

Ivatan Attire

for Social Events





Ms. Catherine de Mata, an Ivatan artisan using a hand loom weaving machine



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INTRODUCTION

This primer introduces the prescribed Ivatan cultural attire for social events at the present time. The new cultural attire is a composite of various elements of dress and adornment worn by the Ivatans throughout their history. It is designed in such a way that it conforms to contemporary preference while also reflecting their rich history and cultural heritage. It should, in no way, be construed as a representation of their “precolonial” manner of dressing although it is generally inspired by it.

The idea to come up with a contemporary cultural attire stems from the general interest among the Ivatans today to have a common cultural attire which they can use to represent themselves as Indigenous Peoples (IPs) or as a member of an Indigenous Cultural Community (ICCs) in official functions and social gatherings within and outside Batanes. At present, they wore differing cultural attires based on personal preference and interpretation of their culture and history. Some of these self-stylized cultural attires have elements borrowed from other cultural communities in northern Luzon.

With the above dilemma, the Department of Trade and Industry, the Batanes Heritage Foundation, and the Provincial Government of Batanes started collaborating to revive the lost craftsmanship of kapaynanamet (beadwork) and kapaninon (loom weaving). During the height of Covid19 pandemic, tourism displaced workers were provided with trainings and kits with the objective of increasing the pool of artisans working on the project. The weaving and beadwork industry is expected to grow into a viable thriving industry in Batanes contributing to the economic growth of the province while at the same time strengthening the Ivatan identity through wearables.

The Ivatan as Indigenous People/Indigenous Cultural Community

The Ivatan (or the natives of the Batanes islands) is one of the ethnolinguistic groups in the Philippines that have been identified and recognized by the National Commission on Indigenous Peoples (NCIP) as Indigenous Peoples/Indigenous Cultural Communities. The status of the Ivatans as IP/ICC is based on their being a homogenous group with a distinct language (called Ivatan) and a plethora of cultural traditions which are deemed unique and with a long history.

Republic Act No. 8371 or the Indigenous Peoples Rights Act (IPRA) of 1997 provides state recognition and protection on the rights of IPs/ICCs to their ancestral lands and domains. It also respects and promotes their right to sustain and/or enrich their cultural traditions, social institutions, and their cultural identity as a historically and culturally distinct group of people.

IPs/ICCs often expressed their cultural identity (1) in the way they relate to their land, (2) in their language, and (3) in the manner they represent themselves in public gatherings through their distinctive attires and adornments. The third one is always contingent to the social status of the wearer and the nature of the occasion in which the attire and the adornment is worn.

As an IP/ICC, the Ivatans have the right to create their own cultural attire to represent themselves to other people based on their contemporary sensibilities and experiences as well as from their appreciation of their history and cultural heritage

Designing the Ivatan Attire and Adornments for Social Events

In response to the general interest of the Ivatans to come up with a common cultural attire, and in recognition of their rights to create and promote their cultural identity as IP/ICC, the Provincial Government of Batanes (PGB) issued Executive Order No. 33, series of 2020 creating an Ad-hoc Committee to lead the discussion and the designing of the said cultural attire. The Ad-hoc Committee was composed of representatives from relevant national government agencies, local cultural organizations, Batanes-based art groups, IP/ICC representatives from various municipalities, community leaders, and local heritage advocates and cultural workers. Majority of the members are Ivatan.

The PGB, through the Ad-hoc Committee, also sought the technical assistance of certain individuals. These include Mr. Edwin A. Valientes (Ivatan anthropologist) who provided historical data on the precolonial and colonial clothing and adornments of Batanes; Ms. Catherine C. de Mata (Ivatan cultural heritage advocate and artisan) who shared her knowledge and skills in loom weaving and in making bead ornaments; Ms. Rhodelyn G. Come (Ivatan visual artist) who drew the designs of the attire in its various incarnations as the discussions and consensus-building proceeded; and Ms. Mabel Antas (Ivatan master seamstress) who sewed the various proto-types of the attire before the Ad-hoc Committee came up with its final proposal.

The Ad-hoc Committee is fully aware of the sensitive nature of their task. During their discussions, debates between historical authenticity and being circumspective

of the taste and sensibilities of present-day Ivatans when it comes to clothing usually cropped in. Proposals for men to go back to wearing only a loincloth and women with only a wrapped-around skirt (as indicated in the historical data presented by Mr. Valientes) did not sit well with many of the members. In the end, the ad-hoc committee decided to come up with a more contemporary form but with elements from the past.

When the ad-hoc committee agreed on the final version of the proposed Ivatan attire, they sent it to the members of the Provincial Tribal Council for endorsement. As soon as the tribal council endorsed it, the office of the Sanggunian Panlalawigan adopted the proposed Ivatan attire through Provincial Ordinance No. 413, Series of 2023 (An Ordinance Adopting and Promoting the Prescribed Ivatan Attire and Adornment for Social Events Significant of its Identity and Expressive of its Cultural Values and Heritage; detail of the ordinance is on page 33).

HISTORICAL BACKGROUND

The Batanes group of islands were initially settled by humans four thousand years ago. These early inhabitants probably wore barkcloth (avutag)—as can be inferred from the presence of barkcloth beaters in the Batanes archaeological record—and adorn their bodies with shell bracelets, worked animal bone and polished stone pendants, and teardrop-shaped clay earrings (Figure 1).



Figure 1. Shell ornaments found in Savidug, Sabtang Island dated to 1500 BC (Bellwood and Dizon 2013)

At about 500 BC, the inhabitants of Batanes started to fashion and wear earrings and pendants made of Taiwan nephrite (semiprecious stone commonly known as jade). The shape and design of these ornaments are similar to those found by archaeologists in Taiwan, Palawan, Borneo, and other parts of Southeast Asia (Figure 2).

In the 17th Century, the people of Batanes started to weave (see Text Box on Ivatan loom weaving for more information) and wear cotton cloth—loincloth (sagut) for men and a wrap-around skirt (inahapad or tapis) for women. Both men and women adorned their bodies with gold necklace (padijit), earrings (pinatapatan) (Figure 3),

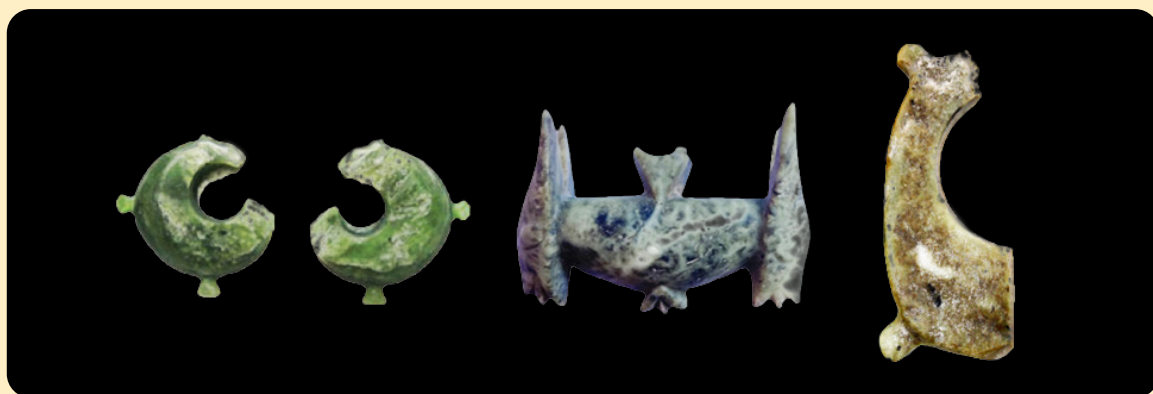


Figure 2. Worked nephrite ornaments found in the islands of Sabtang, Batan, and Itbayat.

and bracelets (vināy) . When attending to their farm, they wore a protective gear made from woven palm or banana—kanayi or tadidi for men and sūt or vakul for women. Men of higher status wore a conical hat surmounted by a goat's tuff.



Figure 3. Extant pieces of pinatapatan in the F. Hornedo gold collection.



Illustration 1. Artistic illustration of Neolithic/Precolonial Clothing for women and men

In the mid-18th Century, woven cotton became the predominant material for men's loincloth and women's skirt (the use of barkcloth declined). Those who belong to the elite class wore an extra garment in the form of a sleeveless waistcoat (kadukad). Women also started to wear elaborate and multicolored glass bead (namet) ornaments—rangat (a kind of gold or bead headband with strings of beads hanging from both sides of the face when worn), tahed (bead belts), and kadas (bands and strings of glass beads to decorate the legs).

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Illustration 3. Artistic illustration of 18th Century Clothing for women

When the Spaniards took over Batanes in the last two decades of the 18th Century, Dominican missionaries found their manner of dressing “indecent”, and they encouraged them to wear clothing that could cover more parts of their body— long pants and long sleeves for men and cotton blouse and long skirt for women.

Later, the Spanish governor of Batanes banned women to wear their glass bead ornaments because of its close association with their “pagan” beliefs and practices

In the 1830s, access in Batanes to the Spanish colonial style of clothing was still limited. Thus, many men continued to wear only a loincloth and women their wrap-around skirt without an upper garment. Only members of the local elites dressed up in the manner similar to those of lowland Christianized communities in Luzon, and most of them only did so when going to church or when attending important public events.

At this time, they still valued gold as ornaments, but the form and design of these gold ornaments had forms and designs derived from Luzon (e.g. *relikaryo*, *guardia pelo*, *de perlas*, *pitu's bato*, *bumbolya*, *pinisipis*). Others tried to incorporate their previously banned heirloom glass beads into their new set of gold necklaces and accented it with a cross pendant to make it acceptable to the prying eyes of the Dominican priests.



Figure 4. Spanish colonial gold earrings in Batanes from the F. Hornedo gold collection.

Ivatan Loom Weaving Tradition

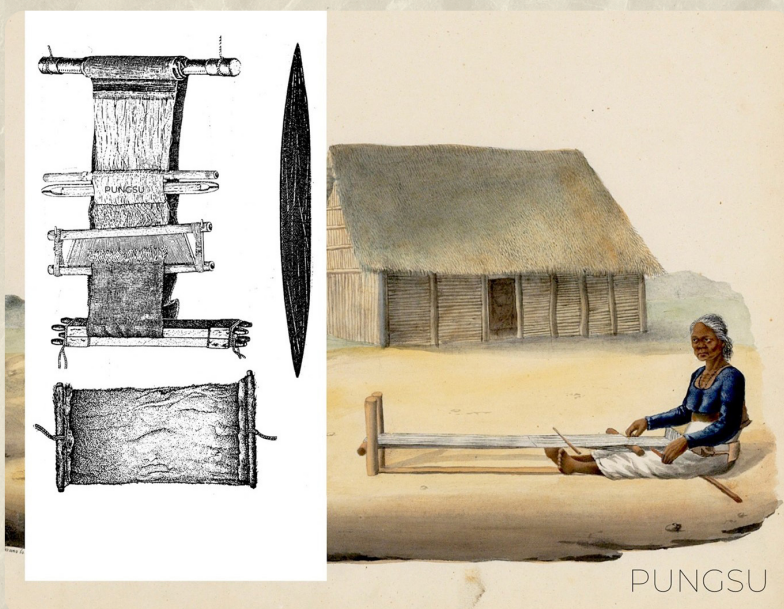
According to the *Diccionario Ibátan-Español* (a compilation of Ivatan words collected by various Dominican missionaries from the last decade of the 18th century up to the turn of the 20th century and published in 1933), the Ivatan term for loom weaving is “tinon” (or “tinun”), the weave as “tinonen” (or “tinunen”, “tininun”), and the loom as “patinonan” (or “paytinunan”, “paychinunan”, “pitinunan”). The “tinunen”, when used as clothing, was called “ayub” or “ayuwayub” (in contemporary Ivatan, “ayub” is generally understood as blanket and “laylay”—originally an Itbayat term—as clothing).

There were two types of loom in Batanes in the past: backstrap loom (also known as hand loom) and the pedal loom. The use of backstrap loom in Batanes dates back to the precolonial period. According to historical record, there were about 2,170 backstrap loom in Batanes at the turn of the 18th Century. Some households owned several of these to produce surplus textile which they sold to traders from northern Luzon in exchange for stoneware jars (used for fermenting and storing sugarcane wine), timber (for house building), and iron tools. According to Cagayano traders, the Batanes textiles were one of the finest in northern Luzon.

The pedal loom was introduced in Batanes during the Spanish colonial period. The first set of pedal loom was brought by Fr. Fabian Martin from Ilocos in the mid-19th Century. He gave it to the “beata” of the town of Ivana where he served a parish priest. The “beata” learned the technology quickly and for a time became the main supplier of good quality cloth

in all the churches of Batanes. After some time, the loom became defective and no one knew how to fix it. The second set of pedal loom was brought by the American teacher Mr. William Edmonds in 1906. He also brought two Ilocano expert weavers to teach the Ivatans how to use the loom and to improve the quality and design of the textiles they produced.

Right side image shows an Ivatan woman weaving using a back-strap loom in her house yard, drawn by Jose Honorato Lozano in the mid-19th Century based on the descriptions of various Dominican missionaries who were assigned to Batanes beginning in the 1780s. Left side image is an illustration of what might be one of the few remaining back-strap looms in Batanes at the turn of the 20th Century. It was collected by an American visitor and donated to the then Bureau of Science in Manila. The Japanese ethnologist Tadao Kano saw it and had it illustrated for his publication in the 1930s.



Text Box A. Ivatan Loom Weaving Tradition

In the last quarter of the 19th Century, the Spanish colonial style of dressing became the norm in Batanes. The increase in boat trips going to Batanes from Luzon provided the Ivatans with better access to new clothing. Ivatans who went to Manila to work as tailors and seamstresses used their earnings to buy cheaper clothes which they sent to their relatives in Batanes.



Illustration 4. Artistic illustration of Clothing for women during the colonial period

So, when the American Dean Worcester visited Batanes at the turn of the 20th Century, he was surprised to see the inhabitants' manner of dressing as no different from those of lowland Luzon. When he took photographic profiles of some Ivatan women for the American colonial government, he made them wear a vakul to show a semblance of distinctiveness. This image of an Ivatan women in long sleeves and long skirt wearing a vakul eventually became the standard idea of an Ivatan traditional attire for women throughout the 20th Century.



Figure 5: Ivatan manner of dressing in the late 19th and early 20th century, from the Dean C. Worcester Collection, University of Michigan.

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THE IVATAN ATTIRE FOR SOCIAL EVENTS

The dress is made from cotton cloth—preferably locally made woven cotton cloth.

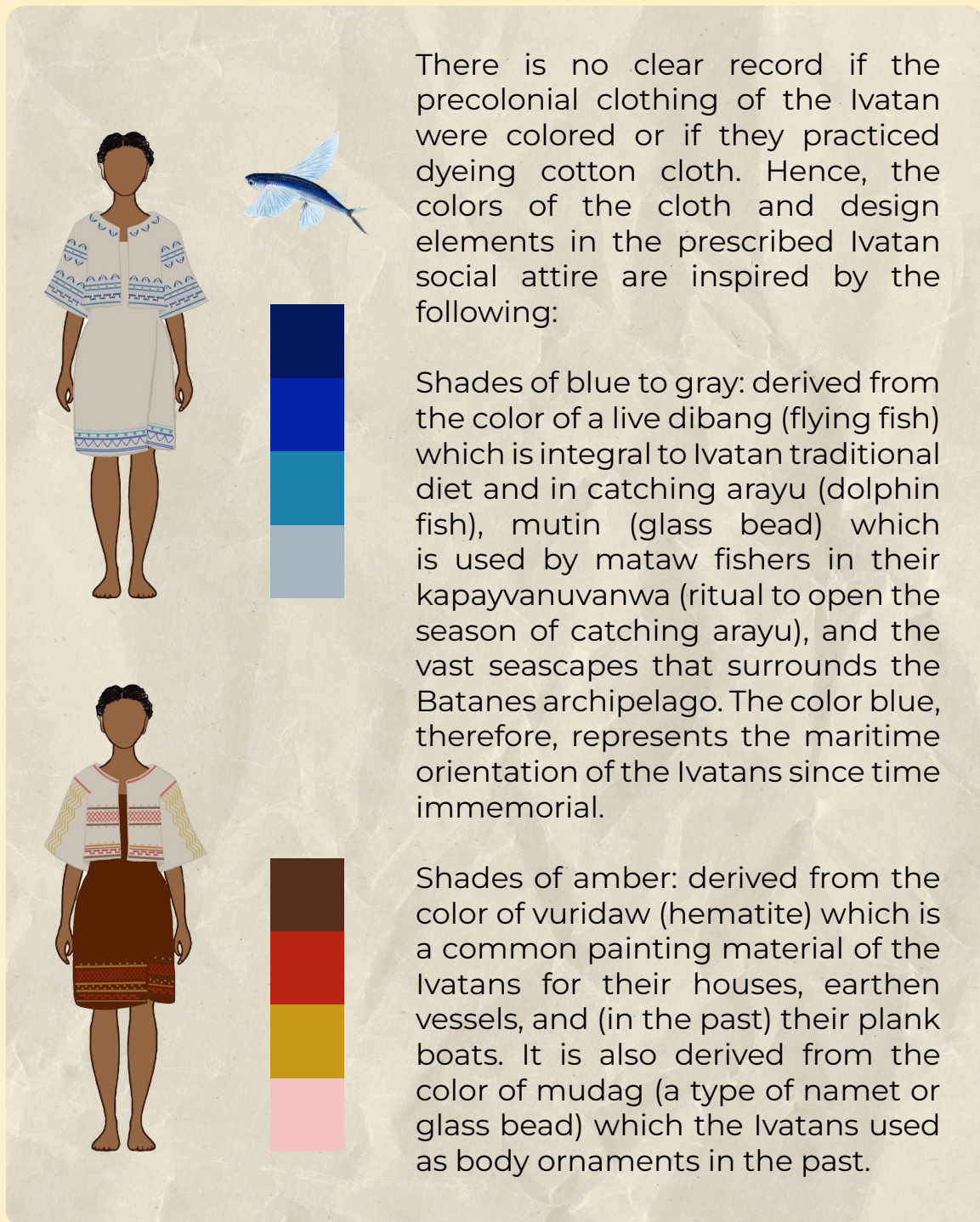
For females, the upper garment is in the form of a topper/ blazer/bolero/blouson (with bell-shaped sleeves) that goes down just above the waistline. The lower garment is a wrap-around skirt (locally known as inahapad) that goes down at the level of the knee. The upper garment is a composite of precolonial and colonial upper garment of Ivatan women while the lower garment is based on the inahapad (or tapis) of precolonial Ivatan women.

For males, the upper garment can either be in the form of a stylized vest (locally known as kadukad) or a barong-style. The stylized vest can be worn with or without an undershirt. The lower garment is a long pants. The upper garment is based on the cut of the kadukad of precolonial Ivatan men while the lower garment is based on the cut of the lower garments of Ivatan men at the turn of the 20th century.

The upper garments of both female and male is white (or the color of an undyed cotton) while the lower garments can be in the shades of blue and gray (preferably dark blue to blue gray) or in the shades of vuridaw (preferably brown or dark red) (see Text Box B. for the explanation of the chosen color).

Both the upper and lower garments of females and males can be embellished with sets of circle motifs or designs (see Text Box C.) on their hemline. These sets of circle designs can be placed on the dress through embroidery or through bead accents or a combination of both.

In wearing the attire, both female and male can use footwear in the form of an espadrille slip on shoes, preferably embellished with sets of circle design similar to those recommended for the garments.



There is no clear record if the precolonial clothing of the Ivatan were colored or if they practiced dyeing cotton cloth. Hence, the colors of the cloth and design elements in the prescribed Ivatan social attire are inspired by the following:

Shades of blue to gray: derived from the color of a live dibang (flying fish) which is integral to Ivatan traditional diet and in catching arrayu (dolphin fish), mutin (glass bead) which is used by mataw fishers in their kapayvanuvanwa (ritual to open the season of catching arrayu), and the vast seascapes that surrounds the Batanes archipelago. The color blue, therefore, represents the maritime orientation of the Ivatans since time immemorial.

Shades of amber: derived from the color of vuridaw (hematite) which is a common painting material of the Ivatans for their houses, earthen vessels, and (in the past) their plank boats. It is also derived from the color of mudag (a type of namet or glass bead) which the Ivatans used as body ornaments in the past.

Text Box B. Ivatan attire color

It is also not clear in the record if the Ivatans accentuated their cotton clothing with design elements, and if they did, what those design element looked like. The design elements of the prescribed Ivatan social attire are derived from the circle-stamped designs of earthen vessels recovered by archaeologists in Batanes. These earthen vessels are dated to at least 3000 to 1500 years ago. The decision to incorporate the design elements of ancient potteries from Batanes to the prescribed Ivatan social attire stems from the need to showcase these early expressions of Ivatan creative imagination and aesthetics.



Text Box C. Ivatan attire guide patterns

APPROVED PATTERNS

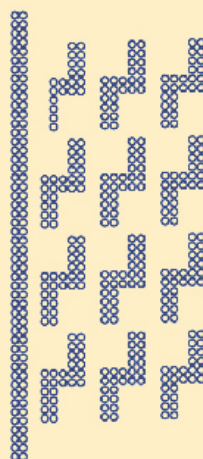
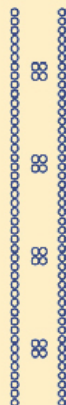
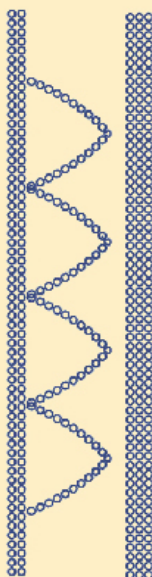
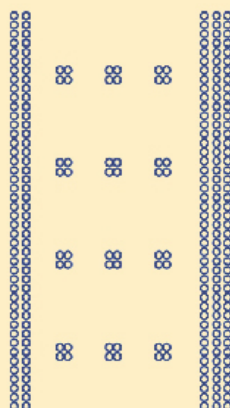
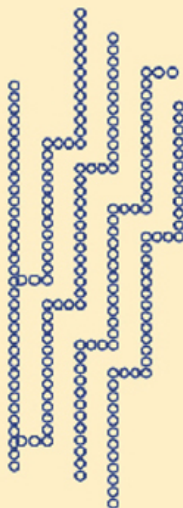
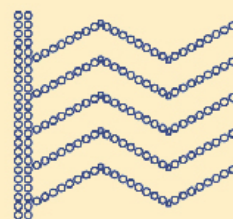
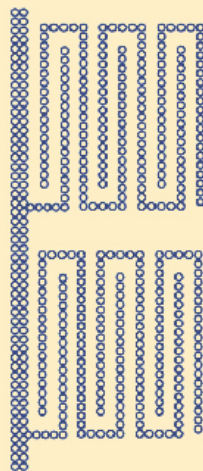
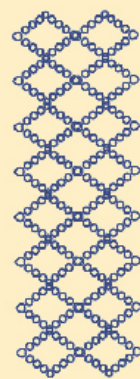


Figure 6: Approved patterns

IVATAN ATTIRE FOR SOCIAL EVENTS



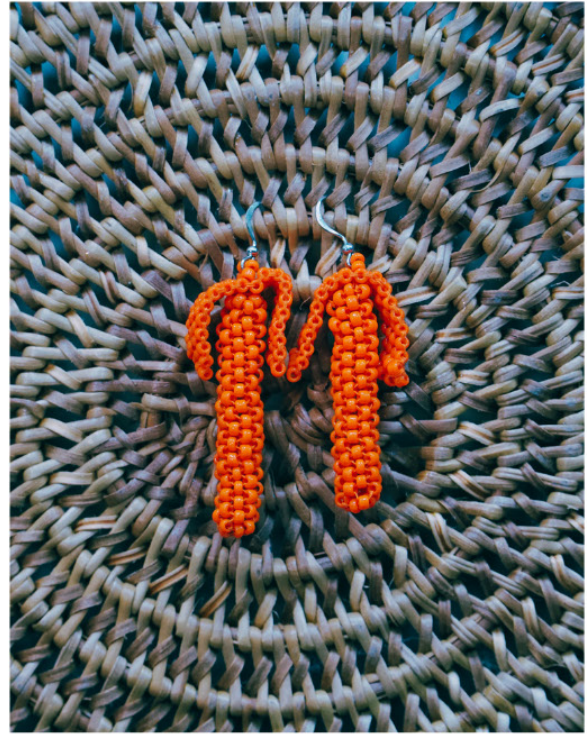
PROPOSED FOOTWEAR



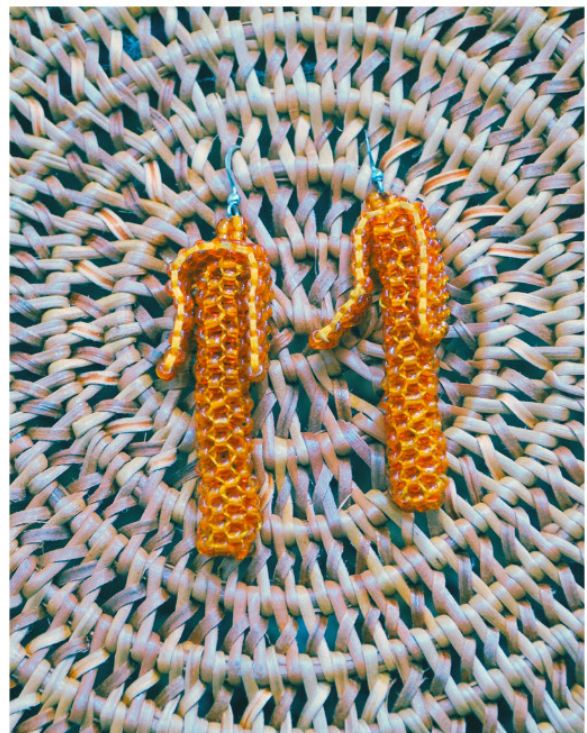


Sample Accessories





HUVAY/ EARRINGS





RANGAT / HEADRESS





BRACELET

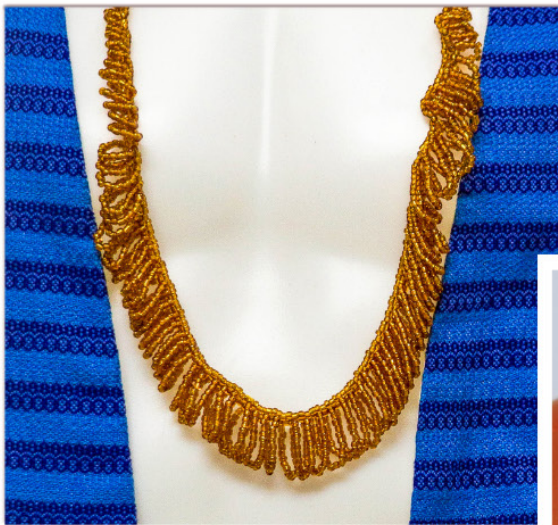




KADAS/
LEG ADORNMENT

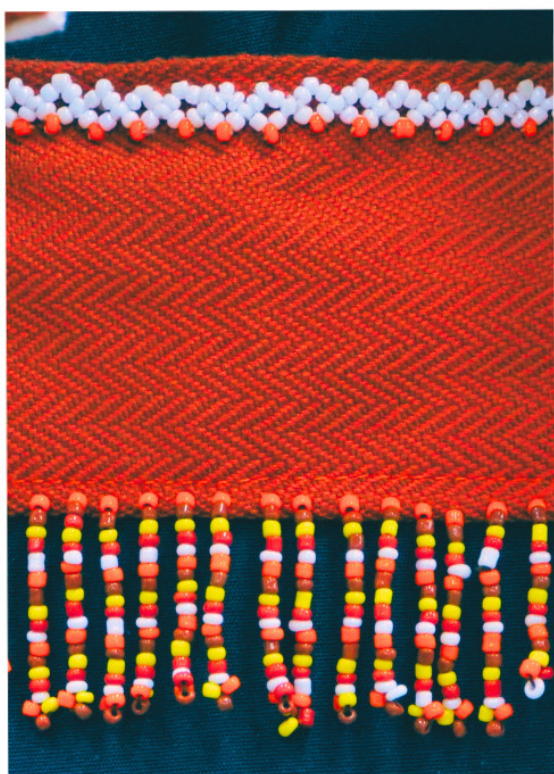


UHAY/ NECKLACES





TAHED/ BELT

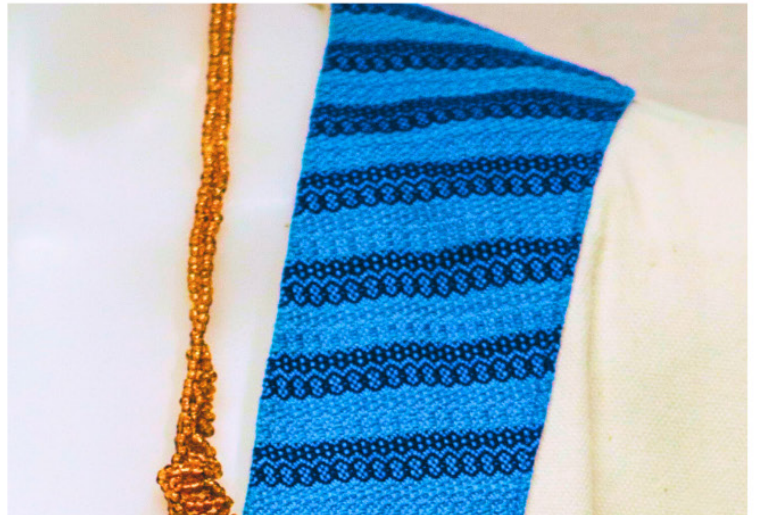




Sample Ivatan Attire



KADUKAD/ VEST FOR MEN



PANTS FOR MEN



TOPPER FOR WOMEN

pure tinon and with beadwork patterns



TOPPER FOR WOMEN

white cloth highlighted with tinon



TOPPER FOR WOMEN

white cloth highlighted by embroidery patterns



OVERLAPPING SKIRT FOR WOMEN



POLICIES

Section 7 of the Provincial Ordinance No. 413, Series of 2023 (An Ordinance Adopting and Promoting the Prescribed Ivatan Attire and Adornment for Social Events Significant of its Identity and Expressive of its Cultural Values and Heritage) states that the Ivatan attire can only be worn on the following events:

- Events related to the Batanes Foundation Day celebration
- Cultural presentations during fiestas
- Themed celebrations of schools
- Cultural fairs and exhibits within and outside Batanes
- Museum displays
- Beauty pageants in Batanes
- Representations and cultural performances in other communities
- Presentations during the Indigenous Month Celebration
- Presentations for tourist entertainment
- Government events as required or as needed.

Section 8 of the same ordinance states the following norms in the use or wearing of the Ivatan cultural attire and adornments:

- Wearing of the Ivatan attire prescribed for each gender should be strictly observed. Attire for women is exclusive for females and the Ivatan attire for men should be exclusive for males. Distinct design elements in the female and male attire should not be mixed.
- Headdresses, hair accents, earrings, necklaces, bracelets, belts, and leg adornments, classified

according to their base material, should not be worn at the same time. One person should either use a set of bead ornaments or a gold/gold-colored ornaments in one wearing. The only exception to this is the diadem which sometimes had stringed beads attached to it in the past.

- Major or minor alterations in the cut, design, colors, and style must not deviate from the actual approved design and basic elements.
- Wearing of the cultural attire should be exclusive for the purpose/occasion to which it is called for. It must not be worn in places of ill-repute.
- Lending of the Ivatan attire to non-Ivatans maybe allowed provided that it will be for the promotion of the Ivatan culture, heritage, and history. It must be worn appropriately to depict and convey their symbolic meanings.
- There should be no addition of appliques, decorations or any item that do not depict any of the cultural or historical symbols of Batanes.
- The attire should not be improperly worn in a manner that is repugnant and offensive to the Ivatan community during parades, exhibits, gatherings, presentations, pageants, and other similar occasions.

The Ad-Hoc Committee on Ivatan Attire for Social Events

(Created through Executive Order No. 33 Series of 2020)

Chairperson : Mr. Tomas Ibardo, Provincial Officer of NCIP

Co-Chairperson : Ms. Hegel R. Valones, Acting Provincial Tourism Officer

Members : Hon. Vicenta V. Hidalgo, Provincial IPMR

Mr. Eduardo H. Delfin, CDO III, NCIP & PCCA Representative

Ms. Mylene Ybay, Officer-In-Charge, National Museum (BAMSO)

Dr. Marietta B. Salviejo, Provincial Director, DTI Batanes

Mr. Felix Y. Adami, EPS and Provincial IPEd Coordinator, DepEd

Mr. Jaypee B. Portez, Representative, Yaru nu Artes Ivatan

Miss Rhodelyn G. Come, Manager, Gallery du Tulaan

Ms. Michelle B. Abelador, Representative, Hangtay Artists

Miss Catherine C. de Mata, Executive Director, Batanes Heritage Foundation, Inc.

Ms. Anastacia B. Viola, Cultural Worker

Mr. Jerome Jay C. Cabugao, SMS & BTSDC Trainer

Mr. Protogenes A. Galarion, Cultural Worker

Mr. Justinne Jerico Socito, CAO III, IO designate, & GAD Focal Person

Consultants : Prof. Edwin A. Valientes, Asst. Professor, Anthropology Department, UP Diliman
Hon. Marilou H. Cayco, Provincial Governor

Functions:

- a. Meet, study, and discuss the cultural importance and relevance of available literature about Ivatan attire and adornment. If need be, coordinate with appropriate national cultural agencies to further research;
- b. Consult with municipal counterparts and seek approval of the
- c. Identify important cultural values, properties, icons, geographical identities, etc. that should be carried out in the designs of garments and bead adornment;
- d. Create, design, or revitalize specific culture attires both for men and women appropriate for the following activities or occasions:
 - (1) Working attire (farming/fishing/or similar livelihood activities)
 - (2) Social attire (cultural or social events)
 - (3) Unayen nu mamnged nu kavahayan (cultural and social event)
 - (4) Unayen nu kametdehan (cultural and social events)
 - (5) Vestment/adornment for dignitaries;
- e. Provide literary explanation for each design or product;
- f. Consult municipal counterparts and seek the advise and approval of the municipal IPMRs and Council of Elders.
- g. Come up with an orientation design on the proper use of Ivatan traditional attire during parades (especially cultural Batanes Day), exhibits, gatherings, presentations, and other related public activities relative to the appropriate and correct representation, pursuant to the mandate of the Republic Act 8371, also known as the Indigenous Peoples Rights Act of 1997;
- h. Submit an output report with digital copy to the Chief Executive; and
- i. Propose to the Sangguniang Panlalawigan the enactment of a provincial ordinance to recognize, adopt, promote, and protect the Ivatan cultural attires and adornment.

BATANES IVATAN CULTURAL COMMUNITY ORGANIZATION
COUNCIL OF ELDERS
 Basco, Batanes

Resolution No. 07
 Series of 2023

A RESOLUTION ADOPTING AND PRESCRIBING AN IVATAN CULTURAL ATTIRE, EARNESTLY REQUESTING THE PROVINCIAL GOVERNMENT TO RECOGNIZE AND MAKE IT THE OFFICIAL IVATAN CULTURAL ATTIRE OF THE PEOPLE OF BATANES, PROVIDING FOR NORMS OF USING THE ATTIRE AND FOR OTHER PURPOSES.

WHEAREAS, Republic Act 8371 or the Indigenous Peoples Rights Act of 1997 (IPRA) was a landmark legislation enacted by the Senate and House of Representatives of the Philippines in Congress emancipated the indigenous peoples/ indigenous cultural communities (IPs/ ICCS) from being merely exhibits in fairs and museum pieces;

WHEAREAS, Republic Act 8371, Section 29 Chapter VI states that "the state shall recognize, respect and protect the rights of IPs/ ICCs, to preserve and develop their culture, traditions, cultural heritage, and institutions and consider their rights in the formulation of national laws and policies";

WHEAREAS, The Ivatans are the sole homogenous indigenous peoples/ indigenous cultural community (IP/ICC) in the province of Batanes, identified and inscribed as an IP/ICC, mandated by the Philippine Constitution, ardently take measures to preserve, develop and promote their cultural identity and integrity as provided for in Rule VI, Sections 1 and 2 of the IRR of RA 8371;

WHEAREAS, The Ivatans, the people of Batanes are known for their resilience, living in harmony with the environment through the possession of time- tested, cultural values and the practice of sustainable and responsible means of livelihood to protect and preserve their heritage, culture and history;

WHEAREAS, Ivatan Communities in the different towns of Batanes have been tracing back history to capture the appropriate cultural attire that is expressive of the life, culture heritage, history and identity of the Ivatan that can be carried out on different occasion through generation to come;

WHEAREAS, Executive Order No. 33 series of 2020, dated 01 September 2020, issued by the office of the Provincial Governor created the Provincial Ad-Hoc Committee composed of representatives of cultural entities/communities, Ivatan peoples organizations, DepEd, local arts groups, Ivatan Cultural advocates and leaders, who are tasked to research, redefine and recreate the Ivatan cultural attire that embody and expresses important cultural values, properties, symbol and geographical identities;

WHEAREAS, the Ad-hoc committee identified the fabric, created the cut, style and design patterns, produced the Ivatan cultural attire and adornment that aptly depicts and define the identity, cultural values and history of the Ivatan people simple and dignified that can stand out in the multitude of colorful displays among other cultural communities. It shall be the badge of affirming being Ivatan when worn;

WHEAREAS, a set norms in using the attire is established to protect and preserved its integrity and identity as follows:

1. Wearing of appropriate set is very important / emphatic. Female attire is distinct and should be worn exclusively by the same gender, likewise the male attire is for males only, therefore it should not be crossover or mixed

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2. 2. Headdresses, hair accents, earrings, necklaces, bracelets, belts and leg adornments should not be mixed. It should either be a set of beads or a set of gold.
3. Major or minor alterations in the cut, design, colors, style must not deviate from the actual approved design and basic elements.
4. Wearing of the cultural attire should be exclusive for the purpose/ occasion to which it was called for. It must not be worn in places of ill-repute.
5. Lending of Ivatan Cultural Attire for non- Ivatans maybe allowed provided it will be for the promotion of the Ivatan Culture, heritage and history. It must be worn appropriately to depict and convey the cultural symbols.
6. There should be no addition of appliques, decorations or any item that do not depict any of the cultural or historical symbol of Batanes.
7. The attire should not be paired of either the lower or upper garment with cultural attires of other indigenous communities.
8. The attire should not be improperly worn in a manner that is repugnant and offensive to the Ivatan community during parades, exhibits, gatherings, presentations, pageants or similar occasions.

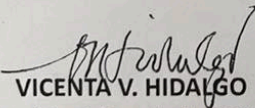
NOW THEREFORE, we the Ivatan People on unanimous accord through our cultural leaders, the Council of Elders.

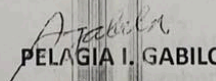
RESOLVED as it is hereby **RESOLVED**, to adopt and prescribe the Ivatan Cultural Attire as our official cultural attire.

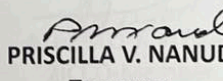
RESOLVED FURTHER, that in view of the adoption and prescription of the Ivatan Cultural Attire and Adornment by the Ivatan People themselves in alignment with the true intent of the IPRA law, this Resolution of the BICCO-COE No. [] Series of 2023 be furnished the Honorable Marilou H. Cayco, Provincial Governor earnestly requesting for its endorsement to the Sangguniang Panlalawigan for the enactment of an Ordinance making the Ivatan Cultural attire the official Ivatan Cultural Attire of the people of Batanes:

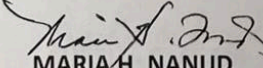
RESOLVED FINALLY, to furnish a copy of this resolution to the following for information and guidance.


BATANES IVATAN CULTURAL COMMUNITY ORGANIZATION-COUNCIL OF ELDERS (BICC-COE):



VICENTA V. HIDALGO
President/Provincial IPMR

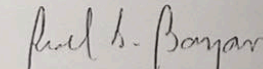

PELAGIA I. GABILO
Secretary



PRISCILLA V. NANUD
Treasurer

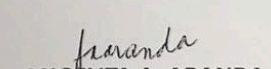

MARIA H. NANUD
Press Relation Officer

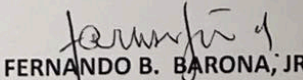

ONEZIMO MANZO
President, Itbayat ICCO

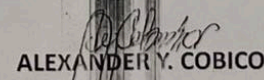

RANDOLPH F. TABUSO
Mun. IPMR, Mahatao


ROEL A. BAYARAS
Municipal IPMR, Basco



VICTOR G. GONZALES
Municipal IPMR, Itbayat

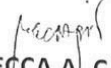

ANGELITA A. ARANDA
Municipal IPMR, Sabtang


FERNANDO B. BARONA, JR.
Municipal IPMR, Ivana


ALEXANDER Y. COBICO
Municipal IPMR- Uyugan



RICO CRESENCIO NANUD
UICCO-Member



JUAN V. COBICO
UICCO-Member

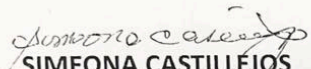

REBECCA A. CARPISO
UICCO-Secretary

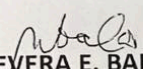
ANICETO NANUD
UICCO-Member



MARGARITA GALINDEZ
MICCO- Treasurer

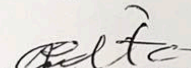

LILIA R. HORNEDO
MICCO-Member



MAGDALENA B. GAA
MICCO-Member



SIMEONA CASTILLEJOS
BICCO- Treasurer


SEVERA E. BALA
BICCO-Member


JOSEFA PANGO
IICCO- Brgy. Coordinator


JESUS D. CABITAC
IICCO-Member



MERLYN C. AGAS
IICCO-Member


AURELIA C. ACAYA
IICCO-Secretary


ENRIQUE M. NANUD
UICCO-Member


TEODORO E. ELICA
UICCO-Member


NATALIA RATERTA
MICCO-Member

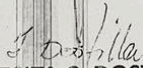

FRANCISCO FAINZA
MICCO-Member


ANTONIO F. TABUSO
MICCO-Member


JUAN F. VARGAS
BICCO-Member



ESPERANZA ARGONZA
BICCO-Member


ANTONIO E. MERINA
BICCO-Member


TERESITA C. DOSTILLA
IICCO-Member


FLORENCIA C. PABILLA
IICCO-Member


MYRNA VELIGADO
IICCO-Member

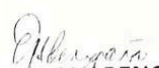

VICTORIA MELINDA G. BALANOBA
UICCO- Brgy. Coordinator

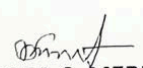

MAGDALENA G. FABRE
MICCO-Member



MARIA B. CARIASO
MICCO-Member

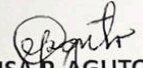

PERSEVERANDA R. AGUAS
MICCO-Member



VICTORIA C. DE MATA
MICCO-Member



ERLINDA V. ABENGAÑA
BICCO-Member


AUREA C. MERNELO
BICCO-Member


ANICIA F. CAMAYA
BICCO-Member


ELISA P. AGUTO
IICCO- President


VICTOR P. VALENCIANO
IICCO-Bus Manager


ALBERTO Y. VIEGAN
IICCO-Member



Republic of the Philippines
PROVINCE OF BATANES
BASCO

OFFICE OF THE SANGGUNIANG PANLALAWIGAN

ORDINANCE NO. 413
Series of 2023

11-22-2023 10:55
vnlje.

Sponsored by: The Committees on Indigenous Peoples, and Rules

**AN ORDINANCE ADOPTING AND PROMOTING THE PRESCRIBED IVATAN CULTURAL
ATTIRE AND ADORNMENT FOR SOCIAL EVENTS SIGNIFICANT OF ITS IDENTITY AND
EXPRESSIVE OF ITS CULTURAL VALUES AND HERITAGE**

WHEREAS, the Republic Act 8371 or the Indigenous Peoples Rights Act of 1997 (PRA) was a landmark legislation enacted by the Senate and House of Representative of the Philippines in Congress emancipated the Indigenous peoples / ICCs from being merely exhibits in fairs and museum pieces;

WHEREAS, the Republic Act 8371 Section 29 Chapter VI states that the state shall recognize respect and protect the rights of ICCs/ IPS to preserve and develop their cultures traditions, cultural heritage and institutions and consider their rights in the formulation of national laws and policies;

WHEREAS, the Ivatans are the sole/ homogenous indigenous peoples/ indigenous cultural community (IPs/ ICCs) in the province of Batanes, identified, recognized and inscribed as an Indigenous People/ Indigenous Communities, mandated by the Philippines Constitution, ardently take measures to preserve, develop and promote their cultural identity and integrity as provided in Rule VI - Sec 1 and 2 of the IRR of R.A 8371;

WHEREAS, the Batanes Ivatan Cultural Community Organization Council of Elders (BICCO-COE) is the Ivatan reputable Organization of Ivatan Elders in Batanes, Recognized and accepted representative of the IPs/ ICCs of Batanes to protect Ivatan IP rights as enshrined in the Constitution and the Indigenous Peoples Rights Act;

WHEREAS, one of the important expressions of cultural identity for indigenous cultural communities which emanate from the people is the distinctive attire and adornment befitting the occasion or activity and the social status of those wearing them;

WHEREAS, Ivatan communities in different towns of Batanes have been tracing back history to capture the appropriate cultural attires that is expressive of the life, culture and heritage of Ivatan that could be carried out on different occasions;

WHEREAS, Executive Order No.33 series of 2020, dated 01 September 2020, issued by Office of the Provincial Governor created the provincial ad-hoc committee composed of representatives of cultural agencies, communities, and peoples organizations, DepEd, local art group, Ivatan cultural advocates who are tasked to researched, redefine and recreate the Ivatan cultural attires and adornment that embody and expresses important cultural values, properties, symbols and geographical identities; and

WHEREAS, the BICCO-COE Resolution No. 075-2023 adopts and prescribes the designed modern Ivatan Cultural Attire that was researched, recreated and presented in the Primer by the Ad-Hoc committee as the "Ivatan Cultural Attire" establishing norms for its use;

NOW THEREFORE:

BE IT ORDAINED by the Sangguniang Panlalawigan of Batanes in regular session assembled that: Committee recreated Cultural Attire

SECTION 1. SHORT TITLE. This Ordinance shall be known as: "Ivatan Cultural Attires of 2023.

SECTION 2. OBJECTIVES. This Ordinance aims to recognize, adopt, and promote the prescribed Ivatan Cultural attires that depict the distinct identity of the Ivatan people, expressive of its values, traditions, culture, history and relationship with its environment.

- a. To adopt and promote the prescribed cultural attire and adornment that identifies the Ivatan wherever he is in the multitude of colorful displays;
- b. To promote and adopt the basic elements of the attire;
- c. To establish norms for wearing the attire and adornment;
- d. To encourage the agencies, institutions, schools and the community; and to adopt the prescribed Ivatan attire retaining the basic elements

SECTION 3. POLICY. It shall be the policy of the provincial government to use the appropriate Ivatan cultural attire and adornment in their socio-cultural activities to promote and preserve the identity and integrity of the Ivatan Culture.

SECTION 4. COVERAGE. This ordinance shall cover all social cultural activities of the government, schools, and community and representation and presentations in events depicting the Ivatan Culture and others cultural themed events.

SECTION 5. DEFINITION OF TERMS. As used in this Ordinance, the following words and phrases shall mean: (for final action by the August Body)

- a. Attire – garment or clothing worn as costume for occasions
- b. Adornment – any accessory worn for enhancement of an attire
- c. Socio-cultural events – activities conducted to celebrate events
- d. Inahapad - a wrap-around, knee-length skirt for women
- e. Kadas - leg adornment for men
- f. Kadukad - vest for men
- g. Namet - glass or plastic beads made into different adornments mostly, for women.
- h. Padijit - pre-colonial gold necklace for men.
- i. Pinapatan – pre- colonial gold necklace men
- j. Pinatapatan - pre-colonial gold earrings for men
- k. Rangat - a kind of headband adornment for women. Also, the piece of gold on a crescent comb used as accent to the bun of hair.
- l. Vinaay - gold twisted wire bracelet for women
- m. Fabric – the kind of cloth used for the attire
- n. Pottery patterns- strokes or sketches etched on ancient pottery recreated and adopted as the design patterns on the attire.
- o. Vuridaw – the reddish clay used for painting structures used by our ancestors
- p. Dibang- the native name of flying fish.

SECTION 6. THE IVATAN ATTIRE. Recognition of the illustrations and descriptions in the primer are hereby adopted as patterns of cultural attire distinctly for Ivatan men and women for social occasions or for cultural identification. They are herein described below:

A. Standard for the basic elements of the attire.

- 1. Fabric – cotton preferably "katcha" which is affordable. Bread flour sack can be bleached and used. The woven cloth or tininun maybe used.
- 2. Color – main color of the attire is off white the color of "katcha". Adopted color maybe "amber", the color "Vuridaw" or bluish gray, or marine blue portraying the color of "dibang".
- 3. Patterns – the basic patterns are composed of strokes designed into patterns as accents to the attire preferably embroidered.
- 4. Style or cut – the standard cut of the attire for women and for men.

B. Attire for men:

- 1. Kadukad – this is the vest for men of any of the basic color with design patterns on the front.
- 2. Trousers – made of the same fabric and color as of the vest with design pattern on the hem line. Maybe modified to black pants or the desired color of any of the basic colors prescribed.

3. Kadas – this is leg adornment for men worn if the cultural presentation or occasion – requires it.
4. Alugung (Talugung) – the headdress for men if appropriate for the themed event or occasion.
5. Pinatapatan and Padijit – gold jewelries worn by men as necklace and earring.

C. Attire for Women

1. Rangat – band of beads worn on the head with draping on both sides of the face. This is worn by married women. For single women it is just the head band with no drapings.
2. Surud a vuhawan – a gold crescent comb worn on top of a bun of hair.
3. Vinaay – the gold twisted wire bracelet for women.
4. Necklaces, earrings and bracelets – these adornments worn by women are either made of gold and or beads. The bead or namet necklace, earrings and bracelets are preferred now as it is easier to create and affordable more depictive of the ethnicity of the Ivatans.
5. Blouse – it is made of the prescribed fabric of any of the prescribed color. It is collarless with a loose sleeves that widens to below the elbows. It is opened at the front. The neckline down the front and sleeves are accented with the design patterns that combines well with the basic color. The blouse cut just above the waistline.
6. Inahapad – it is the wrap around skirt knee length of the prescribed fabric and color with pater designs at the hem line.
7. Leg Bead Decorations – leg decorations the woman may wear leg adornments made of beads or the namet.

SECTION 7. SOCIAL EVENTS- The Ivatan Cultural attire are so created to accord appropriate recognition of Ivatan creativity and ingenuity and identity and preserve and promote its cultural value, integrity and heritage. They shall be worn or used displayed properly in the following events:

1. Batanes Foundation day celebration
2. Cultural presentations during fiestas
3. Themed celebrations of schools
4. Cultural fairs, exhibits within and outside the province
5. Museum displays
6. Beauty pageants in Batanes
7. Representations and cultural presentations in other communities.
8. Presentations during the Indigenous Month celebration
9. Presentations for tourist entertainment
10. Government events as required or as needed.

SECTION 8. NORMS FOR WEARING THE IVATAN CULTURAL ATTIRE AND ADORNMENTS- The attires carry the cultural values, indigenous knowledge, skills practices. The precious heritage of the culture is embedded in these attires and adornments.

Each set is considered sacred and gives due recognition as a way of respect to Ivatan ancestors culture bearers. Therefore, they should be properly worn appropriately for the occasion following these norms.

1. Wearing of appropriate set is very important / emphatic. Female attire is distinct and should be worn exclusively by the same gender. Likewise the male attire is for males only, therefore it should not be crossover or mixed gender based.
2. Headdresses, hair accents, earrings, necklaces, bracelets, belts and leg adornments should not be mixed. It should either be a set of beads or a set of gold.
3. Major or minor alterations in the cut, design, colors, style must not deviate from the actual approved design and basic elements.
4. Wearing of the cultural attire should be exclusive for the purpose/ occasion to which it was called for. It must not be worn in places of ill-repute.
5. Lending of Ivatan Cultural Attire for non- Ivatans maybe allowed provided it will be for the promotion of the Ivatan Culture, heritage and history. It must be worn appropriately to depict and convey the cultural symbols.
6. There should be no addition of appliques, decorations or any item that do not depict any of the cultural or historical symbol of Batanes.
7. The attire should not be paired of either the lower or upper garment with cultural attires of other indigenous communities.
8. The attire should not be improperly worn in a manner that is repugnant and offensive to the Ivatan community during parades, exhibits, gatherings, presentations, pageants or similar occasions.

SECTION 9. PROMOTION AND DISSEMINATION AND IMPLEMENTATION OF THE ATTIRE. It is the primary responsibility of the Provincial Heritage and Tourism Office to cause the dissemination of the herein adopted cultural attire for men and women. They shall provide the target public users with adopted primer where the attires and adornment are illustrated and described.

For the implementation of this ordinance, agencies, institutions, schools and the community through their Executives and the Cultural Community Council of Elders are strongly encouraged to implement a dress code adopting the approved prescribed Ivatan attire that maybe modified appropriate for their constituents but retaining the basic elements, this would be affirming their support and respect for the Ivatan values and identity.

SECTION 10. SEPARABILITY CLAUSE. In the event that any part or provision of this Ordinance shall be held unconstitutional or invalid, the other parts or provisions hereto which are not affected shall continue to be in full force and effect.

SECTION 11. EFFECTIVITY CLAUSE. This Ordinance shall take effect two weeks after publication/posting in local government bulletin boards.

ENACTED, this 20th day of November 2023 on motion of Honorable Anastacia B. Viola duly seconded by Honorable Vicenta V. Hidalgo, Honorable Roel E. Nicolas, and Honorable Juliet P. Cataluña.

Voting on the foregoing Ordinance are as follows:

Ayes: SP Members Nicolas, Viola, Peralta, Redondo, Cataluña, Cabitac, Hidalgo, and Castillo,

Nays: None

I hereby certify that the foregoing is a true and accurate copy of the Ordinance which was duly enacted by the 11th Sangguniang Panlalawigan of Batanes during its 72nd Regular Session held on November 20, 2023.


ANTHONY C. DE LOS SANTOS
Secretary to the SP

ml
OK
X

ATTESTED AND CERTIFIED
TO BE DULY ENACTED:


IGNACIO C. VILLA
Provincial Vice Governor
Regular Presiding Officer

CONCURRED IN:


ROEL E. NICOLAS
SP Member


ANASTACIA B. VIOLA
SP Member


FRANCIS BYRON D. PERALTA
SP Member


JUAN E. REDONDO
SP Member



JULIET P. CATALUÑA
SP Member


WILFREDO D. CABITAC
SP Member


FRANCISCO CASTILLO
PCL Fed. President


VICENTA V. HIDALGO
IPM Representative

APPROVED:


MARILOU H. CAYCO
Provincial Governor

Date: 23 NOVEMBER 2023

OFFICE OF THE SECRETARY TO THE
SANGGUNIANG PANLALAWIGAN
RECEIVED
BY: Rosa C
DATE: 11/23/23
TIME: 4:51 PM



The Provincial Government of Batanes
2024