



KALINGA

Arts & Crafts

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A MASTER'S PROJECT

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APPROVED:

Dr.

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Many of Kalinga arts and crafts were artifacts. This study examined how Kalinga arts and crafts were portrayed on the Internet. In examining the Kalinga society and their utilitarian artifacts, I focused on Kalinga basketry, jewelry, ceramics, weaponry and textiles; these are the items which can be purchased on the Internet. The product of this study is a Kalinga website that showcases Kalinga indigenous arts and crafts by providing information on their culture. It is important to include stories, histories and myths to each object to give cultural meaning and cultural identity to Kalinga indigenous arts. The website serves as an educational tool, informing those who are interested in collecting and purchasing Kalinga arts and crafts, about the cultural significance of tribal art. The Kalinga CD companion is included with this study.

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TABLE OF CONTENTS

| | | |
|---------|-------------------------------------|----|
| CHAPTER | | |
| I. | INTRODUCTION..... | 1 |
| | Purpose of Study..... | 4 |
| | Basic Assumption..... | 4 |
| | Limitations and Delimitations..... | 5 |
| | Definitions..... | 6 |
| | Significance of Study..... | 6 |
| II. | LITERATURE REVIEW..... | 9 |
| | Kalinga History..... | 9 |
| | Art and Culture..... | 10 |
| | Arts and Crafts | 10 |
| | Tourist Art | 11 |
| | Gender Roles | 12 |
| | Art and Technology..... | 13 |
| | Website | 13 |
| | Technology | 13 |
| | Research Methodology..... | 14 |
| III | METHODOLOGY..... | 17 |
| | Method of Collecting Data..... | 17 |
| | Use of the Internet..... | 18 |
| | Kalinga and Other Websites..... | 20 |
| | Method of Analyzing Data..... | 21 |
| IV | FINDINGS..... | 23 |
| | Figure 1: Website Schematic..... | 24 |
| | Figure 2: Home Page..... | 26 |
| | Figure 3: History Page..... | 27 |
| | Figure 4: Culture Page..... | 28 |
| | Figure 5: Arts and Crafts Page..... | 30 |
| | Figure 6: Ceramic Page..... | 31 |
| | Figure 7: Basketry Page..... | 32 |
| | Kalinga CD..... | 32 |

| | | |
|------|------------------------------------|----|
| V | CONCLUSION..... | 33 |
| | Summary..... | 33 |
| | Implication for Further Study..... | 34 |
| | Website | 34 |
| | Ethno-anthropology | 35 |
| | Tourism | 36 |
| | Personal Comment | 36 |
| VI | REFERENCES..... | 38 |
| VII | BIBLIOGRAPHY..... | 40 |
| VIII | APPENDIX..... | 41 |

CHAPTER I

INTRODUCTION

The new age of internet technology has produced the ability to easily access information, educate the public, inform the audience, market products, and bring people together interculturally and interpersonally. However, as a result of this freedom to communicate, various indigenous artifacts, arts and crafts have been grossly misrepresented. A story behind an object enhances and contributes to a deeper connection and understanding of its history: the people, places, and situations the object has experienced. Notwithstanding, arts and crafts from other countries can be carelessly bought and sold on the Internet without accurately identifying the artifacts or objects' significance in meaning and cultural context. The Internet's lack of accountability allows the story of an irreplaceable priceless piece to become undervalued.

The Internet is a useful tool for information, education, advertisement, and connection to other cultures. However, many of the websites I visited that displayed indigenous products on the Internet showed only a picture of the item, and did not provide any additional information about the product. Many of Kalinga arts and crafts are artifacts. People who want to know about the artifacts can either visit a museum or buy them on the Internet. The

commoditization of Kalinga's arts and crafts on the Internet leaves little room for information about the significance, and the importance of these products to Kalinga's culture to be displayed on the Internet site. Many of these indigenous arts and crafts from other countries can be bought on the Internet without the buyer realizing the significance of the object. It is important for me to construct a website about Kalinga products that is related to their culture and their way of life. I believed that when showing an artifact or an indigenous item on the Internet, there should be detailed information that went along with the item. For instance, when showing a utilitarian object, it would be prudent to associate the function of the object, its maker, the culture and materials from which it was made. More often than not Kalinga arts and crafts on the Internet did not provide much information besides the dimension of the artifact.

A well designed website could enhance people's knowledge about Kalinga arts and crafts and on Kalinga's cultural identity and cultural meaning - its history, stories and myths connected to these objects. The website would show the arts and crafts images, with a description of the history, stories, and myths connected to each item.

In order to understand the Kalinga and their culture, I will explain what Kalinga is, how they came to be and where they are mainly located. The Kalinga is a group of people from the Northern part of the Luzon in the Philippines.

They are one of the indigenous people who live in the Luzon region apart from other tribes such as Igorot, Bontoc, and Apayao. Kalinga consist of many sub-tribes. The Kalinga live in the highlands, lowlands, Eastern and Western part of upper Luzon. The main focus of this study will be the Northern Kalinga who live in the highlands.

According to Vaughan (1956), the Kalinga were originally from the Malay who migrated to the mountainous region of the northern part of the Philippines long before the Spanish landed in 1521 (pp.14-20). Dozier (1966) established that there was evidence that Kalinga made up of two ethnic groups, one of Polynesian or Malay descendant and the other from East India (p. 35). The Philippine Department of Tourism (2004) argues that the name Kalinga came from the Ibanas Kalinga group and the Gaddang Kalinga group who were known to be headhunters. They must have acquired their name because of their tradition of headhunting during tribal wars.

According to Beyer (1968), the Kalinga were the tallest people in the Philippines and were fierce warriors whose favorite sport was head hunting until sometime after the American regime in 1950's.

Traditionally, the Kalinga men wore loincloths and were armed with tools and weapons to protect their families and to gather food. The women wore wrap-around mini skirts. California State University (n.d.) stated that some

traditional Kalinga homes were built in trees that were 50 to 60 feet above the ground. However, in the lowlands area, the Kalinga also live in octagonal houses that, along with their arts and crafts, were distinctive to that part of the region.

Purpose of Study

The purpose of this study was to explore the Kalinga indigenous arts and crafts as they appeared on Internet websites in order to create a website that included the cultural meaning behind Kalinga arts and crafts. Moreover, this website can be used as an example for those who would want to create a cultural website for educational use.

As people travel around the world and are exposed to different cultures, many of them purchase indigenous arts and crafts during their travel in different countries. As some people may purchase these items on the Internet, it would be important to include how such arts and crafts are portrayed culturally on the website because such information communicates their cultural identity.

Basic Assumption

Kalinga arts and crafts are traditional tribal art which continue to exist today. The Kalinga use natural materials available in their surroundings for their arts and crafts that are used for local consumption. These arts and crafts are of interest to tourists and collectors and can be purchased on the Internet. Their art is consistent to the

style and techniques that are inherent with their beliefs. For example, the spears and headaxes used in their ritual dances and celebration were tools used to protect their families.

Limitations and Delimitations

This study is limited in several ways in that I have focused on Kalinga arts and crafts that were portrayed on the Internet. Since I was not able to go to the Philippines to study Kalinga arts first hand, I had to view and study Kalinga arts that were posted on the Internet. Secondly, this study was focused on the Kalinga who lived on the Northern highland as opposed to the lowlands. There were few printed materials available about the Kalinga, and most of these were about the Northern Kalinga.

Internet web-museum sites that displayed Kalinga artifacts were not reviewed because of time constraints. I focused my review to 8 - 10 existing Kalinga arts and crafts sites, such as export and import businesses, manufacturer sites, galleries, and tourism. I also reviewed the personal websites of Kalinga authors and professors who were conducting anthropological and archeological studies. It was frustrating at times to view the images of artifacts and not know the history and stories connected to the works of art.

Definitions

- Kalinga - Tribe located in Northern region of the Philippines
- Indigenous arts and crafts - Objects or items pertaining to Kalinga such as weaponry, basketry, pottery, textile, furniture, jewelry and other utilitarian objects that have cultural meaning.
- Cultural Identity - The way in which one defines and distinguishes him/herself within his/her beliefs and values whether tangible, non-tangible, psychological and physical.
- Cultural Meaning - The relation between the object and the customary beliefs, social forms, and material traits of a racial, religious belief of the social group.
- Internet Websites - a group of World Wide Web pages usually contain hyperlinks to each other and made available online by an individual, company, educational institution, government, or organization

Significance of Study

It was anticipated that this study would encourage future study of other ethnic and tribal arts and crafts. The Northern Kalinga, whose access for observation was harder in the past, were now readily accessible for more in-depth study of their current culture. The influences that the Northern Kalinga had from other outside influences,

especially technological innovation, were a fascinating topic to explore. The new ways to implement findings and preserve found artifacts should increase the awareness of collective and cultural identity and the diversity of Filipino people. It was hoped that this study would promote intranational and international Filipino pride by giving more value and importance to the Kalinga arts and crafts and present them to the world.

This study can be used as a model for displaying indigenous products with their cultural meanings on the Internet. My literature review revealed that many cultural websites did not sufficiently portray what was valid in ethnic or indigenous culture. A lot of information was either eliminated or omitted even at the academic level. Therefore, consideration of the target audience, design, navigation, and content of a website were very important in this study.

Many Kalinga arts and crafts are artifacts. The manner in which indigenous arts and crafts are portrayed on the Internet can have a great effect and impact on the viewer. As I viewed the Internet for information about cultural arts and the portrayal of their cultural meaning, I found that little had been done to ensure accurate information about the cultural meaning of the product or item. Giving more information about the origin of the object, such as its history, stories and myths, its function, its maker

and status, would potentially boost the significance and understanding of the object's cultural value. For instance, a long beaded necklace worn by an unmarried woman had a different pattern than that of the married woman. The length and the fine beads of the necklace also signify status in the society, perhaps worn by a wealthy person or a shaman. Truly, such information is more valuable than just the dimension of the object.

CHAPTER II

LITERATURE REVIEW

The purpose of this study was to explore the Kalinga indigenous arts and crafts as they appeared on Internet websites in order to create a website that included the cultural meaning behind Kalinga arts and crafts. This chapter will present the history of the Kalinga art and culture, Kalinga economic history, religious history, art and technology.

Kalinga History

I found various books that described the history and the background of Kalinga. Beyer (1968) outlined the Kalinga way of life, but did not separate them in regions (p. 8). Vaughan (1956) introduced the history of the Philippines and the influences of outside cultures that affected everyone, including the Kalinga. It was good to know the variety of outside cultures that ruled the Northern part of Luzon because they changed the lifestyle of indigenous groups. For example, the use of the Internet helped advertise tourism to the Kalinga region. Dozier (1996) gave an extended view of Kalinga history, background, and way of life that included their customs, traditions, beliefs, and values. Dozier's book Mountain Arbiters gave various settings of the utilization of Kalinga's arts and crafts.

Art and Culture

Arts and crafts

Longacre and Skibo (1994) studied Kalinga pottery and techniques of making pots that were homogeneous and interregional. The techniques and designs of the pots were a direct connection to the Kalinga cultural identity. In addition, Longacre and Skibo explored Kalinga basketry extensively and related each object's function to their society. These baskets were used for transporting, storing, rice processing and fish trapping, which were part of their daily tasks.

Biebuyck (1969) gave alternate concepts of cultural art and ideas that conform more to Kalinga art than most other studies. Biebuyck considered the big differences in the art of different cultures, rather than as in most studies, which explored the dissimilarities between cultures. Northern Luzon contains various indigenous groups including the Kalinga. The Northern Kalinga is somewhat different from Southern Kalinga particularly their techniques of rice planting. Rice is the staple food of Kalinga and rice planting is a major part of their livelihood and culture.

Rutten (1990) accounted for the commercialization of the crafts. He included details about the purchasing process of the crafts between the middlemen and the exporters and how these impacted the local economy, agriculture and benefited the artisans. The Kalinga arts and crafts have been

in local tourist market and are circulated on the Internet. The Kalinga website could affect the monetary value of these products as well as the economy of Kalinga.

Tourist Art

Hitchcock and Teague (2000) wrote on the contemporary crafts and its role in local economic diversification and cultural development. They referred to the behavior of people who bought cultural crafts. They reviewed arts that were of interest to tourists. Some of Kalinga contemporary art and authentic replicas are found not only in their regions, but on the Internet as well. The reproduction of their art created an alternate income for indigenous artists, which in turned affected how the people spent their time between rice planting seasons.

Jules-Rosette (1984) provided a holistic study of tourist art elaborating on all the aspects, namely cultural art markets, philosophy commercialization, creators, consumer behavior, and messages or signs that enticed tourist to buy. For instance, their makers did not think Kalinga ethnic art produced for tourist consumption as art rather just another source of income. The technology production was largely traditional; however, they continued to make arts and crafts with an ethnic appeal because they know that tourist will buy them.

Haugerud et al (2000) examined the current flow of money related to the commoditization and selling of arts. The authors used concrete and comparative ways for cultures to have a fuller engagement with globalization and to advance economic anthropology of their cultures. For example, they discussed the consequences of cultural artifacts sold and bought by import and export businesses. In doing so, the demand for these arts and crafts were elevated, which prompted the local artisans to produce replicas of artifacts and manufacture more of items to meet the demand of the buyers. Thus, we can better understand the role commoditization and globalization plays in Kalinga art and this would help the design layout of the Kalinga website, which meant using gallery mode or museum style.

Gender roles

Dozier (1966) presented gender roles of the Northern Kalinga group. The variety of tasks that men had were a different set of tasks from what women had. Included in men's tasks, for example, were weaving mats for wall structure and creating weapons for hunting, while women used their weaving skills in making baskets for storage and transportation as well as weaving cloths for skirts. These gender roles were part of Kalinga's social structure. A collection of selected textiles would be shown in the Arts and Crafts' page of Kalinga website.

Art and Technology

Website

Webster (2001) referred to multiple ways and interactions that link people across the world using the Internet as a means to communicate. He described and analyzed the importance of relaying accurate information, especially in arts and crafts. His globalization theory was drawn from sociology, anthropology, and cultural studies. For example, some artisans produced reproduction of artifacts and sold the original artifacts to tourists, while other artisans used the World Wide Web as means to sell their products. Webster's theory of globalization referred to the process producing tourist art, selling indigenous arts, knowing its tribal value, and doing business on the Internet.

Technology

Michael (2000) explored the hybrid of the connectiveness of culture, technology and nature. He found that exotic technologies could mark epochal cultural shifts. In the case for this study, Western technology affected the Northern Kalinga and the way they lived their lives. The demand of artifact replicas forced the Kalinga to use new technology to mass-produce certain ethnic art for tourist consumption.

Shiva (1996) explored the informing, exhibiting, promoting, selling, and creating of artwork on the Internet. He gave advice of how one exhibited art, promoted oneself,

and sold products on the Internet, including ways to better market product on the Internet, such as contact information, better design, good navigational and the strategic use of graphics and texts.

Research Methodology

I used grounded theory because it was the most appropriate method for my research. I started my research with a general question, "How does one import and export arts and crafts of Cebu, Philippines". Choosing the entire island of Cebu was too broad for my study. Therefore, I narrowed my topic to one region of the Philippines, focusing on the Kalinga group of Northern Luzon. Still, the question was too wide ranging and I had to rephrase it into a much narrower question. I then focused on the Northern part of Kalinga.

Neuman (2000) described the grounded theory process that I used for this study. According to Neuman's grounded theory:

It is a qualitative research method that uses a systematic set of procedures to develop an inductive derived theory about a phenomenon. (p. 147)

This inductive method allowed me to build my theory from data that I had collected. More ideas were conceptualized and set with data collection. I decided to use the methodology that involved a qualitative approach which relied on a systematic exploration in anthropology,

art, culture, and ethnoarchaeology. First, I did a needs assessment by reviewing data to determine major needs and their immediacy. Next, I measured the benefits against the cost of the project. I chose qualitative techniques in collecting data for analysis.

While researching my topic, I came to realize that some of the materials I had read that claimed to be cultural, were not related to my study. Due to the fast changes of technology, politics, social structure, archaeology and economics of the Philippines, some facts may have since changed. I was able to collect enough data for the purpose of this study, but most of them were outdated materials. I then reviewed some new and current data from the Internet that could elaborate on Kalinga's culture.

Another research method for this study was applied research. There were two types of applied research, action research and social impact assessment, but I preferred the action method. Neuman stated that action-oriented research was to facilitate social change. The manner in which Kalinga arts and crafts were portrayed on the Internet could be improved in ways that would build awareness. Although action research can be tied to a political action, that was not my purpose.

However, it not only could lead to advocating how these indigenous arts and artifacts are be sold on the Internet, it can also form policy for the preservation of artifacts, making sure what was on the Internet is the direct representation of the object.

CHAPTER III

METHODOLOGY

The purpose of this study was to explore the Kalinga indigenous arts and crafts as they appeared on Internet websites in order to create a website that included the cultural meaning behind Kalinga arts and crafts. This chapter will explain the ways in which I collected, prepared and analyzed the data.

Method of Collecting Data

Using grounded theory, I began my research by using the University of Oregon library. I utilized the university's different databases including anthropology, education, cultural studies, ethnic studies, art, and technology. I selected keywords such as arts and crafts, tribal art, and Kalinga ethnoarchaeology, which resulted in a list of books. Those books that appeared relevant to the purpose of this study were examined further.

Another technique of gathering the data was found in the index section at the back of the books. The index procured new keywords such as artifacts, cultural value, and myths while the bibliography sections added new lists to my data. Some articles were of secondary data because they were condensed and presented concisely. I also looked up journals, articles and manuscripts in English, Spanish, and Filipino. Nevertheless, I preferred books written in English

in order to avoid misinterpretation and misrepresentation. However, when looking for the definition of cultural identity, I could not find the generic meaning. Therefore, I had to come up with a definition within the context of my study by reading how different organizations defined cultural identity in their organizational missions.

The librarian helped me to refine my search using the utilities built into search engines, for instance, Boolean operators such as OR, AND and NOT. She showed me truncation to get variations on the words. She also guided me in finding alternative uses of words, using synonyms, roots of words, plural/singular forms and acronyms. This eliminated much irrelevant material in my research.

Use of the Internet

Many of the books I found in the university library were outdated; therefore, I used the Internet as another source of researching for current data about Kalinga artifacts.

The Internet led me to more databases including those of other universities, Philippine cultural organizations, and tourist industries. Using search engines, I was able to find new printed books that were available on the Internet, but not available at the school libraries. By using the same keywords such as Kalinga, indigenous arts and crafts, tribal art, Kalinga pottery, Kalinga textile, and Kalinga basketry, I located the item I needed in the ORBIS catalog,

after which I sent in a request for that item. In my research of the Kalinga, I delved into the archives of other universities and catalogs. I was thrilled to find the collection of Kalinga customs and textile that was available on a compact disc. This collection of images added content for the website.

Another helpful strategy was the links on websites that directed me to other websites. These links aimed at ethnoarchaeology and anthropology of the Kalinga of Northern Luzon in the Philippines. The variety of search engines, web-rings, and gateways allowed me to access and collect enormous amounts of data. This generated an overwhelming proportion of data which was not related to the purpose of my study. When using the Internet archives, I had to rethink ways in which I could express key concepts in order to refine my search by eliminating Kalinga of India, and African tribal art. This helped me to organize as to what key terms to include and not include on my list.

I browsed listings of cultural organizations that had links to cultural websites that portrayed artifacts and other indigenous arts and crafts. Aside from these cultural organizations, I contacted few authors for additional information other than what were in the Kalinga Ethnoarcheology and Ceramic Ethnoarcheology by Longacre and two books by Skibo namely, Arts for Breakfast and Pottery Function. I also joined a listserv to get more information

and ideas on where to find data relevant to my study. I was looking for images that had stories and detailed descriptions, instead I found very limited items that had narratives.

Kalinga and Other Websites

Looking for websites that possess all of the elements of a website model can be frustrating. Most of the cultural websites I had been viewing were lacking in concept and content. Kyrnin (2003) offered some tips in making a website that gave value to the viewer. Here are the ten things she suggested:

- | | |
|---------------------------|------------------------|
| 1. Know your audience | 6. Avoid lots of text |
| 2. Keep pages short | 7. Check your spelling |
| 3. Use tables of contents | 8. Keep links current |
| 4. Keep images small | 9. Annotate your links |
| 5. Use Web colors | 10. Include contact |

Besides considering all these points which are important when constructing a website, I also considered the layout and design of the website addressing, particularly, the problem of navigation. Images on the site do not have to be thumbnail images; images could be big as long as the image file sizes were kept relatively small. It was also important to not clutter the site with too many images, as this increased the viewer's wait for a page to download.

According to Williams and Tollet (1998), one component of good design is the use of color. In my research for cultural words that would describe the website, I decided to use colors that were ethnic, primitive, earthy colors that were prevalent in Kalinga culture. For example, colors such as earthy brown represents the clay they use for making ceramics, gold ochre indicates their golden past, yellow green for the forest, royal purple signifies the chieftain status and the shaman, and cobalt blue corresponds to the evening sky. It was also important to apply colors that were strictly for Internet use rather than for printing use, which meant using index color for gif images and RGB color for jpeg images and not CYMK color. The use of text on the website was another element that was used to give description and meaning to Kalinga's arts and craft. However, it was essential to not overload the website with text and distribute it in bite-sized data.

The concept of bringing images, text, and the essence of the Kalinga culture was important to me as a researcher. Presenting a holistic view, such as this would create a website that would represents Kalinga identity and the cultural meaning behind their arts and crafts.

Method of Analyzing Data

This stage of the study analyzed the collected data for an in-depth examination. Content analysis was the technique I used for gathering and analyzing the content of the text.

The technique focused on words, meanings, pictures, symbols, ideas, and themes. The materials I collected were analyzed in three ways: ethnic and national value, educational value, and societal value. Common themes were set aside for further examination. Compilation of Kalinga images for a website were found in some ethnoarchaeology books and CD collections and these were correlated with the few images I found on the web. Images taken from books and electronic sources were annotated on a separate page for copyright purposes. Some of annotated images were link to other websites.

The comparative analysis of current designs on the Internet was separated into two classifications: a gallery style often found in museum and used in portfolio type settings, and a library style as in yahoo, educational websites and other corporate companies.

CHAPTER IV

FINDINGS

The purpose of this study was to explore the Kalinga indigenous arts and crafts as they appeared on Internet websites in order to create a website that included the cultural meaning behind Kalinga arts and crafts. This chapter outlines the newly created Kalinga website with navigational elements.

The design on the index page is very simple. It consists of one big image in the middle and four buttons at the bottom of the page (See Figure 1). These buttons link to other pages including History, Arts and Crafts, Culture, and Links and Contacts. The Arts and Crafts page links to sub pages such as Basketry, Ceramics, Weaponry, Jewelry and Textiles. The Links and Contact page listed other cultural websites where some of the information and photos were extracted. This is one way of giving credit to the websites where copyrighted materials were found. In addition, the links and contacts page leads to several cultural organizations that displayed indigenous products of different ethnicities of other countries. The schematics (See Figure 1) shows one of the elements of the website by defining its navigational intent in order to further develop the next level and pages of the design.

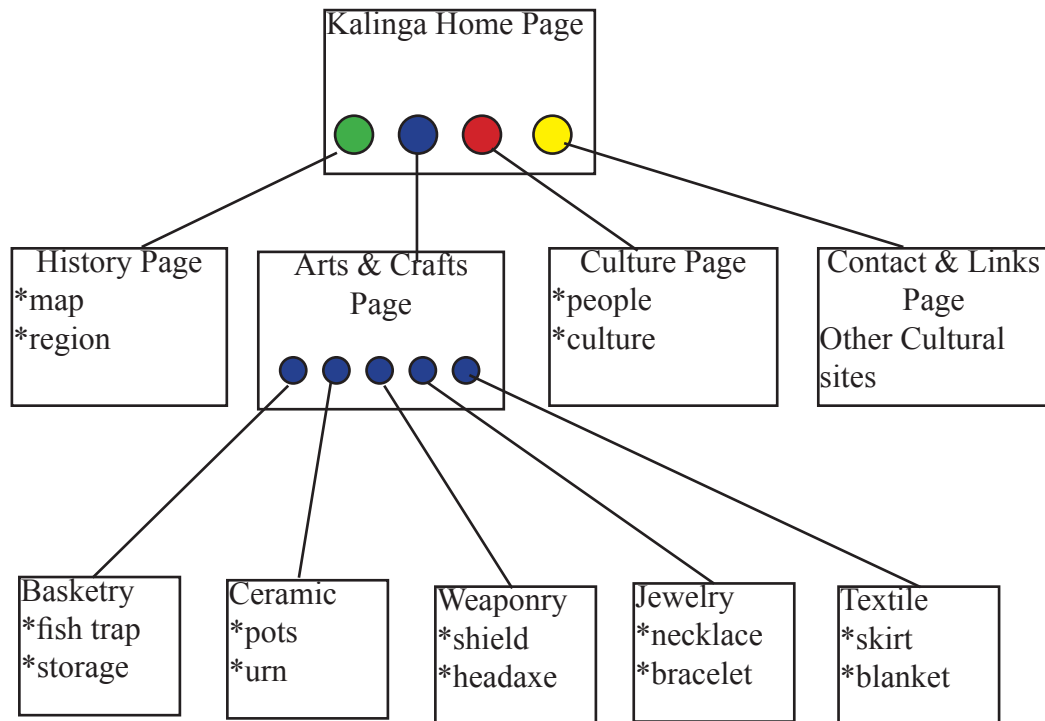


Figure 1: Kalinga website schematic showing the multilevel, navigational flow and relationship between pages.

In the next level of the schematic between the History page and Culture page, dashed arrows represent a two-way connection between the History and Culture pages. Double-headed arrows were used to represent for two-way relationships between the pages, while the one-headed arrow pointed the one-way direction to the next page. Clicking on the hyperlink breaks away from the Kalinga site; however, using the right mouse button brings a pop-up window without losing the Kalinga site.

I chose the museum gallery and educational style for my website and not the commercial type website because the Kalinga website was more of an informative and educational site that combined both indigenous products with their cultural description.

Many of the websites I viewed followed popular trends that were not necessarily advantageous to the viewer. The uses of flashing and moving lines were pleasing to look at, but created distraction to the site. The execution of some text, spaces, quality pictures, and colors provided an indigenous appeal that could have a tremendous effect on the viewer.

I constructed the website using software that helped me produce the final product. The Adobe Photoshop software made it easy for me to create the multi-layered effects while the Macromedia Freehand program allowed me to transfer fonts and lay out the design of the website, and the Macromedia Dreamweaver program enabled me put together the design, images, and fonts for an overall professional look for the website. Because most of the photos extracted from the Internet were thumbnails, much of the time was used in cleaning the photos. There are some pictures that I could not use because of the pixilated effects if I were to enlarge the pictures; I would have destroyed the images. Therefore, only selected items were used for the website and the rest were created from using Adobe Photoshop tools.

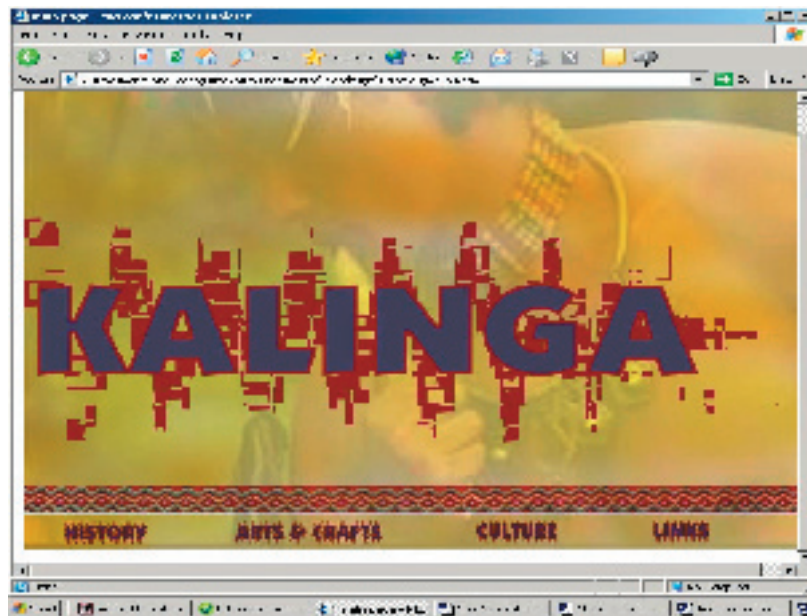


Figure 2: Home page is the first page of Kalinga website. Home page allows the viewer to jump from one category to another category.

The Home page (See Figure 2) shows the layered imagery in the background with a tint of chrome yellow that serves as a contrast palette for the title. The title becomes the main focus of the page. The website consist of three major frames. The biggest frame contains the title and the content, the second frame stores the band that runs across the page, and the third frame holds the categories. The use of frames on the website allows for adaptability and maintenance of the site, meaning each frame acts as a separate file; therefore, it would be easy to update the files and maintain the site.

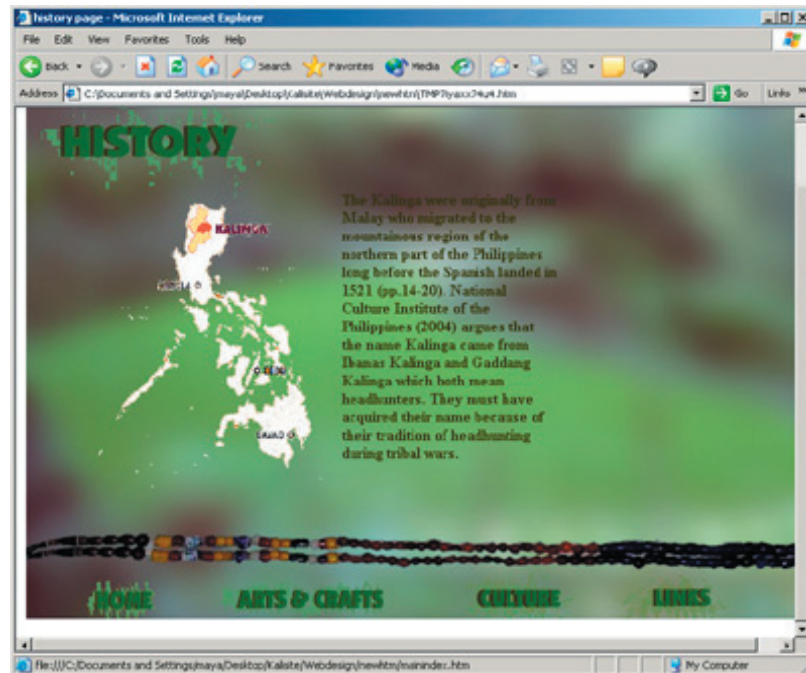


Figure 3: History page depicting the history and background of Kalinga.

Each category has a different color scheme in order to differentiate between pages and groups. The History page (See Figure 3) softly illustrates the rice field in the background. I chose the green rice field image because much of Kalinga's life revolves around planting and maintaining the rice fields. Rice is the mainstay of their diet and the Kalinga are very protective about their land in so much that they have gone to war with other tribes and conflicts with the Philippine government. It is fitting to select the color green for the History page and a green title coordinating with the page. Also the History page has a map of the Kalinga region in relation to the whole country as well as

images of the village and the traditional homes. The History page is loaded with text; therefore, it is vital to break up the flow of text with images and place each photo in a vertical direction for better flow of content.

The title of the page is on the upper left hand corner followed by an image below and a description on the right side the image (See Figure 3). The necklace band below the big main frame separates the menu frame. The menu bar located at the bottom of the page is static. Each category on the menu bar including History, Arts and Crafts, Culture, and Contacts link to other pages that contain sub links to another folio.

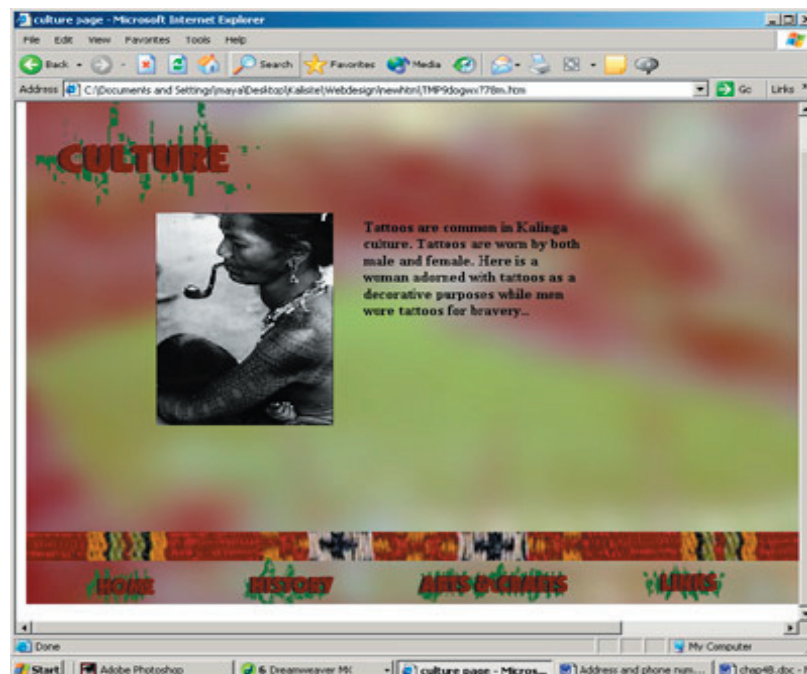


Figure 4: Culture page relates the Kalinga's culture and how they use their arts and crafts.

The Culture page (See Figure 4) has the same features as the History page, except for the arrow located below the text. The arrow functions as a page-turner of the Culture page showing additional images. Even the arrow's hue matches the coloration of the page and gives cohesiveness to the color theme. The color theme for this page is redwood because Kalinga uses deep red from plants and vegetables to dye the fibers for weaving cloths. It is a color often used in Kalinga textile and jewelry.

The Culture page relates how Kalinga arts and crafts are used in common everyday life as well as in ceremonial celebration. The images on this page connect objects to the Kalinga culture and the cultural meaning behind each item.

The Arts and Crafts page is a gateway to other Kalinga arts and crafts. The Arts and Crafts page is different from other page because it displays the items in a linear and a horizontal fashion.

Each object functions as a link to another page. For example, if the viewer clicked on the pottery, it would lead him or her to another page displaying a different pottery along with a description. Along with the thought of linear, I had considered putting a submenu of the different arts and crafts in a different frame below the bordered pattern, but I decided to stay within my design.

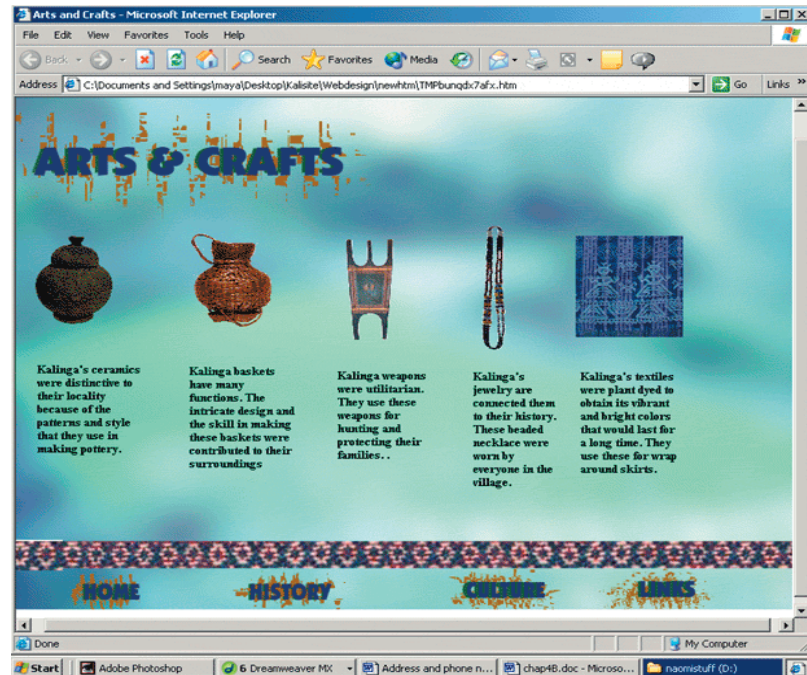


Figure 5: Arts and Crafts page portrays the some of the Kalinga's arts and crafts describing the purpose of each item.

Every page on the website, starting with the Main page has uniformity in mind in that every page has a title located at the top left hand corner of the page, and the menu bar remaining static at all times for easy access to other categories.

The Arts and Crafts page features the ceramic collection by clicking on the arrow below the description (See Figure 6). Some pots were used in ceremonial dances and rituals. The stories behind each item give meaning and added depth to Kalinga's cultural identity.

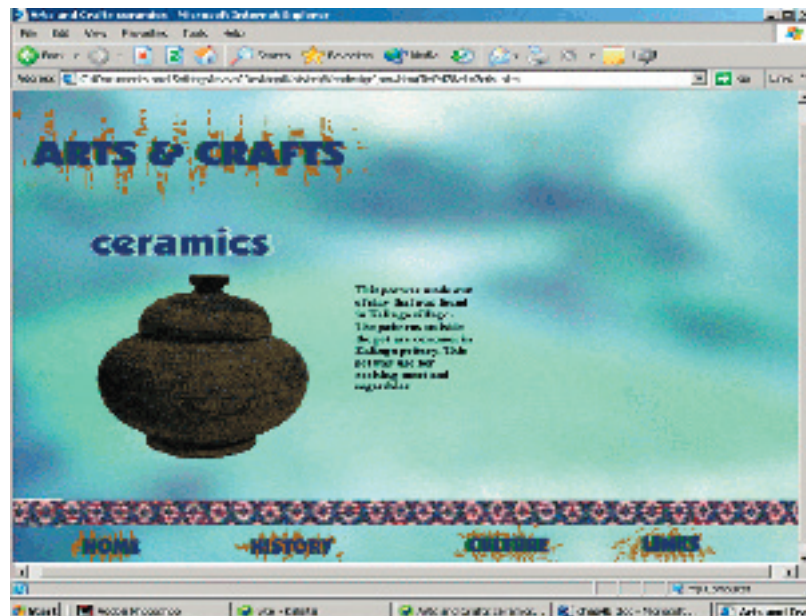


Figure 6: Ceramic page illustrates the variety of ceramics and its use.

The color scheme for this page is cobalt blue corresponding to the sky at nighttime. It is at this hour that people gather together and tell stories about their day and sitting in the background the pots that were used for cooking. It is important to include the narrative account of the piece so the viewer can have a sense of being a part of the whole experience. Myths and stories told by a village storyteller during nighttime.

The Basketry page shows the collection of basketry and how it was used in Kalinga society. This page is similar to the Ceramic page in that it has the same layout and purpose, but conveys different content (See Figure 7).

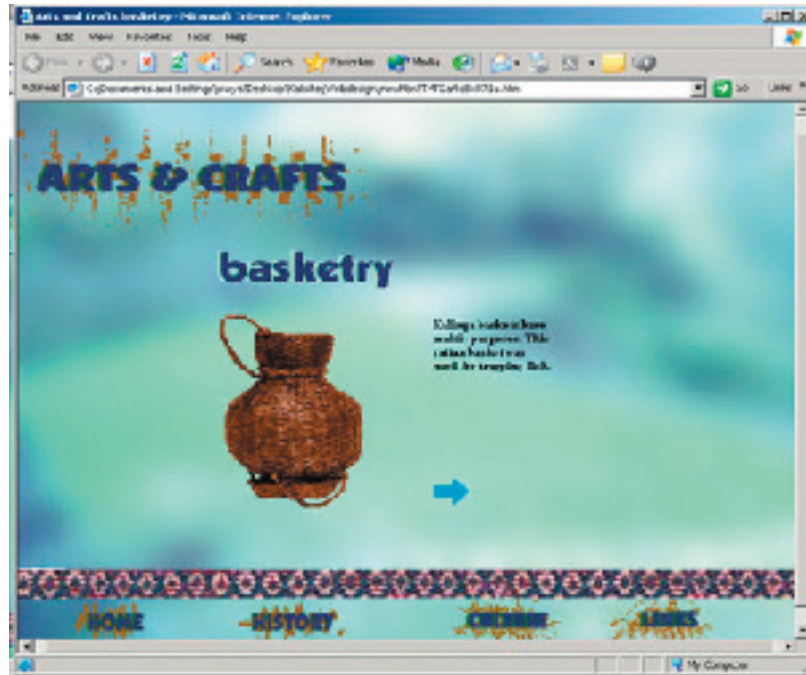


Figure 7: Basketry page explains the use of the basketry in the Kalinga culture along with the images.

Basketry is a major item for utilitarian purposes. The people who make these baskets use different techniques and designs intended for different purposes. For example, the baskets used for gathering food were designed differently from the baskets used for trapping.

Kalinga CD

The companion CD holds the html file for the Kalinga Arts & Crafts website. The CD format allows for viewing the website on the computer if one does not have an Internet connection. The CD is also a vehicle to access data for future reference and it will be useful for distribution to other researchers who would like to view the html version of the site, and for classroom or seminar education.

CHAPTER V

CONCLUSION

The purpose of this study was to explore the Kalinga indigenous arts and crafts as they appeared on Internet websites in order to create a website that included the cultural meaning behind Kalinga arts and crafts. The findings in this study have been presented in much the same way a website would be put together.

Summary

This study provided a framework for understanding the cultural meaning and identity of Kalinga arts and crafts by first examining the Kalinga history and culture. In order to develop the website, I explored Kalinga arts and crafts that I would want to include in the site by exploring the Kalinga indigenous arts and crafts within the Kalinga cultural context. This step was similar to designing and choosing the colors for the site. Kalinga textiles have brilliant colors that are derived from their environment and therefore their arts and crafts have to be displayed in a background colors that contrast with their original art.

The website contains both images of Kalinga arts and crafts, and narrative descriptions associated with their culture meanings. Each object depicted on the website includes text about its unique cultural meaning. The website contains information that is valuable for educating the

viewers about Kalinga arts and crafts. Moreover, it has the capacity to change the perspective of how indigenous art is being portrayed on the Internet.

Tribal art has a direct correlation to indigenous cultural identity of the group. Furthermore, the website also promotes awareness of the cultural diversity of the Philippines. Even though this study focuses on the Northern Kalinga, there are many tribes and indigenous groups all over the Philippine archipelago. Other websites can be created that portray these other tribes and indigenous groups.

Implication for Further Study

Website

The Internet seems to be the most effective means in transmitting mass media to a global audience and it is practical in its purpose. However, once the Kalinga website created through this study is published on a temporary site, there are issues that need to be addressed. One of the issues is the cost of hosting on a permanent server. Another issue is who will maintain and update information on the site. As new technologies develop every year, I would want viewers to have interaction with the site. One of my main concerns is the viewer's input. I would want the viewers to correct or add to the body of the knowledge regarding Kalinga arts and crafts and they could do this in several ways. For example, viewers could key in through a comment

box, others by way of email, and some could use tables that link to a database where all data is pooled and sorted, then uploaded to the host server. One of the benefits that can be gained from the website is a sense of cultural identity and having a new possibilities for other cultural sites in the future.

Ethno-anthropology

This study could prompt new ethnoanthropological approaches when analyzing Kalinga arts and crafts. Ethnology refers to the study of races or ethnic groups. Anthropology is the scientific and humanistic study of man's present and past biological, linguistic, social, and cultural variations with its major subfields which are archaeology, physical anthropology, cultural anthropology, and anthropological linguistics. An exploratory study of the Kalinga's past and present culture gave an understanding of how Kalinga culture manifests itself through their art. Currently, the manner in which Kalinga arts and crafts are being portrayed on the Internet, as mere objects without any cultural attachments to them, is very disturbing. The product of this study, the Kalinga website containing cultural meanings associated with their arts and crafts, has the potential to make a change in how indigenous products are portrayed on the Internet.

Tourism

A website such as the one created in this study can be important to the tourism industry. For example, I plan to contact the Philippine Department of Trade and Tourism and ask them to consider linking this Kalinga website to their website. I would next contact Kalinga Poblacion or district and inform them of another Kalinga site that contained their arts and crafts that were of interest to tourists, collectors and museums. Since the early 1900's, the anthropological studies of the Kalinga people had uncovered a vast collection of artifacts that tourists have found attractive. Many of the Kalinga relics were found in Hollywood and were used as props for movies with African jungle scenes. These relics are valuable and should accordingly be displayed as valuable art. As tourists continue to visit the Kalinga region, I believe they should be informed as to what kinds of items they had purchased and the story behind the objects so they can appreciate the cultural identity and cultural meaning behind the items.

Personal Comments

My love for arts and crafts led me to search other indigenous groups in the Philippines to examine their techniques and designs in making ethnic arts and crafts for tourists and collectors. The import and export business related to native arts and crafts from the Philippines did little to the cultural value of the tribes. It is my

opinion that their emphasis has been on commercialization and commoditization of selling arts and crafts. The native artists who made these products should be given credit for sustaining their cultural identity. Kalinga artifacts found in the area should be given utmost importance and be displayed with reverence and value. Although my research represents just the tip of the iceberg, it is an important beginning step in my pursuit to bring cultural identity and cultural meaning to indigenous arts and crafts.

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APPENDIX

Kalinga CD