

MEMORY OF THE WORLD REGISTER

Jose Maceda Collection

REF N° 2006-02

PART A – ESSENTIAL INFORMATION

1 SUMMARY

Prof. Dr. Jose Maceda (January 31, 1917 – May 5, 2004) composer, internationally renowned scholar in ethnomusicology, recorded and collected (personally, and cooperatively with his staff, as well as contributions from other scholars in the international community) traditional musics in the Philippines and in some parts of South East Asia (Indonesia, Malaysia, Singapore, Thailand, China,) during the period between 1953 and 2003.

The collection consists of 1760 hours of tape recordings in 1936 reels and cassette tapes [*See Annex A*], field notes, black&white and colored photographs of different musicians and instruments and some films.

The collection reflects the traditional music of the Philippines covers sixty-eight ethnolinguistic groups [*See Annex B*] and South East Asians before many musical styles vanished, or substantially changed, as a result of the process of social change, modern civilization and cultural globalization.

For the region, the José Maceda Collection is unique in scope and size. It is a significant memorial of the orally transmitted cultural contributions to mankind from that part of the world.

2 DETAILS OF THE NOMINATOR

2.1 Name (person or organisation)

U.P. Center for Ethnomusicology

2.2 Relationship to the documentary heritage nominated

Depository of the Jose Maceda Collection, as created by the University of the Philippines Board of Regents at the behest of Dr. Maceda himself.

2.3 Contact person (s)

Dr. Corazon C. Dioquino
Secretary of the Board of the U.P. Center for Ethnomusicology

Dr. Ramon P. Santos, Executive Director, U.P. Center for Ethnomusicology

2.4 Contact details (include address, phone, fax, email)

U.P. Center for Ethnomusicology
University of the Philippines College of Music
Nicanor Abelardo Bldg., University of the Philippines
Diliman, Quezon City
Telefax: (+632) 925-3179
Email: ethno@up.edu.ph ; ccoradioquino@pacific.net.ph; rampags@pacific.net.ph

3 IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

3.1 Name and identification details of the items being nominated

The Jose Maceda's Philippine music tape collection with its corresponding fieldnotes, music transcriptions, text transcriptions and translations, photographs, slides and films.

3.2 Description

The collection in great part reflects the traditional music of the Philippines and Southeast Asia before many musical styles vanished or substantially changed, as a result of the process of modern civilization and cultural globalization. The collection includes material objects (instruments and printed materials) on traditional musics from other parts of the world; e.g. Africa and Latin America.

The collection consists of about 1760 hours of tape recordings in reels and cassette tapes together with corresponding field notes and other paper documentations, b/w and color photographs (with negatives), and a number of film reels of different musicians and instruments. These cross-reference materials occupy some 9.2 shelf meters. (See Annex C, D, and E, for samples of tape catalogue, field notes, photos/slides, respectively.)

4 JUSTIFICATION FOR INCLUSION/ ASSESSMENT AGAINST CRITERIA

4.1 Authenticity

Yes, the collection is composed of original field recordings.

4.2 World significance, uniqueness and irreplaceability

There are, of course, other collections of ethnomusicological recordings from the Philippines and the South East Asia, but none has a similar significance in scope and size, time and area. The Jose Maceda Collections reflects a significant part of the orally transmitted cultural diversity of that part of the world, which, since the time of recording, has been subjected to considerable change, sometimes even has become extinct. All recordings are unique and irreplaceable.

The core of the entire collection represents the traditional musical cultures of 68 major ethnolinguistic groups across the Philippine archipelago as well as field recordings, documentation, and studies of selected musical cultures in Southeast Asia, such as Indonesia, South China, and Malaysia.

The various repertoires that have been recorded from the 68 Philippine ethnolinguistic groups are reflective of a wider geographic, cultural, and historical relationship with peoples and civilizations outside the national frontiers. The diversity of these repertoires represent not only the present multi-cultural fabric of the Filipino people, but also of a composite culture that have evolved from its dynamic interaction with nations and peoples such as India, the Arab world, China, Spain, Mexico, the United States of America, and the rest of insular and continental Southeast Asia.

It should be noted that one of the initial thrusts of the on-going lifetime ethnomusicological survey of the Philippines – *the main raison d'être of the existence of the Center* – is to trace these relationships to the world's cultures that have shaped the multi-dimensional musical

culture of the Filipinos, and vice versa. Thus, the various repertoires contained in the collection, while for the most part oral, would reflect different levels of music theory and practice as well as styles within particular language groups – from indigenous epics, life cycle, and occupational songs, sung poetries, debates, and other forms of discourse, semi-court entertainment, pre-Christian and syncretized rituals, para-liturgies vernacularized romances, and other folk expressions. Moreover, some of the documentation have been undertaken through time (e.g. Ibaloi – 1960 – 1987), offering future studies much insight into the phenomenon of change or for comparative investigation. On the other hand, the very fact that the documented musics represent oral traditions, some of which are fast disappearing underscores the value of the collection as possible resource material for revitalization of ethnic traditions.

Another important aspect in the collection is that part of the studies have been undertaken in collaboration with other leading foreign scholars in addition to the main work of José Maceda himself and resident researchers directly under his supervision, many of whom come from the places of their assigned study. This would imbue the present collection with a wider scholarly perspective that can greatly benefit future studies.

N.B. It should be noted that the collection of the audio materials was undertaken hand in hand with the collection of instruments and other related material objects, pictures, videos, and written literature to compliment the extensive field notes.

Since the 1960's, the collection has served the needs of professional scholarship in terms of exchanges with national and international institutions (e.g. universities, research centers, and academic recording productions and publications) as well as performances of Philippine and Asian traditional music in the Philippines and abroad. At present the collection provides source materials for the academic programs of the College of Music, University of the Philippines, specifically in the areas of musicology, composition and music education.

4.3 Criteria of (a) time (b) place (c) people (d) subject and theme (e) form and style

4.3. a/b: Time and Place

The JMC is the most complete collection of the post WWII time of the Philippines and SE Asia. Professor Maceda started his fieldwork in a period, when traditional musical styles were still wide spread. While concentrating on traditional music, the collection reflects, however, also the expansion of modernity into this region and the impact of a globalised music industry to local and regional musical styles.

4.3.c: People:

Mainly rural communities which, at the time of recording, had still maintained their traditional cultures.

4.3.d: Subject and Theme:

Traditional musical styles, dance, and rituals, which since the time of recording have changed, or even have become extinct though the influence of modern civilization, radio, television, mass media, etc.

4.3.e. Form and Style:

While the JMC is may be like any other scholarly collection of field recordings of this kind, the collection—at-large was initiated and later grew and developed under a concept of scholastic unity, in which different material resources, both in raw data

form or processed in print and audio-visual formats, as well as objects of material culture, would all be physically accessible in a manner that would allow easy cross-referencing, multi-dimensional investigation and in-depth analysis. This concept further includes the intent to make the collection a dynamic source not only of knowledge but of new ideas in the context of discovering new theories of music and developing a contemporary musical expression in Asia.

4.4 Issues of rarity, integrity, threat and management

A brief inspection of the collection was made by Dietrich Schüller in February 2004. The collection is not endangered of getting immediately lost. However, suboptimal storage conditions have subjected the collection to unfavourable climatic stresses. Storage condition must be improved, and the systematic transfer to digital archival media is necessary in the short term. This will also significantly improve the accessibility to the collection for the scientific community, and the public at large.

A project to digitise the Jose Maceda Collection is under planning as an immediate objective. Expansion of the collection through the resumption of research and other scholarly activities, as well as the operationalization of the Center as a research institute are part of the long-term design.

5 *LEGAL INFORMATION*

5.1. Owner of the documentary heritage (name and contact details)

The University of the Philippines Diliman

5.2 Custodian of the documentary heritage (name and contact details, if different to owner)

U.P. Center for Ethnomusicology
University of the Philippines College of Music
Nicanor Abelardo Bldg., University of the Philippines
Diliman, Quezon City
Telefax: (+632) 925-3179
Email: ethno@up.edu.ph ; ccoradioquino@pacific.net.ph ; rampages@pacific.net.ph

5.3 Legal status:

(a) Category of ownership

Government, as considerable portion of the collection were funded through and by the University of the Philippines.

(b) Accessibility

Currently, the collection can be accessed by permission. The U.P. Center for Ethnomusicology intends to formulate policies for public access.

(c) Copyright status

Copyright will be of the U.P. Center for Ethnomusicology

(d) Responsible administration

U.P. Center for Ethnomusicology

(e) Other factors

6 *MANAGEMENT PLAN*

6.1 Is there a management plan in existence for this documentary heritage?

Management Plan

I. Vision, Mission and Goal

- To complete a representative ethnomusicological survey of the Philippines
- To provide primary information on the musical traditions in the Philippines to Filipinos as well as the international community of scholars.
- To encourage local and international scholars and artists to utilize the collection in advancing knowledge of musical cultures in the Philippines vis a vis the larger Southeast Asian community through comparative studies and exchanges.
- To search for new theories of music and contemporary musical expressions through the studies of the materials in the collection.

II. Policies

- **Accession and Documentation**

The Center has professional personnel for cataloguing and accessioning the materials. At the same time, researches and studies, performances, and other events and activities relevant to the goals of Center are covered by audio-visual documentation.

- **Storage**

At present, the Center is based in the College of Music, with its facilities consisting of depository space with controlled room temperature, as well as library and study area, and storage for bamboo and wooden instruments.

- **Marketing and Promotion**

The study materials that the Center has produced – phonodiscs, periodicals, manual, posters of musical instruments, etc. – are made available, mostly free of charge to bona fide users, e.g. schools, institutions, and agencies.

- **Use**

The collection is being made available to bona fide scholars and academic users (faculty and graduate students) for scholarly and educational purposes.

Copying of materials may be allowed under limited and protective conditions.

At present the Center provides reading room and study space, with basic equipment for listening and sample duplications.

III. Calendar

- **Short-Term Plan**

- Hiring of 1 to 2 additional personnel
- Revision and standardization of the center's operational guidelines
- Re-mastering of existing phonodiscs for cd production

- **5-Years/Medium Term Plan**

- Digitalization of the Collection
- Production of educational materials: cd, videos, publication of journals
- Expansion of facilities
- Regularizing research activities

- **Long-Term Plan**

- Acquisition of new infrastructure
- Modernization of the facilities

III. Resources

○ Personnel

- Executive Director (additional assignment)
- Assistant to the ED (additional assignment)
- Clerk (full-time)
- Librarian (part-time)
- Consultant Researcher (volunteer)

○ Facilities

- Office Space
- Archive space
- Library and Reading Room
- Storage

- **Budget:** P200,000.00 per annum for Maintenance and Operating Expenses

7 CONSULTATION

7.1 Provide details of consultation about this nomination with (a) the owner of the heritage (b) the custodian (c) your national or regional *Memory of the World* committee

Nomination of the collection was consulted with Dr. José Maceda before his demise. Consultations have been made Dr. Dietrich Schüeller, Director of the Phonogrammarchiv – Austrian Academy of Sciences and a member of the International Advisory Committee of the Memory of the World and Chair of its Technical Committee. Consultations are being done with the Philippine National Commission for UNESCO. A recent visit by Dr. Ray Edmondson of the Information Society Division of UNESCO [sic] enabled the Center personnel to exchange views and information on the nomination process. In the meantime, more inputs are being solicited by such eminent scholars as Ricardo Trimillos, Harold Conklin, and Nicole Revel, who have all worked with Dr. Maceda and are familiar with the collection.

PART B – SUBSIDIARY INFORMATION

8 ASSESSMENT OF RISK

8.1 Detail the nature and scope of threats to this documentary heritage (see 5.5)

The collection is in good condition and not endangered of getting immediately lost. However, suboptimal conditions have subjected the collection to unfavourable climatic stresses.

9 ASSESSMENT OF PRESERVATION

9.1 Detail the preservation context of the documentary heritage (see 3.3)

Storage condition must be improved, and the systematic transfer to digital archival media is necessary in the short term.

PART C - LODGEMENT

This nomination (revised) is lodged by:

(Signature)..... (Date)...26 January 2007

Ramón P. Santos, Ph.D.