

Preserving Cultural Traditions among Ifugao Migrants: A Path to Sustainable Local Eco-Cultural Tourism in the Philippines

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ABSTRACT

Institutions have techniques for promoting their own tourism industry. Tourism is usually attached to relaxation through visual appreciation of nature in eco-tourism and cultural immersion. With the advent of globalization, our environment and culture are in peril, and so is the tourism industry. Thus, with the promotion of local tourism in mind, the researchers investigated whether Ifugao migrants still practice their cultural traditions, specifically their dances and music, delicacies, handicrafts, and costumes. The researchers used qualitative methods to gather data through phenomenological observation, interviews, focus group discussions, and photo documentation. The first and second-generation Ifugao migrants served as participants in the study. The study revealed that Ifugao migrants in Villa Aurora and Villa Florentino, Diadi, Nueva Vizcaya occasionally practice their dance and music, make their delicacies and even their handicraft but is limited only to the use of bamboo as material due to lack of rattan, and they also wear their traditional costumes on special occasions. The death of elders, their work on their farms, education of the young, modernization, religion, and intermarriages hinder the practice of their traditions. However, they considered weddings, school programs, fiestas, and cultural competitions to be enablers that helped practice and preserve their culture and traditions. An opportunity to conserve their cultural traditions is for them to be organized as cultural performers as additional tourist attractions at the Lower Magat Eco-Tourism Park in Diadi, Nueva Vizcaya, Philippines, which is just adjacent to the research locale of Villa Aurora and Florentino.

Keywords: Ifugao Cultural Practices, Hindrances of Cultural Practices, Enablers of Cultural Practices, Ecological Tourism, Cultural Tourism

INTRODUCTION

"Tourism is often seen as a global phenomenon with an almost incomprehensibly massive infrastructure. Its importance is evident from the fact that its influence thoroughly penetrates society, politics, culture, and above all, the economy [1]." He further described tourism today as highly "globalized." History and globalization have shown the potential of the tourism industry. People could move easily from one place to another, not to mention one country to another, and see different kinds of places and people.

Furthermore, tourism is one of the world's most important industries and creates millions of jobs. At present, more than 900 million times a year someone travels to another country. There is a need to diversify local tourism beyond wildlife by focusing on cultural tourism. Kietumetse [2] asserted that Indigenous tourism is already taking place in the region and that some of the challenges of cultural tourism are a lack of business, and that "tourism is more than traditional dance and crafts." However, Dulawan [3] states that "tourism could be a means to conserve culture." This is the conclusion of her investigation of the status, problems, and concerns of the Ifugao rice terraces tourism in the Philippines.

Culture plays an important role in tourism and has a promotional strategy to market the sector abroad. Kalifungwa [4] defined culture in terms of art and music, dance, folklore, and performing visual arts, which are integral parts of tourism. The government emphasized the development of culture as a tourism product. The Philippines is a place of so many cultures. One of the many cultural groups in the northern part is the Ifugaos.

There seems to be a connection between tourism and culture. This is evident in the definition given by the International Scientific Committee on Cultural Tourism (ICOMOS) [5], which defined cultural tourism as “that activity which enables people to experience the different ways of life of other people, thereby gaining a first-hand understanding of their customs, traditions, the physical environment, the intellectual ideas and those places of architectural, historic, archeological or other cultural significance which remain from earlier times. Cultural tourism differs from recreational tourism in that it seeks to gain an understanding or appreciation of the nature of the place being visited. From the long definition, one could surmise that cultural tourism could have many areas like heritage tourism, ethnic tourism, events, and festival tourism. These tourism classifications are all connected to the place's culture or locality.

Tourism about culture can be subdivided into themes, like tourism in culture and the environment or religious traditions. According to the Organization for Economic Co-operation and Development (OECD) [6], theme-based tourism is popular in diversifying and increasing local territories' attractiveness. One good example is the “Temple Stay Program” in the Republic of Korea, where tourists were asked to stay at the Buddhist temple for a few days of immersion. This temple stay program was designed to help people understand Korean Buddhism better. Buddhist monks' culture and traditional practices appeal to foreigners.

Ballo [7] claims that cultural tourism began to be recognized as a distinct product category in the late 1970s when tourism marketers and tourism researchers realized that some people traveled specifically to gain a deeper understanding of the culture or heritage of a destination [8]. In most regions of the world, particularly Europe and North America, cultural attractions have become important in tourism development. At the global level, cultural attractions are usually perceived as icons of important global culture streams [9]. According to recent changes in tourism trends, it is observable that tourists are more bent on cultural activities than before. This is supported by Richards [9], who said that tourism and culture contributed to cultural tourism's growth and development in the twentieth century, which became an area for development in most countries. Unfortunately, in developing countries where much of the earth's magnificent heritage is located, preserving this heritage is very difficult because many challenges in the developing world often thwart conservation objectives.

In the Philippines, foreign or local tourists visit the country to see the beauty of our ecological and cultural diversity. This is evident in many festivals done in the different parts of our country, like the *Ati-atihan* festival of Kalibo, Aklan, *Dinagyang* festival of Iloilo City, *Panagbenga* of Baguio City, *Panagyaman* of Nueva Vizcaya, the unity festival for the different tribes of Nueva Vizcaya and others that showcase the richness of local culture. The northern part of our country has natural scenic views and rich cultural and traditional practices. Banaue Rice Terraces, for instance, is a witness to the richness of Ifugao culture. Added to the different aspects of their culture are their dances and music, handicrafts, delicacies, and costumes spice up the richness of the Ifugao culture.

However, it is observed that many Ifugaos have migrated to different parts of the country. According to Dulawan [10], there has been a “steady out-migration of hundreds of families to Quirino, Isabela, Nueva Vizcaya provinces, and Baguio City.” According to a study, there were even Ifugao migrants in and around the Northern Sierra Madre Natural Park [11]. There could be some reasons for the steady migration of Ifugaos to other provinces. In a study by McKay [12], he found that Ifugao family's economic security remains a first priority such that any effort to “sustain their agricultural landscapes will only succeed if and when their economic needs are met.” He further discovered that people wonder if the tourism development planned for the terraces can fill the gap they experienced between the tourism industry and their lives. This is one of the reasons why Ifugaos migrated to other provinces to look for more viable lands. Ifugaos' livelihood can no longer be considered pure subsistence [12], meaning they need more for their families and themselves.

With the Philippine government's intensified program of safeguarding cultural heritage, Peralta [13] said that there can be strategies to do this, and some of them are: 1) intensify ethnic pride regarding one's culture, 2) increase and propagate the depth of knowledge among incoming generations, 3) institutionalize the safeguarding

efforts from national to local levels, 4) provide socially relevant context for the practice of intangible heritage, and 5) provide continuing program of incentives for practitioners and teachers (cash or trophies).

There seems then a need to look into the tourism potential of the cultural traditions and practices of Ifugao migrants. This is because, according to Richards [9], tourists nowadays are mostly attracted to less visited places and those that showcase their local culture. It further found that tourists desire to experience local cultures, even to the extent of living with the local community.

If, in the past, tourists were interested only in 4s of tourism (the sun, sand, sea, and sex), there is a new change in tourism trends for more and more people are now more inclined to see cultural activities. One important motivation for visiting a tourist site is to have diverse experiences [14]. According to Berki [15], the interest in cultural tourism can be due to phenomenal experiences in our social life. Media participation in introducing heritage sites, festivals, and other cultural events could be among the strongest factors.

Studies related to cultural tourism are the studies of Parry [16] in Australia and Canada where she examined how these groups represent their culture and how they have become established as an indigenous tourism operator. Moua [17] stated that preserving the cultural legacies of a group of Indigenous people is important, especially if the cultural practices and traditions have already been practiced for thousands of years. Preserving cultural traditions and practices helps document and communicate cultural heritage and attracts other resources across the dominant society. The study explored how the Mong leaders maintained and preserved their cultural traditions. The result of the study suggested that the cultural traditions or practices will be preserved through the efforts and concerns of the people within that tradition and as the Mong people adjust to the mainstream society of America [17]. Ho [18] explored the underlying cause of sustainable cultural tourism. The study confirmed the possibility of satiating “various stakeholders, namely: tourism, cultural heritage management, asset owners and local community, in developing heritage sites as sustainable cultural tourist attractions.” Yuson [19] described the spectacular rice terraces of the Philippines to preserve the culture of those who created them. Acabado [20] explored the relationship between irrigation management and the social organization of the Ifugao in the Northern Philippines and discovered that the social structure is one factor that sustains the Ifugao agriculture. The study by Milgram [21] analyzed the shifts in production and trade relations with the commercialization of the craft industry in Banaue, Ifugao, and Northern Philippines. Focusing on women and weaving, it examines the significance of crafts (weaving, woodcarving, and basketry) as a source of income and accumulation for artisans and traders and the relations that evolved between these two groups with the commoditization of the rural economy.

One may ask, who are the Ifugaos? What can they offer to the tourism industry? According to Dulawan [9], the people called themselves *Ipugo*, which is derived from *Pugaw*, meaning earth world. *Ipugo*, altered to Ifugao by outsiders, literally means earth man, mortal or human being, as distinguished from the deities and spirits that inhabit the different worlds in the *Ifugao* system of worship. They have their various handicraft-making, dances, and music, as well as their costumes and delicacies

The Ifugao's handicrafts include woodcarving, weaving, and basket-making using rattan materials. Examples of their costume are the *bahag* and the *tapis*. Examples of their delicacies are the *Dikit* (binakle), *pinikpikan* (inlagim), and their wine *tapuy* (bayah). Their music includes traditional songs and chants like the *Hudhud*. However, some of these cultural traditions are in danger of being forgotten today. Playing the gongs, a traditional music source for Ifugao traditional dances and the *Hudhud* chanting, is in danger of not being transferred to the young Ifugaos. This is why, according to Talavera [22], the provincial government of Ifugao, in close coordination with the Philippine Department of Education and other government agencies, promotes and perpetuates the knowledge of the *Hudhud* as an important tradition among the youth.

Along these lines, the researchers would like to know if some of the cultural traditions are still practiced today, especially by those Ifugaos who have left their homeland and determine the challenges and opportunities they have in the practice of their cultural traditions in Villa Aurora and Villa Florentino both in Diadi, Nueva Vizcaya, in the northern part of the Philippines, for the purpose of looking at a basis for promotion of local tourism. As Richards [9] concluded, “Tourists increasingly say that they want to experience local culture, to live like locals, and to find out about the real identity of the places they visit.” This could allow the local migrants to showcase

their cultural traditions to preserve the same. Lastly, it is hoped that this study will provide new insights into Ifugao culture to help people appreciate the value of different cultures and traditions. The study result could be the basis for recommending local cultural tourism promotion in Diadi, Nueva Vizcaya, Philippines, through the Lower Magat Eco-Tourism Park. This study seeks to help the Province of Nueva Vizcaya by utilizing what is considered untapped skills and talents of the Ifugao migrants along or adjacent to the Lower Magat Eco-Tourism Park.

METHODOLOGY

The qualitative approach to doing research, which is in the form of descriptive accounts, interviews, artifacts, and photo documentation, was utilized in this study to seek the possibility of sustaining ecological and cultural tourism in the locality. The research design determined whether the Ifugao first- and second-generation migrants still practice their cultural traditions and investigated challenges and opportunities related to such practice for tourism development. Many of them were brought along by their parents or were already born there. Several Ifugao migrants came from different provinces like Ifugao, Isabela, Kalinga Apayao, and even Benguet. They were married to people from the place, so they had to settle in the research locale. The researchers utilized focus group discussions with in-depth interviews, observations, and photo and video documentation. The study was conducted at Villa Aurora and Villa Florentino in Diadi, Nueva Vizcaya, Philippines. The town of Diadi was chosen as a locale for this research work since it is the location of the major indigenous peoples of Nueva Vizcaya, namely the Ifugaos. The two localities are located adjacent to the Provincial Local Government of Nueva Vizcaya-owned and operated Lower Magat Eco-Tourism Park, which is of special interest since the showcasing of cultural traditions of the migrant Ifugaos can add more attractions to the eco-tourism park.

RESULTS AND DISCUSSIONS

Several of the participants belonged to first-generation migrants, while the majority were second-generation Ifugao migrants. They migrated to Nueva Vizcaya for reasons like lack of livelihood from their original place, poverty brought about by the Second World War, and limited land due to the growing population of the place of origin. The first generation narrated that World War II was one of the reasons why they migrated. Many of them had to look for a better place for their families. Most of the second-generation migrants were tagged along at a later period of time when the place was developed; others were born in the locality, and others were married to the residents of the locality.

Cultural Practices of Ifugao Migrants

Dance and Music

It came out from the participants that they occasionally sing the Ifugao song “Itetem”, chant the “Hudhud”, and dance with the accompaniment of the *gangsa* (gongs).

Itetem

This song is now sung occasionally, and it may be due to the fact that many contemporary songs are very accessible through technological gadgets and also by the fact that there are not many visible native houses with ladders as described in the song, and most of the houses now are concrete and not elevated. Also, most of the native houses are usually occupied only by the elderly members of the community. The study of Gauuan et al. [23] entitled *Itetem: Pagsasalin, Pagsusuri at Paghahalaw* found that a deeper understanding of the song must lead one to a proper understanding of the cultural setup of the Ifugaos' life in the past. The changing landscape of the modern Ifugao houses also influenced the understanding of the song. They recommended that the song be taught at the elementary level because it contains important details about the life and values of the Ifugao people. The current study also asserted that many young generation Ifugao migrants have been influenced by modern life, so much so that even their songs are slowly taken out of context and worse, forgotten. This is the reason why in mainland Ifugao, the School of Living Traditions (SLT), where the children are taught to chant and compete for the chanting of the Hudhud or the performance of other cultural practices of the Ifugaos, was established [22].

Hudhud

Because of the death or incapability of those who know how to chant the *Hudhud*, the geographical location of the research locale, and the case of intermarriages, the *Hudhud* is seldom sung or chanted. The participants expressed the reality that many young people no longer know much about their cultural traditions. Moreover, the stigma of looking at some Ifugao traditional practices as paganistic, which was an influence of religion, may have led to the occasional chanting of the *Hudhud*. A similar study was conducted by Damayon et al.[24] showed that the geographical location and the case of intermarriages had caused the forgetfulness of the Ifugao migrants about their culture and tradition. Their study further found out that “aside from outgroup/mixed marriages that nurture language and cultural differentiation, the perceived impracticality of their tradition, lack of generational transmission of cultural beliefs, illogical and not based on Christian belief, and the non-practice of the Indigenous traditions were seen as causes of cultural differentiation and even to the extent of losing their native language [24].”

Dance and Music (Gongs)

The Ifugao dance has simple movements, and it is easy to learn, but one problem is its accompaniment. Few residents have a set of instruments since it is also expensive, and sometimes they even trade their carabaos just to have one set. Furthermore, three persons are needed to play the gongs. Also, because of modernization, some young Ifugaos have embraced the modern style of living and educational attainment. The more the students are educated, the less chance the traditional practices are passed on to them by the elders or anyone who knows the traditional practice such that those who are not studying are the ones with greater opportunity to learn the traditional practices of the Ifugao migrants. With Christianization, many prohibitions against paganistic rituals and activities have led to the young's partial abandonment or lack of interest in the Ifugao traditional practices.

Handicrafts

Ifugaos are well known for their craftsmanship in their handicrafts, especially in their woodwork (i.e., sculpture) and basketry (i.e., rattan products). Researchers noted that Ifugao migrants have no display of commercial woodwork products. In the interviews, the participants did not mention sculpturing. Although in the town, there are observable woodwork displays. It was only their basketry that was mentioned. Sadly, due to the scarcity of rattan, they are no longer engaged in making rattan-made handicrafts. Bamboo is very much available now in the locality, and it is used to make baskets or cages for animals like chickens. However, not everyone can make it. It is made mostly by the elder members of the community. However, using bamboo showed the skill of Ifugao migrants in handicraft making.

Delicacies Preparation and Cooking of Pork and Chicken

They still cook pork and chicken in their delicacies as they cooked it in the past. They cook it by boiling the meat with salt and are cut in big sizes so that one piece satisfies one person. They usually serve pork during special occasions like weddings, fiesta, death in the family, and others. They also have delicacies that they have gotten from their ancestors, like “inlagim nga manok” (twisted chicken). They burn the chicken, remove the intestines, and boil it without cutting the meat. Cutting occurs when the meat is cooked by merely separating the different parts using the hand. Unlike pork, they cook and serve chicken anytime they want as long as it is available. Moreover, they also said that today, the Ifugao migrants have almost the same dishes as the other cultural groups like the Ilokanos and even the Tagalogs. This would only show how adaptive the Ifugao migrants are

Bayah or Tapuy (Rice Wine)

The participants admitted to making rice wine only during special occasions like weddings. Rice wine is not prepared every day, but it is also prepared for special occasions and visitors. In a wedding ceremony, the main purpose of making rice wine is for the couple's guests, visitors, relatives, and friends to have something to drink, especially when they give contributions or financial help to the newlywed couple. They also said that *kamoteng kahoy* (cassava) could be used as an alternative to the special rice used in making the wine.

Costumes

The Ifugaos are well known for their clothing paraphernalia – the *tapis* (woven wrap) for women and the *bahag* (g-string) for men. Women are usually involved in weaving these clothes. In the research locale community, no one can do the weaving, especially since the ones who knew how to do it had passed away already. They do not produce this clothing anymore, so they buy it. In the past, they used the *bahag* daily as their natural clothes. However, time has changed. They said they used the *bahag* every day during peacetime (before World War II) whether they danced or not, but now, in modern times, they wear pants and blouses. They only wear their traditional costumes on special occasions like fiestas, weddings, and other events, especially if requested to wear them.

Opportunities that Help and Hinder the Ifugao Migrants' Practice of their Cultural Traditions

The participants manifested their willingness to practice some of their cultural traditions. On the one hand, there are different occasions that the researchers consider enablers or helpers in the practice of their tradition. What follows are those that help practice the Ifugao migrants' traditions.

- a. Wedding. The migrants performed their traditional dance during this occasion. It is good that they accompany their dance with the beating of the *gangsa* as the music for their dance. Moreover, their traditional cooking of food, particularly pork, is also practiced. In addition, Ifugao migrants are "obliged" or necessitated to make rice wine for the new couple's wedding celebration and the visitors.
- b. For special occasions like school programs, birthdays, and anniversaries, they play their *gangsa* and dance to its music. They also sing their songs, most especially, they wear their traditional costumes on these occasions.
- c. Special request from higher authorities – One enabler or helper in the Ifugao migrants' practice of their cultural tradition is when they are specially requested to perform by the local officials or when competitions and prizes are at stake.
- d. Younger generations are taught by the elders in the community – the older generations are willing to teach the younger generation to pass their practices from generation to generation. However, success depends upon the active participation of the young members of the community.

Factors that hinder the Ifugao migrants' practice of their cultural traditions

On the other hand, there are also some factors that the participants considered as hindrances in the practice of their cultural tradition, especially their dance and music, handicrafts, delicacies, and costumes. What follows are the hindrances to the Ifugao migrants' practice of their cultural tradition.

- a. Work/Job – Their work in the *uma* (kainigin) or upland farming is very important, which is why they migrated to the research locale. They have to till the land in order for them to survive their daily living. Because of their busy work, they do not have time to practice their dances, and since most of them, if not all, are involved in planting corn and other root crops, the traditional setting of *Hudhud* chanting is out of place.
- b. Education – For the participants, education is paramount for their future. However, from the focus group discussions, it seems that education in this context has a negative effect on their cultural traditions because children are often out in their community due to their schooling. They miss learning from the elders who are usually left in the community. Moreover, from the participants themselves, educated young people seem to have changed perspectives after getting an education. Their education has made them cling more to matters outside their own culture. This finding is similar to that of Nantes et al. [25], who found that education has an adverse effect on Ifugao migrants' practice of their cultural tradition. "Their education is of utmost importance. Almost all the respondent migrants thought that the solution to their economic woes

was to send their children to school. Their education is the only thing they can give them later. Even if they have little land to give or no land at all, they can work and buy land for themselves [25]; unfortunately, their education is one concern in the declining practice of their cultural traditions.

- c. Modern civilization – Modern generations and technologies attract the younger generation's attention because they live in modern life. According to the participants, younger generations sometimes are too shy to wear traditional costumes. They prefer to wear modern clothing.
- d. Death of the elders – One considered hindrance is the death of the elders who do not pass the knowledge and skills relevant and related to their cultural traditions. Many of the second generation are unfamiliar with the basics of their culture and traditions.
- e. Religion – Many Ifugao migrants are converts to Christianity. Some practices of Ifugao traditional culture are viewed very negatively. One of the respondents claimed that the “baki” is seen as similar to *kulam* (witchcraft). Because of this, other cultural practices were affected. In Christianity, they have seen many prohibited or forbidden activities that have affected the practice of their cultural tradition.
- f. Inter-marriages – With the inter-marriages of the Ifugao migrants with other cultural groups in the research locale, there is the intermixing of practices, and other young generations would not anymore adhere to the traditional cultural practices like dancing and wearing the traditional costumes. This was collaborated by the study of Damayon et al. [24], which stated that “because of the education that they have, they tended to be more critical about the traditional practices that they observed. It is especially on those traditional practices which were not explained to them by their parents or grandparents.”

Measures/Ways of Showcasing and Preserving the Ifugao Migrants' Cultural Tradition

The participants are willing to showcase their cultural traditions, and they are excited about the idea. They want to showcase their traditions for them to show how proud they are of their culture and for them to preserve it. They show their traditional skills during special occasions and perform their tradition to entertain and give happiness to people. Thus, what is needed is for them to be organized as one community or as one group and trained to perform their traditional cultural practices.

Different occasions like weddings are held where the prowess in dancing and playing music through the beating of the gongs are displayed. Aside from that, their traditional costumes are also paraded, not to mention their delicacies, especially the rice wine and their preparation and cooking of pork meat. Aside from weddings, the respondents are also very interested in performing in public during town festivals and other public occasions. This shows that the Ifugao migrant respondents could really showcase their cultural practices.

CONCLUSION

The researchers came up with the following conclusions from the data gathered, analyzed, and interpreted.

1. The Ifugao migrants in Barangays Villa Aurora and Villa Florentino of Diadi, Nueva Vizcaya, Philippines, occasionally continue practicing their dance and music, wear their costumes, and make their traditional delicacies while handicrafts in this place are not so much practiced due to scarcity of materials and the dearth of skilled craftsmen.
2. Those above-mentioned cultural practices are performed only occasionally during weddings, birthdays, burials, and municipal events, especially when they are invited to perform their native dances and music in traditional costumes.
3. The opportunities that help the practice of their cultural traditions are: first, wedding celebrations; second, special occasions like school programs, birthdays, and town festivals; third, the help of LGU officials who promote their cultural traditions by giving them chance to perform during town fiestas. Lastly, the older generations teach the younger generation to keep their traditional culture.

4. The hindrances to the Ifugao migrant's practice of their traditional cultural tradition are their (farm) work, education that the younger generations receive, religion, and intermarriage.
5. The participants strongly desire to publicly showcase their cultural practices to show that they value and are proud of their tradition and are not ashamed to express it to others.

RECOMMENDATIONS

In the light of the findings and conclusion, the following are recommended:

1. The Ifugao Community, to regenerate, strengthen, preserve and nurture the cultural traits, must impart its essence to the younger generation so that they may know how to perform it in the next generations. This must first be done within the family, for it is the primary function or role of the home as the socialization center for transmitting the culture and traditions of the community. This should be done by teaching the steps and skills in their music and dances, procedures, methods, ingredients, and utensils needed in making their delicacies, as well as the proper use and value of their traditional costumes.
2. The Ifugao migrant community also needs to be organized, that is why the Local Government Unit of Diadi, Nueva Vizcaya, Philippines, or other organizations like the National Commission on Indigenous People (NCIP) or offices like the Nueva Vizcaya Provincial Tourism Office may create organizations, implement training and seminars in order for them to refocus on their traditions and learn or appreciate them more.
3. The Provincial Government of Nueva Vizcaya: It is highly recommended that a Cultural Center be put up so that the Ifugaos of Barangay Villa Aurora and Barangay Villa Florentino, who are willing to showcase their cultural traditions may have a venue for their cultural performances. They are encouraged to showcase it, especially to Lower Magat Eco-Tourism Park tourists. Thus, the Lower Magat Eco-Tourism Park may also incorporate the sale of Ifugao handicrafts, delicacies, wine, and other products of the Ifugao migrants of Diadi, Nueva Vizcaya that may help them to have extra income and add a cultural element in the eco-tourism park.
4. The Nueva Vizcaya Provincial Tourism Office: Focus on the promotion of the cultural traditions of indigenous peoples like Ifugaos, by establishing a Cultural Center at the Lower Magat Eco-Park so that tourists will focus not only on ecological attractions but also appreciate and get contact with the cultural traditions of Indigenous people's group like that of the Ifugao migrants of Diadi, Nueva Vizcaya, Philippines through their cultural performances. This is in consonance with the reality that today, most tourists would like to be in contact with different cultural groups.
5. The Municipal Local Government of Diadi, Nueva Vizcaya, Philippines: Since Indigenous peoples inhabit the locality, it may promote cultural shows and Ifugao traditional foods and handicrafts by showcasing them during exhibits, gatherings, fiestas, and festivals. It may also create programs for the preservation of the Ifugao immigrants' cultural practices and establish training workshops for the conservation of their cultural skills;
6. The Provincial Government of Nueva Vizcaya and the National Commission on Indigenous People (NCIP) May develop brochures, tarpaulins, and video advertisements to promote the cultural traditions of Ifugao migrants to showcase their own uniqueness from the other cultural groups since tourists desire to experience local cultures.

Implications to Community Engagement and Eco-Cultural-Tourism Promotions

Eco-cultural tourism combines ecological and cultural elements of a landscape to attract tourists. This approach helps communities with limited resources develop their tourism potential. To achieve long-term success, tourism

must be sustainable and involve local participation. Local communities should have control over planning, developing, and maintaining these sites [26].

It is a reality that Lower Magat Eco-Tourism Park is fast improving and is being regionally and nationally publicized. It has also been observed that more and more clients frequent the eco-tourism park. However, could we not make it an eco-cultural park? In most tourism promotions, the culture and traditions of certain cultural groups are usually of interest to most tourists aside from recreation and relaxation. This would also heighten educational promotion on how culture may help promote our ecosystem and, at the same time, preserve our brothers and sisters long honored cultural traditions.

Now, along the mountain ranges adjacent to the Lower Magat Eco-Tourism Park are our Ifugao migrants, who have a rich cultural tradition and are willing to showcase their cultural practices. However, it was found by this study that while there are enablers to the practice of their cultural traditions, there are also hindrances to the practice of the same. So, if the recommendations above were not acted upon, the rich traditions of the people close to the Lower Magat Eco-Tourism park might be lost. Unless they are organized as a community of performers of their cultural practices, and when they are not given the opportunity to showcase their cultural tradition and the necessary machinery or facilities to accomplish all of these like the pasalubong center, cultural center, or their equivalents, the effort to promote eco-cultural tourism and to preserve their cultural traditions might be a near impossibility.

In sum, the researchers would like to propose the idea that through this research, the Ifugao migrants could preserve their culture from being forgotten, especially by the younger generations, and at the same time, it can serve as part of their livelihood when they perform and showcase their traditional dances and music with their respective traditional costumes or even sell their traditional delicacies like the rice wine at the Lower Magat Eco-Tourism Park.

In the case of the Local Government Units, the Municipal, and the Provincial level, they can take pride when tourists, local or international, appreciate the showcasing of Ifugao cultural tradition as part of the services of the park, given the existence of an Ifugao village in the same park. Tourists would not only see static material culture but also live performances. This is in line with the Province of Nueva Vizcaya's advocacy for the rights and welfare of our indigenous peoples. Economically, it may even increase the income of the said park. We may even be known internationally because of the features of the eco-tourism park.

More importantly, the primary concern here should be preserving traditional cultural practices. This is because the heart of any eco-cultural tourism is the community's ecology and culture. Without these two very important components of tourism, any local or even international tourism will not succeed. In the long run, it is hoped that any economic benefit for the community will lead to the development of the local tourism industry and vice versa.

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