba't ibang uri ba ng pandan?)
 - Ano ang mga *local name*?
 - Ano ang pinagkaiba? ...sa hitsura, gamit, etc.
 - Bakit ito ang napili nyong gamitin?
- Saan galing ang mga kagamitan/materyales na ginagamit nyo sa paggawa ng mga produkto?
 - Binibili ba?
 - Kinukuha sa tabi tabi/malapit sa bahay?
 - Tinatanim?
- Pagkatapos ng Odette, may nagbago ba sa pag-source nga mga ginagamit nyo?
 - Mas mahirap kunin o madalang na bang nakikita?
 - Mas mahal?
- Pakikwento:
 - proseso ng paggawa
 - sino ang mga bumibili?
 - san mabibili ang mga produkto? (market, direct to business, etc.)
 - kung may mga "custom order" na tinatanggap
 - kung open sila sa mga bagong design o sa collaboration

Interview Questionnaire

For communities who make handwoven products (English)

- What is your name and what are the products that you make?
- When/how old were you when you started?
- Do you use different varieties of plants in your craft? (e.g. if you use pandan, are there different kinds of pandan?)
 - What are their local names?
 - What makes the varieties different? In how they look, what they're used for, etc.
 - Why did you choose to use these varieties?
- Where do your materials (or tools) come from?
 - Are they bought?
 - Harvested/gathered?
 - Planted?
- Have there been any changes to your surroundings after Typhoon Odette?
 - Has sourcing become more difficult? Is it harder to find?
 - If you buy your materials, was there a change in price?
- Please tell us about:
 - Your craft process
 - Your target market
 - Where your products are sold/found
 - If you accept custom orders
 - If you are open to new designs or collaborations

Appendix 2: Consent forms

Ako na si Elizabeth Talac, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: Elizabeth M. Talac
Lagda: [Signature]
Komunidad o organisasyon: Kabayagan TSYO
Petsa: JUNE 25, 2022

Ako na si Marcel Encanto, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
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Pahintulot

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Pangalan: Marcel E. Encanto Jr.
Lagda: [Signature]
Komunidad o organisasyon: PSU Faculty
Petsa: JUN 25, 2022

Ako na si Tandin N. ESTAR, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainerbyu at kunan ng bidyo, litrato, at/o *audio recording*
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Pahintulot

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Pangalan: Tandin N. ESTAR
Lagda: Tandin N. Estar
Komunidad o organisasyon: CADT-3
Petsa: June 24, 2022

Ako na si _____, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainerbyu at kunan ng bidyo, litrato, at/o *audio recording*
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Pangalan: Cherry O. Taganera
Lagda: Cherry O. Taganera
Komunidad o organisasyon: Brigada Scoutang
Petsa: 6-26-22

Ako na si AIDA E. Olayra, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainerbyu at kunan ng bidyo, litrato, at/o *audio recording*
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- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

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Pangalan: AIDA E Olayra
Lagda: A. Olayra
Komunidad o organisasyon: KADULAN
Petsa: Juni 26 - 2022

Ako na si NARLITO S SILVAY ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

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Pahintulot

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Pangalan: NARLITO S SILVAY #09973750333
Lagda: CP
Komunidad o organisasyon: PANGLIWA PANGIBOTON CADT-3
Petsa: JUNI 26 - 2022

Ako na si Gadolito O. Delos Santos Jr., ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

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Pangalan: Gadolito O. Delos Santos Jr.
Lagda: [Signature]
Komunidad o organisasyon: IPS Tigkawayan II
Petsa: June 26, 2022

FB Jun ada Delos Santos

Ako na si Kutong Binawas, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

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Pahintulot

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Pangalan: Kutong Binawas
Lagda: [Signature]
Komunidad o organisasyon: Sitio Tuburan
Petsa: June 26, 2022

Ako na si Mary Jane R. Celedonio, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

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Pangalan: Mary Jane R. Celedonio
Lagda: _____
Komunidad o organisasyon: KAU
Petsa: June 26, 2022

Ako na si MARLOUSE M. DAYTO, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

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Pahintulot

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Pangalan: MARLOUSE M. DAYTO
Lagda: _____
Komunidad o organisasyon: _____
Petsa: June 26, 2022

Ako na si RADZMA C. MALVAS, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

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Pahintulot

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Pangalan: RADZMA C. MALVAS

Lagda: *Radzma*

Komunidad o organisasyon: RADZMA HANDICRAFT

Petsa: JUNE 23, 2022

NOR RHAZEL A CATULO MALVAS - 15

NOR - RHAZLY - 13

NOR - RHAZMEDA - 12

NOR - RHAZZA - 7

Ako na si ARITA KULIHAY sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Maiterbyu at kunan ng bidyo, litrato, at/o *audio recording*
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Pangalan: ARITA

Lagda: *Arita*

Komunidad o organisasyon: TAKING BAWAT TIRO

Petsa: _____

Ako na si Victorino Lantae, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainerbyu at kunan ng bidyo, litrato, at/o *audio recording*
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Pahintulot

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Pangalan: Victorino Lantae
Lagda: [Signature]
Komunidad o organisasyon: _____
Petsa: _____

Ako na si RUBIN B LANTAE, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainerbyu at kunan ng bidyo, litrato, at/o *audio recording*
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Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: RUBIN B LANTAE
Lagda: [Signature]
Komunidad o organisasyon: _____
Petsa: _____

Ako na si Sublito Tiblak, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: Sublito Tiblak
Lagda: *Sublito*
Komunidad o organisasyon: Sublit Labu Handicraft
Petsa: June 29 2022



Sublit Labu Handicraft

09 55-7020-268

+63 935 431 0859

+63 915 578 9598

sublitotiblak@gmail.com

Sitio Kamatian Brgy., Samarinyana
Bayan ng Brookes Point, Palawan

Ako na si MARY JANE, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: MARY JANE A. DOUGHERTY

Lagda: 

Komunidad o organisasyon: CULAPANANUM HANDICRAFTS

Petsa: JULY 5.22

Ako na si Romeo P. Ogasco, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: Romeo P. Ogasco
Lagda: [Signature]
Komunidad o organisasyon: I.P.M.R. Inc. / Barangay Estrella Village
Petsa: 7-9-22

Ako na si Delia M. Ogasco, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

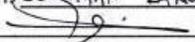
Pangalan: Delia M. Ogasco
Lagda: [Signature]
Komunidad o organisasyon: Samahang ng mga Kababaihan Tagbanwa ng Barangay Estrella Village
Petsa: 7-9-22

Ako na si JONATHAN F. LANDRIT ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: JONATHAN LANDRIT
Lagda: 
Komunidad o organisasyon: NATHAN FURNITURE
Petsa: ~~2021~~ MAY-21-2022

0906-433-0438

Ako na si LIEZEL J. BOVITACIO sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o audio recording
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o audio recording mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: LIEZEL J. BOVITACIO
Lagda: [Signature]
Komunidad o organisasyon: Purok Bagong Sikat, Brgy. Maruyogan
Petsa: 5/21/22

09068521550

Ako na si Elsie Rodriguez ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o audio recording
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o audio recording mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: ELSIE J RODRIGUEZ
Lagda: [Signature]
Komunidad o organisasyon: Purok Bagong sikat Brgy Maruyogan
Petsa: 5/21/22

Ako na si VIRGIE J. MAGUIZA, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: VIRGIE J. MAGUIZA
Lagda: *Virgiana*
Komunidad o organisasyon: PURUK BAGONG SINAT BRGY MANUYOGON PDC
Petsa: 05/21/2022

Ako na si Elvie J. Socrates, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: Elvie J. Socrates
Lagda: *Elvie Socrates*
Komunidad o organisasyon: PURUK BAGONG SINAT BRGY MANUYOGON
Petsa: May 21, 2022

Ako na si Myline B. Rodriguez ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainerbyu at kunan ng bidyo, litrato, at/o *audio recording*
- Gamitin ang impormasyong ibabahagi ko sa interbyu at ang mga bidyo, litrato, at/o *audio recording* mula dito
- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: Myline B. Rodriguez
Lagda: [Signature]
Komunidad o organisasyon: Purok Bagong Sikat
Petsa: 5/21/22

Ako na si Corazon A. Solamputan ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainerbyu at kunan ng bidyo, litrato, at/o *audio recording*
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- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: Corazon Solamputan
Lagda: [Signature]
Komunidad o organisasyon: Purok Bagong Sikat Bgy Maruyugan
Petsa: 5-21-22

Ako na si Judith Paguntalan, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Mainterbyu at kunan ng bidyo, litrato, at/o *audio recording*
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- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: Judith C. Paguntalan

Lagda: J. Paguntalan

Komunidad o organisasyon: Purok Bagong Sikat bay. Maruyogan

Petsa: May 21, 2022

Ako na si RUEL GABO, ay sumasang-ayon sa pakikilahok sa pagsusuri ng Rurungan Sa Tubod Foundation, Inc. Sa aking pagsali sa pananaliksik, nagbibigay ako ng permiso na:

- Maiterbyu at kunan ng bidyo, litrato, at/o *audio recording*
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- Gamitin ang aking pangalan at komunidad o organisasyon ko

Pahintulot

Sa paglagda sa ibaba, ito ay patnubay na nabasa ko ang mga tuntuning nakasaad at sumasang-ayon na lumahok sa pag-aaral ng Rurungan sa Tubod Foundation na pinangalanang "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application."

Pangalan: Ruel P. Gabo

Lagda: [Signature]

Komunidad o organisasyon: Maharista Li-Caramay abaca grower

Petsa: May 28-2022

AUDIO & VIDEO CONSENT AND RELEASE FORM

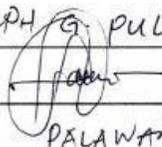
Without expectation of compensation, now or in the future, I hereby give my consent to Rurungan Sa Tubod Foundation to use my image and likeness and/or any interview statements from me in its publications, or other media activities (including the internet).

I give my consent to the researchers on the following terms:

- To interview, film, photograph or otherwise make a video reproduction of me and my voice
- To use quotes from the interview, the film, photographs, or voice recordings, in part or in whole, in its publications for the purpose of the Woven Networks Grant by the British Council
- To use my name or my organization's name when quoted

By signing below, I have read the terms stated and agree to participate in the study of Rurungan sa Tubod Foundation named "Assessment of Palawan-sourced Non-Timber Forest Fibers for Contemporary Handweaving Application".

Name: RALPH G. PULANCO

Signature: 

Company: PALAWAN STATE UNIVERSITY - RIZAL (PSU-CCRD RIZAL)

Date: JUNE 28, 2022

The below signed parent or legal guardian of the above-named minor hereby consents to and gives permission of the above on behalf of their ward.

Print name: _____

Signature of legal guardian: _____