



UP Center for
Ethnomusicology

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a discussion on sharing best-practices, challenges, and the role of
archives in conserving Philippine music

SHIFTING PARADIGMS OF CONSERVATION

OUTLINE

- ✕ Ethnomusicology in the Philippines
 - + What is Ethnomusicology?
 - + Ethnomusicology in the Philippines and early applications of field music data – First wave
 - + Dr. Jose Monserrat Maceda and the Ethnomusicological Survey of the Philippines – Second Wave
- ✕ Digitization Projects in the UP Center for Ethnomusicology
- ✕ Applications of Digital and Digitized Data
 - + Laon-Laon and Field Exchange
 - + ReCollection Project and Maceda Field School
- ✕ The Shift in the Concept of Conservation
- ✕ Conclusion

ETHNOMUSICOLOGY IN THE PHILIPPINES

✕ Definition of Ethnomusicology

- + division of musicology in which special emphasis is given to the study of music in its cultural context; where fieldwork remains the focal point of research where material is collected for analysis (Myers, 1992)

“Fieldwork is the ‘observation of people *in situ*; finding them where they are, staying with them in some role which, while acceptable to them, will allow both intimate observation of certain parts of their behavior, and reporting it in ways useful to social science but not harmful to those observed’ (Hughes, 1960)” in (Myers, 1992). Its common features include having: 1) informant/s; 2) performances; and, 3) recording in the form of field notes, musical recordings, interviews, photographs, video recordings, and items and/or specimen acquired in the field (Myers, 1992).

✕ Early applications of field data



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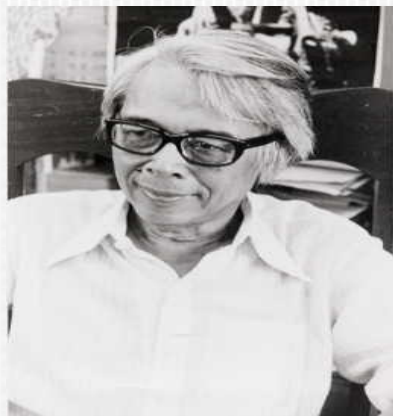


Lucrecia Urtula
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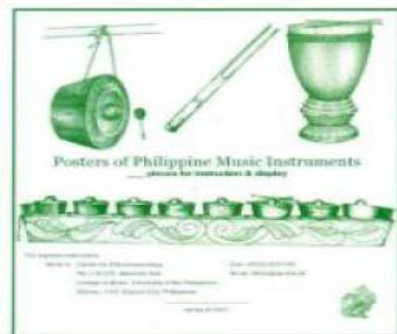
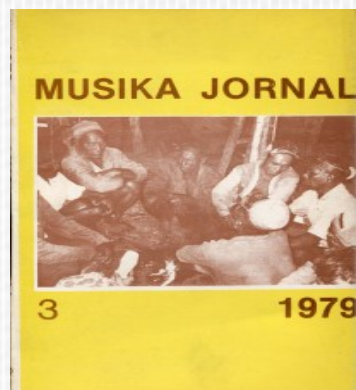
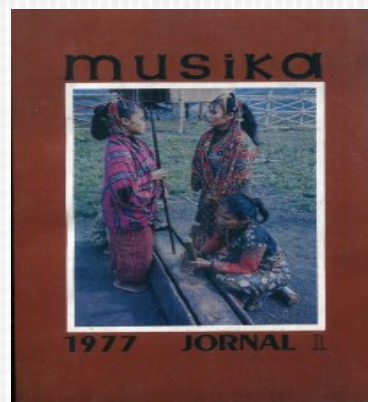
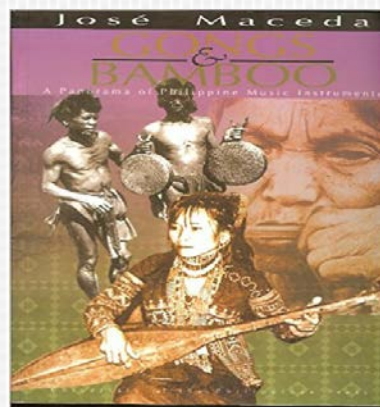
Isabel Santos
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✕ Dr. Jose Monserrat Maceda and the Ethnomusicological Survey of the Philippines



Dr. Jose Monserrat Maceda







Memory of the World Register of the UNESCO unveiling

The UNESCO Memory of the World is a list of documentary heritage which aims to: 1) facilitate preservation, by the most appropriate techniques, of the world's documentary heritage; 2) assist universal access to documentary heritage; and increase awareness worldwide of the existence and significance of documentary heritage.

According to the guidelines of the Memory of the World Programme – which is in charge of the heritage housed in museums, archives and libraries around the world -, the definition of documentary heritage includes the following elements:

- + mobile*
- + consisting of signs/codes, sounds and/or images*
- + can be conserved (the supports are inert elements)*
- + can be reproduced and transported*
- + is the result of a deliberate documentation process*

DIGITIZATION PROJECTS

- I. THE DIGITIZATION OF THE UP CENTER FOR ETHNOMUSICOLOGY'S COLLECTION FROM 2007-2014 (DIGIARC)
 - ✗ only the collections which were under the care of the UPCE since 2007, particularly the Jose Maceda field collection, was covered by this project
 - ✗ scheduled to be processed within 5 years, with 1 year preparatory procedures and 1 year post-procedure management
 - ✗ originally limited to the audio collection but eventually included other materials like text, images and objects

× Collection content

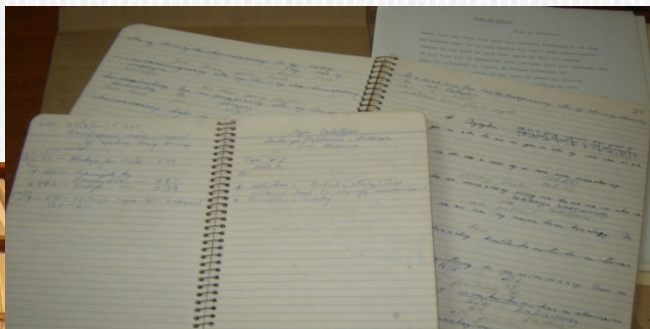
- + Jose Maceda Collection, built during numerous researches from the late 1950s to early 1990s as part of the project titled “An Ethnomusicological Survey of the Philippines”
- + include published and unpublished audio, text, images, moving images and objects
- + Contains other materials (formally and informally) donated by Dr. Maceda’s colleagues
- + Later donations entered in the collection

× Objectives

- + produce digital documentation of objects from the same collection;
- + and organize the digital copies/documentation into a serviceable databank

× Materials in the collection turned over to the DigiArc Team

- + Audio
- + Video
- + Images
- + Unpublished texts
- + Published texts
- + Scores
- + Objects





Sweetspot/SonicLogo (left: Mr. Mark Laccay; right: Mr. Dodie Lucas) during the exploratory meeting between UPCE and the Audio Engineering Society of the Philippines



Sweetspot/SonicLogo conducts physical assessment of the collection



Technical Staff (left-right: David Guadalupe, Dayang Yraola, Angelina Lunas)



Exploratory meeting between Sweetspot/SonicLogo and Phonogrammarchiv
(left-right: Mr. Mark Laccay, Mr. Dodie Lucas, and Dr. Dietrich Schueller)



left: preparation of space for Audio Conservation Laboratory; right: Digitization Equipment (Struder A807)



Desktop PC and scanner for digitization of paper and photo

× Digitization is divided into four sections

- + Audio Digitization - covers all materials that have audio data. It includes recordings of songs, rituals, interviews, rehearsals, conferences and the like. This collection contains field recorded, studio recorded, radio broadcast and other documented situations of audio recording
- + Text and image documentation - paper and film (transparency) materials that have textual and/or image data into digital format. Texts include field notes, manuscripts, reports, correspondences and the like. Images include photographs, negatives, slides, maps, drawings and the like. Music scores are included in this category

-
- ✘ Library holdings - digital cataloguing of library holdings is encoding the bibliographic records of published materials of all formats and encoding them to an online public access catalogue. Materials that can be linked with the universal library system are linked via UP iLib, while unpublished materials unique to the UPCE collection are kept in a different OPAC available at www.upethnom.com.
 - ✘ Instruments and equipment - digital cataloguing of instruments and equipment covers all objects including music instruments, recording equipment (image, audio, video recorders), tools and other paraphernalia, memorabilia, costume and the like. Instruments and equipment in digital photographs are provided with accompanying technical and descriptive metadata.

✕ Standard procedural steps

- + Inventory
- + Condition reporting
- + Preventive conservation
- + Format conversion
- + Metadata processing and management

✕ Inventory and condition report






Summary inventory and condition report:

<i>Material</i>	<i>Format/Carrier</i>	<i>Volume</i>	<i>General Condition</i>
Audio	Open Reel	2424	Pristine to fair; 1% unplayable due to advance deterioration
	Cassette	191 (unpublished) 500 (published)	
	Vinyl	610	
	Digital (CD, DAT)	20 (DAT) 332 (CD)	
Text	<u>Fieldnotes</u>	421 containers	Pristine to fair; aging is evident on some materials but stable enough for processing
	Vertical files	794 containers	
Images	Photographs, slides and negatives	10,082	Pristine to fair; aging is evident on some materials but stable enough for processing
	Scores	23 titles	
Objects	Instruments	1000	Pristine to fair; aging is evident on some materials but stable enough for processing

✕ Preventive conservation



-
- ✕ Format conversion (audio samples)
 - + Maguindanao kudyapi playing (excerpt)
 - ✕ MGD 6 1954 STEREO trk 10 
 - + Ang Abang Babae (excerpt)
 - ✕ TGL 24 1970 Side A trk 6 
 - + Composo (guitar with song) (excerpt)
 - ✕ SEB 4 1970 Side B trk 1 

✕ Format conversion (photo thumbnails)



UPCE 837 (Ata 1975)
Half body of a young man
blowing a conch shell.

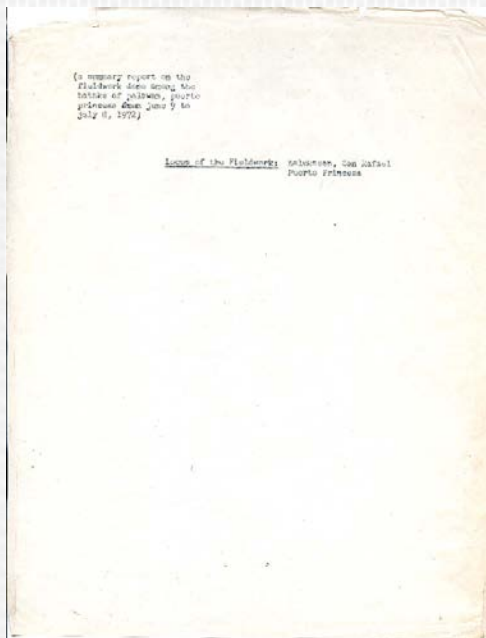


UPCE 1636 (Bilaan 1975) Playing a
logdrum edel and
gong. Woman sitting
with right beater off
the plank, left beater
on the plank;
standing beside the
woman standing
both hands holding
the long stick on the
plank.



UPCE 3366 (Itneg 1987) Making a bamboo jaw
harp. Tip of the bolo on the thicker cut of the
bamboo with a small square hole; left thumb on top
of the bamboo holding the 2 cuts together,
forefingers and other fingers under the bamboo on
a block of wood.

× Field notes



× Instruments



Instrument Details

Catalog No : xxxx-C-xxxx

Category : C

Number : 21

Name (English) : Tube zither

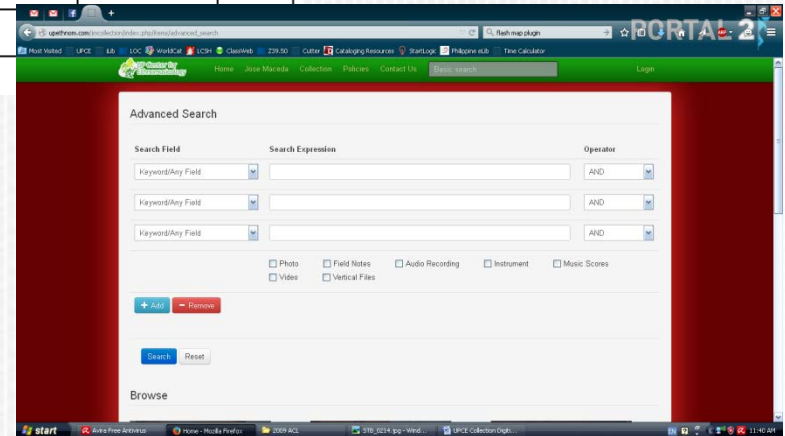
Description: 4 strings; 2 made of steel,
2 made of skin of the body.

Length (cm)	54.00
Width (cm)	18.00
Height (cm)	9.00

✖ Metadata processing and management

Fields of metadata and OPAC

Identification		Format		Locator		Description			Cataloguer	
Inventory	Old catalogue	Original	Digital	Original	e-locator	Researcher	Year	Group/Country	Name	Date



The screenshot shows a web browser window displaying the 'Advanced Search' page of the UPELTHRON system. The page has a green header with navigation links: Home, Jose Marabla, Collection, Policies, Contact Us, and a search bar. The main content area is white with a red border. It features three search fields, each with a 'Keyword/Any Field' dropdown and a 'Search Expression' text input. To the right of each field is an 'Operator' dropdown set to 'AND'. Below the search fields are checkboxes for 'Photo', 'Video', 'Field Notes', 'Vertical Files', 'Audio Recording', 'Instrument', and 'Music Scores'. At the bottom, there are '+ Add' and '- Remove' buttons, a 'Search' button, and a 'Reset' button. The Windows taskbar at the bottom shows the Start button and several open applications.

✕ Access and Storage



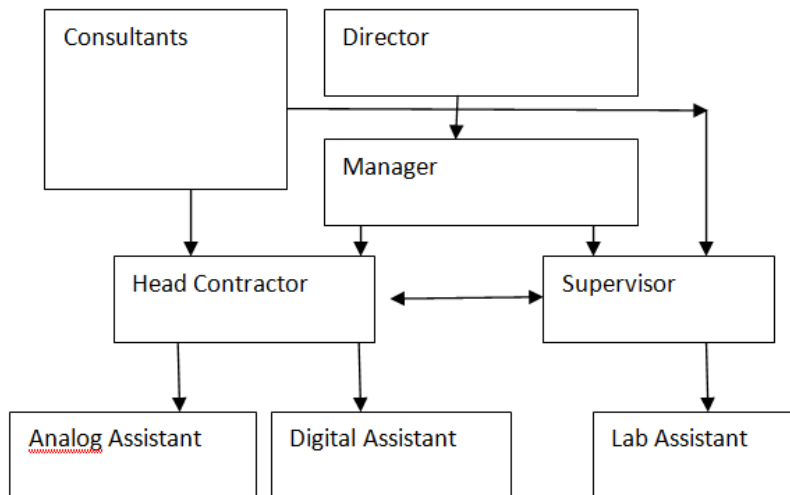
Birgit Abels (right), visiting the Center in 2012 to conduct research



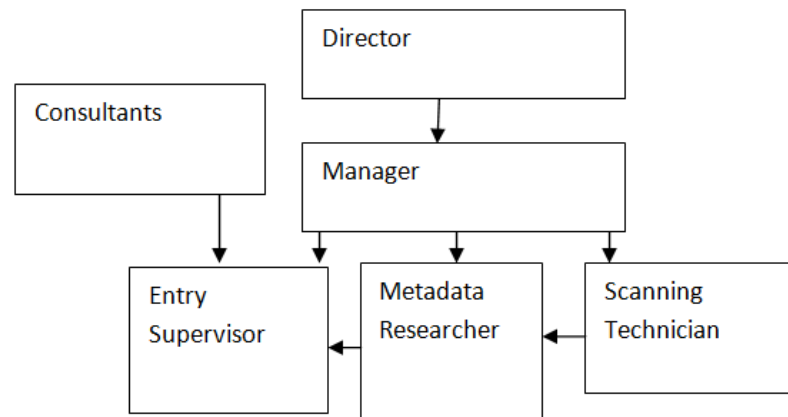
Storage devices for digitized audio. These two are dedicated to the Felipe de Leon collection (DADEMC).

× DigiTeam

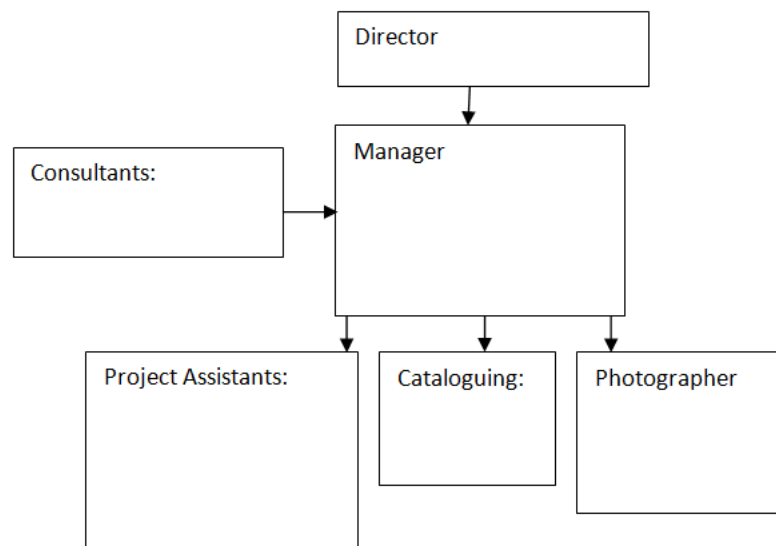
Digitization of Audio Collection
(chart as of January 2011)



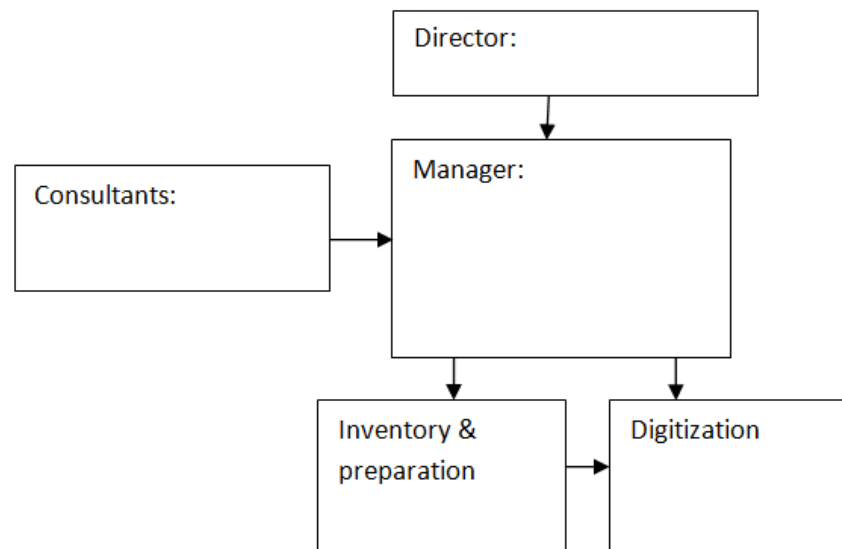
Digitization of Fieldnotes & Photographs Collection
(chart as of January 2011)



**Digitization of Instrumentarium (chart as of
December 2010)**



Digitization of Music Scores (chart as of January 2010)



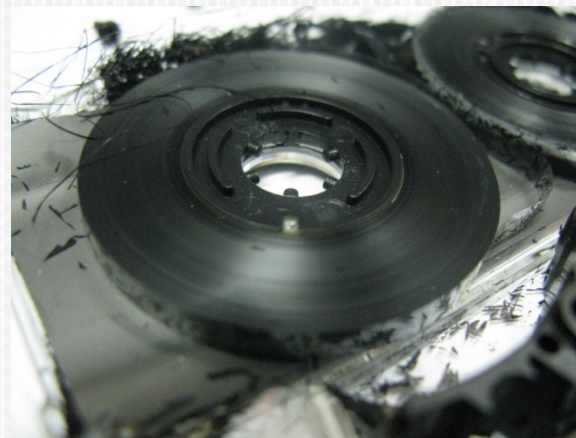
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- × Funding sources
 - × Problems encountered and recommendations
 - + Technical and theoretical training and benchmarking
 - + Data migration
 - + Space
 - + Intellectual property and ownership
 - + Circulation and promotion
 - × Long term goals

The IASA “was established in 1969 in Amsterdam to function as a medium for international co-operation between archives that preserve recorded sound and audiovisual documents. [It] has members from 70 countries representing a broad palette of audiovisual archives and personal interests which are distinguished by their focus on particular subjects and areas, eg archives for all sorts of musical recordings, historic, literary, folkloric and ethnological sound documents, theatre productions and oral history interviews, bio-acoustics, environmental and medical sounds, linguistic and dialect recordings, as well as recordings for forensic purposes.”

DIGITIZATION PROJECTS (CONT.)

II. DIGITIZED ARCHIVES AND DATABASE FOR ENDANGERED MUSICAL COLLECTIONS (DADEMC)

- ✕ 2-year program funded by the NRCP
- ✕ Collections covered:
 - + UPCE collection (apart from the JMC collection which was digitized during DigiArc)
 - + Alicia Magos Collection
 - + Felipe de Leon Collection
 - + Felipe Jocano Collection
 - + UP College of Music Audio Reels Collection
 - + Ramon Santos Collection
 - + Elena Rivera Mirano Collection



Some materials in critical condition salvaged through DADEMC (left: reel from Felipe de Leon collection; right: cassette tape from Ramon Santos collection)

DIGITIZATION PROJECTS (CONT.)

III. UNIVERSITY OF THE PHILIPPINES CENTER FOR ETHNOMUSICOLOGY DIGITIZED AND DIGITAL ARCHIVES MANUAL (DIGIMANUAL)

- ✕ Serves as guide for future personnel of the
UPCE**

DIGITIZATION PROJECTS (CONT.)

IV. FELICIDAD A. PRUDENTE KALINGA COLLECTION DIGITIZATION

- × Funding and support
- × Scope of the collection
 - + Gasumbi epic
 - + 154 cassette tapes
 - + 5,343 slides
 - + 268 pages of cassette tape catalogues

APPLICATION OF DIGITAL AND DIGITIZED DATA

× Laon-Laon

- + build linkages between music research institutions in the region and encourage resource sharing
- + promote the contents of the center's collection and to make its digitization project known
- + offer support for those who would want to start their own digitization projects

× Field Exchange

- + Proposed in Laon-Laon 2012; resulted in Field Exchange 2013 between National Taiwan Normal University (NTNU) and the UPCE in Bontoc and Sagada
- + Another FieldEx program was held in 2014 where the UP Center for Ethnomusicology and the Srinakharinwirot University (SWU) Faculty of Music revisited the village of Poblacion, Hingyon, Ifugao and recorded four episodes of Hudhud

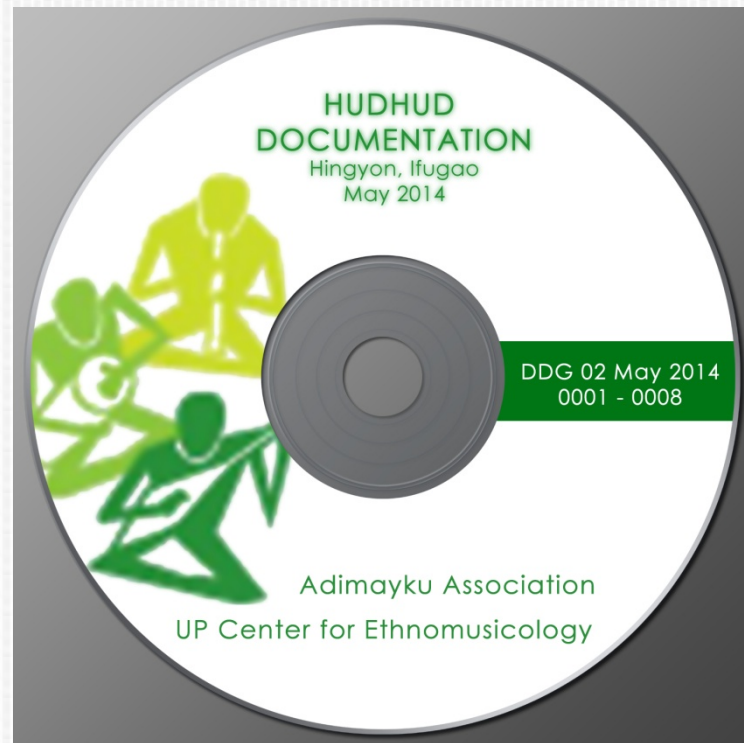
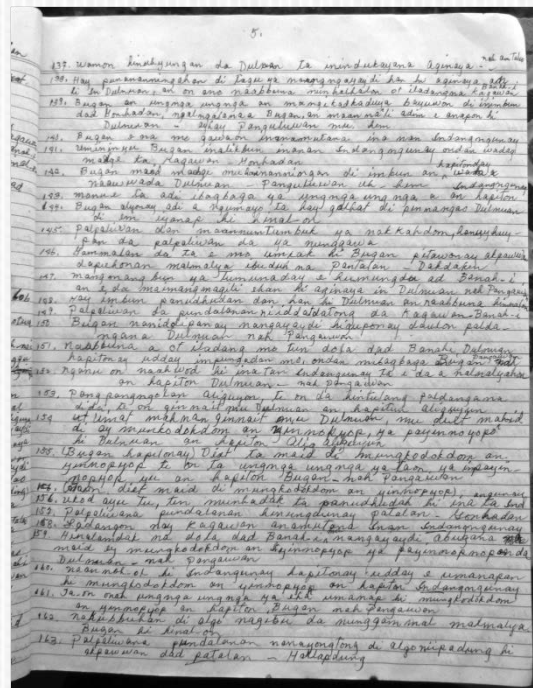
✖ FieldEx 2013 audio samples

+ Sagada wedding song 📢

+ Bnt 58 2013 trk 30 (fegnash) 📢



× FieldEx 2014 samples



APPLICATION OF DIGITAL AND DIGITIZED DATA (CONT.)

× ReCollection

- + Revisit
- + Repatriate
- + Re-Collect

APPLICATION OF DIGITAL AND DIGITIZED DATA (CONT.)

✕ Maceda Field School

- + During ReCollection, the visiting team would include students of the UP College of Music enrolled in the subject “Field Methods” who come to be trained in fieldwork methods
- + Affords graduate and undergraduate students a first-hand experience of data gathering alongside seasoned fieldworkers

Photo taken during ReCollection 2016, the repatriation of Dr. Ramon Santos' Ibaloi audio recordings collection to the municipality of Kabayan, Benguet

(Photo by Sol Maris Trinidad, 30 April 2016)

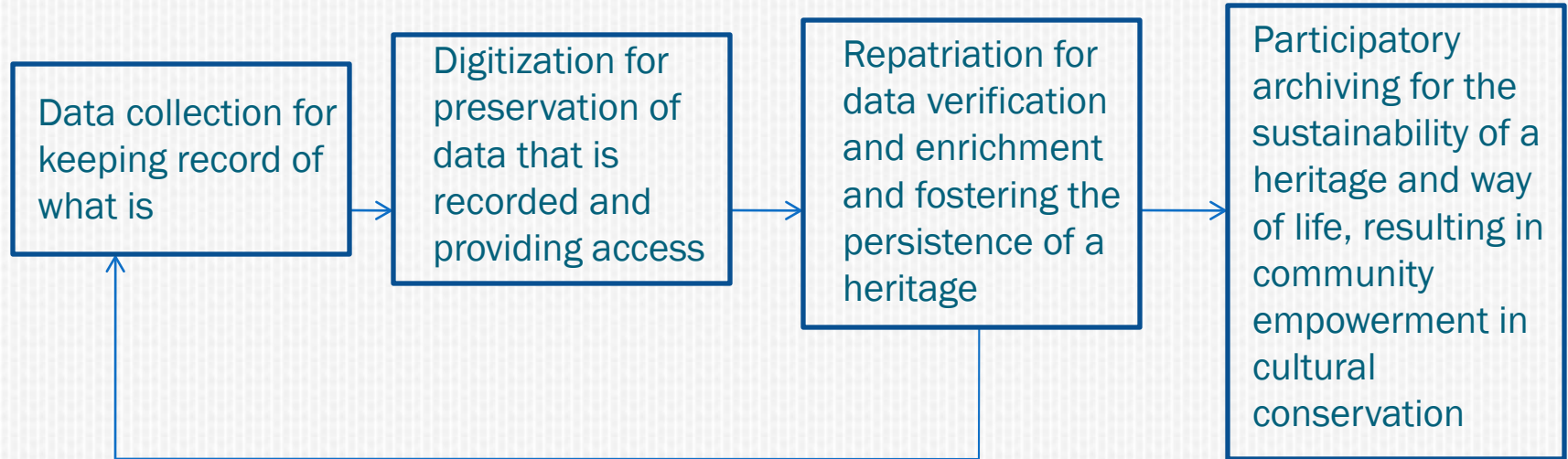


Maceda Field School 2017 in Kabayan, Benguet.

Participants interviewing Mr. Cortes Ebas, a teacher in Kamora National High School in Brgy. Gusaran, Kabayan, Benguet.

(Photo by Mr. Harold Santos, 27 April 2017)

SHIFT IN THE CONCEPT OF CONSERVATION IN PHILIPPINE MUSIC



CONCLUSION

The role of institutions taking care of cultural heritage collections go beyond the four walls of the laboratory, dealing with raw data, and preserving materials so that they can “last longer” and become more serviceable. As care takers of our heritage, we have the potential to conserve and contribute to the sustainability of our Filipino identity and way of life.