

THREADS OF TRANSFORMATION: A TRANSCENDENTAL PHENOMENOLOGICAL STUDY ON THE LIVED EXPERIENCES OF INDIGENOUS WOMEN IN A DRESSMAKING TRAINING INITIATIVE IN NEW VISAYAS, DON CARLOS, BUKIDNON

Junnafe D. Daleon

Department of Technical and Technology Education, College of Science and Technology Education

University of Science and Technology of Southern Philippines, Cagayan de Oro City, Philippines

Corresponding author: junnafe.daleon@ustp.edu.ph

Date of Publication: July 30, 2026

ABSTRACT- *This transcendental phenomenological study described the common meaning of participation in a 275-hour, community-based Dressmaking NC II-aligned training initiative among 15 Indigenous women in New Visayas, Don Carlos, Bukidnon. All training completers who met the inclusion criteria were purposively included. Data were generated through validated semi-structured interviews conducted in Bisaya, audio-recorded with consent, and transcribed verbatim. Analysis followed Moustakas' transcendental phenomenological procedure: epoché and reflexive bracketing, horizontalization, reduction to invariant constituents, clustering of meaning units, imaginative variation, individual and composite textural and structural description, and synthesis of the essence. Three interrelated themes represented the experience: (1) From Fear to Mastery, (2) Reclaiming Worth and Cultural Identity, and (3) Sewing for Community Empowerment. Participants described an initial period of apprehension and confusion that changed through repeated practice and visible skill acquisition. Dressmaking was experienced as evidence of personal capability and as a means of exercising cultural agency through the production of Indigenous garments. Participants also framed their learning as a shared community resource, expressed intentions to teach others, and anticipated national certification. The composite essence was a movement from uncertainty to competent participation, from perceived limitation to renewed worth and cultural pride, and from individual learning to collective responsibility. The findings support culturally responsive, competency-based livelihood training while cautioning that the study does not establish long-term income or enterprise outcomes. Longitudinal and participatory follow-up is needed.*

Keywords- Community-based training, Dressmaking, Indigenous women, Lived experience, Transcendental phenomenology, Women's empowerment

1. INTRODUCTION

Technical and vocational education and training can offer practical routes to participation in local economies, yet access alone does not guarantee gender-equitable or culturally meaningful outcomes. Training programs for women are stronger when they address the wider structures that shape agency, decent work, care responsibilities, institutional support, and opportunities to apply acquired competencies [6]. Research on rural craft training likewise indicates that skills development may contribute to confidence, collective participation, cultural continuity, and livelihood aspirations when learning is connected to local knowledge and community organization [7-9].

For Indigenous women, craft and garment production may carry meanings that extend beyond income generation. Clothing, design, and material practice can express identity, social belonging, and agency [11]. In Bukidnon, community engagement and Indigenous arts-and-crafts scholarship has emphasized the importance of inclusive education, community participation, cultural accountability, and the preservation of locally meaningful practices [12, 13]. Philippine university extension studies also show that competency-based training is more sustainable when institutional partnerships, appropriate resources, monitoring, and follow-through are built into program delivery [14, 15]. In this context, a state university in Northern Mindanao, in partnership with the Samdhana Institute, implemented a 275-hour community-based dressmaking program for Indigenous women in New Visayas, Don Carlos, Bukidnon. The program

followed Dressmaking NC II competencies and included basic and common competencies, pattern drafting, fabric preparation and cutting, garment construction, finishing, and presentation. Program records documented completed garments and the turnover of shared sewing equipment. These outputs demonstrate participation and production, but they do not reveal how the women understood the training, how competence was experienced, how dressmaking intersected with identity, or how participants imagined using the skills after the program.

Transcendental phenomenological analysis requires a transparent connection between significant statements, invariant meanings, textural descriptions of what was experienced, structural descriptions of how the experience occurred, and a composite essence [1, 2].

Purpose of the Study

The study aimed to describe the essence of Indigenous women's lived experience of completing a community-based dressmaking training initiative and to interpret how the experience was related to perceived capability, cultural identity, and envisioned family and community use of the acquired skills.

Research Questions

1. What are the experiences of Indigenous women encountered from the beginning to the completion of the dressmaking training?
2. How did participants describe the influence of the training on their perceived self-efficacy, personal worth, and cultural identity?

3. How did participants envision using and sharing their acquired dressmaking competencies within their families and communities?

2. MATERIALS AND METHODS

2.1 Research Design

The study used transcendental phenomenology, following Moustakas, to identify the common essence of a shared experience while giving priority to participants' descriptions [1]. This design was appropriate because the inquiry did not seek to measure the effectiveness of training, estimate income effects, or produce a causal explanation. Instead, it examined how the women experienced entry into an unfamiliar technical activity, the development of competence, the relationship between garment-making and identity, and the future-oriented meanings attached to the acquired skills. The researcher used epoché and reflexive bracketing to make prior expectations about extension success, women's empowerment, and technical competence visible rather than allowing those expectations to determine the interpretation.

2.2 Research Setting and Training Context

The study was situated in New Visayas, Don Carlos, Bukidnon, a rural Indigenous community in Northern Mindanao. The training was delivered through a university-community partnership and comprised 275 hours of modular, competency-based instruction aligned with Dressmaking NC II. Competency-based TVET commonly emphasizes the connection of technical knowledge with authentic performance tasks, allowing learners to demonstrate understanding through practical application [18]. The learning sequence included basic and common competencies, pattern drafting, fabric preparation and cutting, garment construction, finishing, and presentation. Participants produced finished garments and gained access to shared sewing tools intended to support continued practice and community application. The setting was treated not merely as a location but as part of the structure of the experience: learning occurred within a community where family responsibilities, Indigenous identity, access to training, and expectations of sharing knowledge shaped how the program was understood.

2.3 Participants and Sampling

Fifteen Indigenous women who completed the full training participated. Criterion-based purposive sampling was used because transcendental phenomenology requires participants who have directly experienced the phenomenon and can describe it. Inclusion required: (a) membership in the Indigenous community, (b) completion of the 275-hour training, (c) willingness and ability to discuss the experience, and (d) informed consent. The available records did not contain a complete demographic profile; therefore, age, civil status, household income, prior sewing experience, and tribal affiliation are not reported or inferred. The findings represent the accounts of program completers and do not include women who declined, withdrew, or did not complete the training.

Participant and Data-Source Profile

The study involved 15 Indigenous women who completed the 275-hour program. Participants were selected through criterion-based purposive inclusion. The primary data source was a validated semi-structured interview conducted in Bisaya and audio-recorded with permission. Direct identifiers

were removed, and meaning-bearing statements about the shared training experience served as the unit of analysis.

2.4 Research Instruments and Validation

The principal instrument was a validated semi-structured interview guide supported emotional experience, learning difficulties and progress, perceived capability, identity, cultural garment-making, intended use of skills, and community sharing. As confirmed by the researcher, all data-collection instruments were subjected to expert validation before use. Validation examined alignment with the research questions and phenomenological design, clarity and sequence, cultural sensitivity, language appropriateness, and the avoidance of leading or judgmental wording. Revisions recommended during validation were incorporated before field use. Because the instrument was qualitative, validation focused on content adequacy and cultural appropriateness rather than internal-consistency reliability coefficients.

2.5 Data Collection Procedure

After institutional and community coordination, eligible participants received an explanation of the purpose, procedures, voluntary nature, confidentiality protections, and right to withdraw. Individual semi-structured interviews were conducted in Bisaya to permit detailed narration in the language most comfortable to participants. Interviews began with broad experience-centered and used follow-up questions to clarify sequence, meaning, feelings, and context. With permission, interviews were audio-recorded and transcribed verbatim. Direct identifiers were removed during transcription. The original Bisaya wording of selected excerpts was retained in the results, followed by an English translation in brackets, so that readers could examine the linguistic basis of the interpretation.

2.6 Translation and Language Management

Cross-language qualitative analysis can lose culturally embedded meanings when translation is performed too early [4]. Accordingly, meaning units were first interpreted in relation to the Bisaya transcript. English translation was used for reporting rather than as a replacement for the source-language account. Translations prioritized semantic and experiential equivalence over literal word-for-word substitution. Terms such as "kulba," "bili," and "ka-tribo" were interpreted in context as nervous apprehension, personal worth or value, and fellow members of the Indigenous community. The original and translated excerpts are presented together to make interpretive decisions visible.

2.7 Data Analysis

Data analysis followed the logic of Moustakas' transcendental phenomenology [1] and was organized as a traceable sequence rather than as generic thematic coding. First, the researcher practiced epoché by recording prior assumptions about training success, empowerment, and skill acquisition in a reflexive memorandum. Second, transcripts were read repeatedly to become familiar with the whole account. Third, horizontalization was conducted by identifying every statement that directly illuminated the experience and initially treating each relevant statement as having equal value. Fourth, reduction and elimination were applied: a statement was retained as an invariant constituent when it contained a necessary and sufficient moment of the experience and could be meaningfully labeled; repetitive, vague, or contextually irrelevant statements were removed.

Fifth, related invariant constituents were clustered into meaning units and provisional themes. Sixth, each cluster was checked against the complete transcripts and the research questions to ensure that the theme was supported by participant language and was not merely a theoretical label. Seventh, individual textural descriptions were developed to explain what participants experienced. Eighth, imaginative variation was used to develop structural descriptions of how the experience occurred through the training sequence, repeated practice, culturally meaningful garment production, access to equipment, and expectations of community sharing. Individual descriptions were integrated into composite textural and structural descriptions. Finally, these descriptions were synthesized into a composite essence that captured the shared meaning of the phenomenon. No numerical frequency was assigned to themes because prevalence is not equivalent to phenomenological significance.

Transcendental Phenomenological Analysis Sequence

1. Epoché and bracketing: prior assumptions about extension success, competence, and empowerment were recorded and held in view.
2. Horizontalization: statements that directly described feelings, learning, identity, and intended use were identified and initially treated as equally valuable.
3. Reduction and elimination: invariant constituents were retained, while repetition and statements without experiential meaning were removed.
4. Meaning clustering: related constituents were grouped into coherent meaning units and provisional themes.
5. Textural description: the analysis explained what the women experienced.
6. Imaginative variation and structural description: the analysis examined how the training sequence, repeated practice, culturally meaningful garment production, and community context shaped the experience.
7. Essence synthesis: composite textural and structural descriptions were integrated into the shared essence.

2.8 Trustworthiness, Reflexivity, and Analytic Integrity

Trustworthiness was supported by expert validation of the instruments, verbatim transcription, retention of original-language excerpts, explicit quote-to-theme traceability, and a systematic analytic audit trail. The presentation of significant statements, invariant meanings, textural interpretation, structural interpretation, and composite essence allows readers to assess whether interpretations are grounded in the available accounts. Reflexivity was particularly important because the researcher was affiliated with the institution involved in the training; bracketing was used to distinguish participant meanings from institutional expectations. In keeping with current qualitative rigor guidance, credibility, dependability, confirmability, and contextual transferability were treated as analytic responsibilities rather than as automatic consequences of using interviews [3]. Participant member checking, an independent second coder, and formal peer debriefing were documented in the supplied records and are therefore claimed.

2.9 Ethical and Indigenous-Community Considerations

Participants were informed of the study purpose, voluntary participation, confidentiality safeguards, audio recording, and the right to withdraw without penalty. Pseudonyms or excerpt codes were used in place of names. Reporting avoided deficit-based characterization and treated

participants as knowledge holders rather than as passive beneficiaries. The study concerns an Indigenous community, dissemination and future use of de-identified accounts should remain consistent with community permissions, cultural respect and Collaborative qualitative work with Indigenous communities benefits from shared interpretation and action-oriented feedback to the community [5].

3. RESULTS

3.1 Overview of the Phenomenological Structure

The analysis yielded three connected themes rather than three isolated outcomes. “From Fear to Mastery” described the temporal movement through unfamiliarity, practice, and emerging competence. “Reclaiming Worth and Cultural Identity” described how skill became evidence of capability and a medium for culturally meaningful design. “Sewing for Community Empowerment” described the expansion of learning from personal acquisition to teaching, certification, and community sharing. Together, the themes formed a trajectory from apprehension to capability, from capability to renewed worth and cultural agency, and from personal learning to collective responsibility.

3.2 Illustrative Analytic Trail

- E1-E2: excitement, nervousness, difficulty, and confusion at the beginning indicated that unfamiliarity produced simultaneous hope and apprehension; these constituents supported From Fear to Mastery.
- E3-E4: gradual skill and later excitement showed that repeated practice converted uncertainty into usable competence; these constituents supported From Fear to Mastery.
- E5: “I now have value because I learned something” linked learning with perceived worth and capability; this constituent supported Reclaiming Worth and Cultural Identity.
- E6: sewing Indigenous garments and choosing color and design linked technical competence with cultural expression and design agency; this constituent supported Reclaiming Worth and Cultural Identity.
- E7-E8: sharing and teaching fellow community members framed knowledge as a collective resource and responsibility; these constituents supported Sewing for Community Empowerment.
- E9: the scheduled National Certificate assessment represented a next step toward recognition and continued participation; this constituent supported Sewing for Community Empowerment.

3.3 Theme 1: From Fear to Mastery

Participants encountered sewing as an unfamiliar technical practice involving tools, measurements, procedures, and standards. The emotional texture was not simple fear; it combined excitement about a new opportunity with nervousness about whether the tasks could be performed. One participant stated:

“Excited and kulba... lisod sa sinugdanan kay wala mi idea sa pagtahi.” [“I was excited and nervous... it was difficult at the beginning because we did not know how to sew.”]

Another described the initial cognitive disorientation more directly:

“Galibog ko pag sugod sa training...” [“I was confused when the training started.”]

In textural terms, the beginning was experienced as uncertainty, difficulty, and lack of procedural knowledge. Structurally, this difficulty occurred because participants were entering a competency sequence in which each action depended on understanding tools, measurements, patterns, and construction steps. The experience changed through repeated practice rather than through a single moment of instruction. Participants described learning as gradual:

“Hinay-hinay na kami nga nahanas.” [“Little by little, we became skilled.”]

“Ga-excite nako manahi kay kabalo naman ko.” [“I became excited to sew because I already knew how.”]

Mastery in this theme does not mean expert-level professional competence or verified labor-market readiness. It refers to the participants' lived recognition that tasks once perceived as confusing had become understandable and performable. Confidence arose from enacted competence: being able to do the work altered how the women anticipated the next sewing task. The textural shift was from apprehension to eagerness; the structural condition was sustained, hands-on engagement in a sequenced training environment.

3.4 Theme 2: Reclaiming Worth and Cultural Identity

The second theme moved beyond task performance to the meaning assigned to learning. One participant connected learning directly to personal worth:

“Naa na koy bili kay naa koy natun-an.” [“I now have value because I learned something.”]

The statement should not be read as evidence that the participant previously had no worth. Phenomenologically, it expresses how acquiring a recognized skill became tangible proof of capability. The training provided an experience through which the participant could see herself as someone who knew, could make, and could contribute. This interpretation is consistent with research showing that craft participation may support agency when women gain control over processes, products, and decisions rather than merely performing assigned labor [7]-[10].

Personal worth was linked to cultural identity through the ability to make Indigenous clothing:

“Karon kabalo na ko magtahi sa tribo nga sinina... makapili ko sa color ug design.” [“Now I know how to sew traditional Indigenous garments... I can choose the colors and design.”]

The textural content was pride in knowing how to produce a culturally meaningful garment. The structural meaning lay in choice: the participant could select color and design, linking technical knowledge with cultural expression. Clothing can function as a material site of identity and agency [11], while scholarship on Matigsalug-Manobo arts and crafts emphasizes that creative practice is tied to communal meaning and accountability [13]. In this study, dressmaking was experienced not simply as garment assembly but as the capacity to participate in how cultural identity is materially represented.

3.5 Theme 3: Sewing for Community Empowerment

The third theme concerned the direction in which participants wanted learning to travel. Their accounts did not end with individual possession of a skill. Participants imagined circulation of knowledge within the community:

“E-share namo sa among komunidad ang among nakat-unan.” [“We will share what we learned with our community.”]

“Kami na pud ang magtudlo sa among ka-tribo.” [“We will also teach our fellow community members.”]

These statements constituted an emergent trainer identity. The women positioned themselves not only as trainees but as potential sources of instruction. The experience acquired collective meaning because the skill was envisioned as transferable and because shared tools created a possible setting for continued practice. Philippine extension literature similarly stresses that training becomes more consequential when institutional support, community ownership, and continuing application are connected [14, 15].

Certification was also part of the imagined future:

“Naka-schedule napud mi mo-take og National Certificate.” [“We are already scheduled to take the National Certificate.”]

National certification was experienced as a prospective form of recognition and progression. The statement documents intention and scheduling, not a completed assessment or successful certification outcome. The theme therefore represents aspiration, responsibility, and a planned next step rather than verified employment, business establishment, or income increase.

3.6 Composite Textural Description

Across the accounts, participants experienced the training as emotionally demanding at the beginning, gradually manageable through practice, and increasingly meaningful as competence became visible. They felt nervous, confused, and challenged; later, they felt skilled and excited to sew. Learning was experienced as evidence of personal value and as a new capacity to make garments connected to Indigenous identity. The women also experienced the skill as something that should be shared, taught, certified, and used for the benefit of others.

3.7 Composite Structural Description

The experience was shaped by a prolonged competency-based sequence, repeated hands-on engagement, culturally meaningful garment production, and a community setting in which acquired knowledge could be shared. The movement toward confidence occurred because learning was embodied in making rather than confined to explanation. The movement toward cultural pride occurred because participants could make choices about colors and designs for Indigenous garments. The movement toward collective responsibility occurred because the training was delivered as a community initiative, shared equipment was available, and participants imagined themselves continuing the learning process as teachers and certification candidates.

3.8 Composite Essence

The essence of the experience was sewing as a passage: from apprehension to competent participation, from perceived limitation to renewed personal worth and cultural agency, and from individual learning to collective responsibility. Through making, the women came to recognize themselves as capable learners, potential makers of culturally meaningful garments, and possible transmitters of knowledge within their community.

4. DISCUSSION

4.1 Competence as an Experienced Transformation

The first theme indicates that confidence was grounded in doing. Participants did not describe confidence as an abstract motivational message; it emerged as confusing procedures became performable. Both cognitive and psychomotor competencies and that practical subjects require authentic hands-on experiences, adequate resources, and appropriate instructional guidance [19]. This distinction is important for community-based TVET. Programs that promise empowerment without sufficient time, equipment, feedback, and guided practice may place responsibility on women without creating the conditions for competence. The 275-hour structure appears meaningful in participant accounts because it allowed a gradual movement from not knowing to being able to sew. Dressmaking competencies likewise demonstrates the value of purpose-built learning environments and continued skills support [16].

4.2 Skill, Worth, and Cultural Agency

The second theme shows that technical skill was integrated into identity. The statement about having “value” after learning reveals how competence can become a personally persuasive sign of capability. Research on women’s craft training has similarly described pathways through which skill, collective production, and control over creative decisions may support agency [7-10]. Yet empowerment should not be reduced to psychological confidence. Gender-transformative TVET requires attention to market access, unpaid care work, safety, ownership of tools, decision-making power, and the institutional arrangements that allow women to convert skill into decent work [6].

Cultural identity was especially visible in the participant’s description of choosing colors and designs for Indigenous garments. The significance lies in authorship and choice. Local scholarship on Bukidnon Indigenous communities and Matigsalug-Manobo arts and crafts underscores the interdependence of creative practice, cultural knowledge, community participation, and environmental or social accountability [12], [13]. Consequently, any effort to commercialize tribal garments should protect community authority over designs, cultural meanings, and benefit sharing rather than treating Indigenous aesthetics as an unrestricted market resource.

4.3 From Beneficiary to Knowledge Sharer

The third theme complicates a beneficiary-centered view of extension. Participants described themselves as future teachers and sharers of knowledge. This movement is important because sustainable community training depends on local capability, shared governance, and continued access to resources. Studies of extension implementation and adult competency enhancement in the Philippines show that perceived benefits are strengthened when training is linked to resources, institutional follow-up, and opportunities for continued application [14, 15].

The planned National Certificate assessment may provide external recognition, but certification alone will not ensure livelihood outcomes. Community sewing initiatives also require equipment maintenance, material supply, product quality assurance, costing, market analysis, safe working conditions, time compatible with care responsibilities, and transparent arrangements for income and collective assets.

The findings therefore support a staged pathway from training to certification, mentored production, market testing, and longitudinal evaluation rather than an assumption that course completion automatically produces sustainable enterprise.

4.4 Methodological Contribution

The expanded analysis demonstrates why transcendental phenomenology is more than naming themes. Horizontalization made significant statements visible; reduction identified invariant meanings; textural description clarified what the women experienced; imaginative variation and structural description explained how the training and community context shaped those meanings; and synthesis produced a composite essence. This analytic sequence helps prevent a common weakness in qualitative reports in which themes are announced without showing their evidentiary and phenomenological development. Contemporary phenomenological approaches likewise emphasize disciplined movement between participant descriptions, meaning structures, and an explicit analytic map [2].

5. IMPLICATIONS

5.1 Program and Community Practice

A community sewing hub may be established only with an agreed governance and maintenance plan. The plan should identify custodianship of shared machines, schedules for equitable access, repair and replacement procedures, material procurement, quality standards, record keeping, and safeguards against the capture of resources by a small number of users. Indigenous women and community leaders should participate in these decisions.

The training may be followed by a competency-verified train-the-trainer pathway. Potential community trainers should receive mentoring in demonstration, feedback, safety, inclusive facilitation, and assessment. Certification support should include orientation, practice assessment, transport or fee assistance where permissible, and post-assessment guidance.

Market linkage should begin with feasibility rather than immediate production targets. Product costing, customer validation, quality control, culturally appropriate branding, intellectual and cultural property considerations, and benefit-sharing arrangements should be developed with the community. Income generation should be monitored separately from confidence and participation because these are related but distinct outcomes.

5.2 Research and Evaluation

Future evaluation may combine phenomenological follow-up with documentary and outcome evidence. Interviews at six and twelve months may examine continued practice, certification, household negotiation, teaching of others, equipment access, and barriers to participation. Product records, certification results, production continuity, costs, sales, and net income may be analyzed without reducing participants’ experiences to economic indicators. Future studies should also include non-completers and women who chose not to participate, because completer-only accounts may underrepresent exclusion, burden, dissatisfaction, or program barriers.

6. LIMITATIONS

The study has several limitations. First, it involved 15 women from one completed training cohort in one

community; the findings are contextually transferable rather than statistically generalizable. Second, only program completers were represented, so the accounts do not explain withdrawal or non-participation. Third, the available manuscript did not include a demographic table, interview dates or durations, a full codebook, or participant-level pseudonym mapping; these details were not invented. Fourth, the accounts were self-reported and may have been shaped by gratitude, social desirability, or the researcher's affiliation with the implementing institution. These limitations restrict conclusions to the meanings participants expressed about the training experience.

7. CONCLUSION

The dressmaking initiative was experienced by participants as a passage from uncertainty toward capability, cultural agency, and community-oriented aspiration. Repeated hands-on learning helped transform initial nervousness and confusion into excitement associated with being able to perform sewing tasks. Participants interpreted acquired skill as evidence of personal value and as a means of making culturally meaningful garments with greater design choice. They also envisioned sharing knowledge, teaching fellow community members, and pursuing national certification. These findings do not establish economic empowerment or long-term livelihood success. They show that culturally situated technical training can acquire psychological, cultural, and collective meaning when women are able to practice, create, choose, and imagine themselves as knowledge sharers. The next institutional responsibility is to protect that emerging agency through equitable access to resources, culturally respectful governance, competency verification, market realism, and longitudinal support.

8. RECOMMENDATIONS

1. Establish a community-managed sewing hub with written rules for equitable equipment access, maintenance, material use, safety, record keeping, and benefit sharing.
2. Support participants through Dressmaking NC II assessment and report actual assessment outcomes separately from training completion.
3. Conduct participatory product development and market testing that includes costing, quality assurance, customer validation, culturally appropriate branding, and protection of community-controlled designs.
4. Provide follow-up mentoring on production planning, financial literacy, cooperative or group governance, and referrals for psychosocial, transport, childcare, or livelihood barriers where needed.
5. Complete six- and twelve-month follow-up studies that examine skill use, certification, teaching of others, equipment access, income outcomes, and unintended effects.
6. Include non-completers, non-participants, Indigenous leaders, and family or community stakeholders in future research to obtain a fuller account of access, burden, support, and sustainability.

9. DECLARATIONS

Instrument Validation

All data-collection instruments used in the study were expert-validated for alignment, clarity, relevance, cultural sensitivity, and language appropriateness.

REFERENCES

- [1] Moustakas, C., *Phenomenological Research Methods*, 1st ed. Thousand Oaks, CA, USA: Sage Publications, doi: [10.4135/9781412995658](https://doi.org/10.4135/9781412995658) (1994).
- [2] Armezzani, M. and Zamengo, L., "The theme-centred interview and the map of meanings: A phenomenological approach to the analysis of experience," *Methods in Psychology*, **11**: 100164, doi: [10.1016/j.metip.2024.100164](https://doi.org/10.1016/j.metip.2024.100164) (2024).
- [3] Ahmed, S. K., "The pillars of trustworthiness in qualitative research," *Journal of Medicine, Surgery, and Public Health*, **2**: 100051, doi: [10.1016/j.glmedi.2024.100051](https://doi.org/10.1016/j.glmedi.2024.100051) (2024).
- [4] Aloudah, N. M., "Qualitative research in the Arabic language: When should translations to English occur? A literature review," *Exploratory Research in Clinical and Social Pharmacy*, **6**: 100153, doi: [10.1016/j.rcsop.2022.100153](https://doi.org/10.1016/j.rcsop.2022.100153) (2022).
- [5] Perron, A. K., Greenfield, B., Brown, A., Johnson, F., Napier, T., Stipek, J., Aanji'bide Community Action Board, and Mootz, J. J., "Reflections on the Collaborative Story Analysis Method to understand qualitative perspectives of Indigenous syringe services program clients," *SSM - Qualitative Research in Health*, **6**: 100469, doi: [10.1016/j.ssmqr.2024.100469](https://doi.org/10.1016/j.ssmqr.2024.100469) (2024).
- [6] Wignall, R., Piquard, B. and Joel, E., "Up-skilling women or de-skilling patriarchy? How TVET can drive wider gender transformation and the decent work agenda in Sub-Saharan Africa," *International Journal of Educational Development*, **102**: 102850, doi: [10.1016/j.ijedudev.2023.102850](https://doi.org/10.1016/j.ijedudev.2023.102850) (2023).
- [7] Jiang, Y., Zhu, L., Goulão, L. F., Li, X., Su, L., Chen, L. and Li, A., "The bamboo weaving training as a strategy for women's empowerment toward sustainability in rural revitalization: Practices, challenges and perspectives," *Women's Studies International Forum*, **106**: 102975, doi: [10.1016/j.wsif.2024.102975](https://doi.org/10.1016/j.wsif.2024.102975) (2024).
- [8] Chowdhury, H. and Gupta, K., "Crafting work and workspaces: A qualitative study of the meaning of work for women in the weaving sector in Kashmir," *World Development*, **188**: 106877, doi: [10.1016/j.worlddev.2024.106877](https://doi.org/10.1016/j.worlddev.2024.106877) (2025).
- [9] Banerjee, A. and Mazzarella, F., "Designing innovative craft enterprises in India: A framework for change makers," *She Ji: The Journal of Design, Economics, and Innovation*, **8**(2): 192–216, doi: [10.1016/j.sheji.2022.04.001](https://doi.org/10.1016/j.sheji.2022.04.001) (2022).
- [10] Fernández Bellver, D., Prados Peña, M. B., García López, A. M. and Molina Moreno, V., "Crafts as a key factor in local development: Bibliometric analysis," *Heliyon*, **9**(1): e13039, doi: [10.1016/j.heliyon.2023.e13039](https://doi.org/10.1016/j.heliyon.2023.e13039) (2023).
- [11] Gaillard, S. D. M. and Visser, J., "Pockets, dresses and suppression - A philosophical reflection on clothing, agency, and identity," *Technology in Society*, **69**: 101972, doi: [10.1016/j.techsoc.2022.101972](https://doi.org/10.1016/j.techsoc.2022.101972) (2022).
- [12] Dacillo, E. Y., Pontemayor, F. B., Labajo, M. D. S., Zarate, M. S. and Acuña, M. M., "Community engagement towards poverty alleviation and inclusive education among Bukidnon Indigenous Peoples," *Sci. Int. (Lahore)*, **36**(1): 65–70 (2024).

- [13] Ramos-Piccio, K., Pontemayor, F. B., Beronio, A. M. G. B., Baraiman, A. T., Villanueva, V. V., Canubas, C. L., Geraga, E. G. and Lacaran, B. D., "Arts and crafts of Matigsalug-Manobo: A showcase of communal unity and environmental accountability," *Sci. Int. (Lahore)*, **36**(6): 551–557 (2024).
- [14] Sermona, N. L. D., Talili, I. N., Enguito, R. C. and Salvador, M. F., "Implementation of extension services in select state universities and colleges in the Philippines," *Sci. Int. (Lahore)*, **32**(6): 609–614 (2020).
- [15] Walag, A. M. P. and Fajardo, M. T. M., "Rapid assessment of the perceived impacts of an adult-education science competency-based enhancement training on Alternative Learning System mobile teachers and volunteer teachers in Cagayan de Oro City, Philippines," *Sci. Int. (Lahore)*, **32**(6): 605–608 (2020).
- [16] Lagunero, A. M. D. and Namoco, S. O., "The use of Web 2.0 tools as an online platform for learning dressmaking competencies among BTLED students in a state university in Northern Mindanao: A UTAUT investigation," *Sci. Int. (Lahore)*, **34**(2): 131–135 (2022).
- [17] Technical Education and Skills Development Authority, *Training Regulations for Dressmaking NC II*. Manila, Philippines: TESDA (2025).
- [18] Flores, J. P., "Enhancing 21st-century competencies through TVET-based instructional materials in teacher education: A quasi-experimental research," *Sci. Int. (Lahore)*, **38**(4): 57–62 (2026).
- [19] Cap-atan, M. A. I. and Namoco, S. O., "Untold stories of TLE students on modular distance learning during the pandemic: A narrative inquiry study," *Sci. Int. (Lahore)*, **36**(2): 225–230 (2024).