**Title of Documentary Heritage Item or Collection (max 10 words)**

*The title will be used for such activities as publicity and certificates of inscription.*

Hinilawod Epic Chant Recordings (Philippines)

**2 Summary (max 200 words)**

*Give a brief description of the documentary heritage being nominated, and the reasons for proposing it. Include the type of document heritage such as manuscripts, papers, film etc. Highlight the nature, uniqueness, and significance of the nominated documentary heritage.*


The Hinilawod Recordings collection contains the Hinilawod or the epics of Panay, recorded in audio format using a magnetic tape recorder by anthropologist Dr. Felipe Landa Jocano and Panay Bukidnon epic chanters "Ulang Udig" from Lambunao, Iloilo and Narcisa "Hugan-an" Lingaya of Tapaz, Capiz, from 1956 to 1957. It preserved 15 epics (two were published) that were narrated/chanted in archaic Karay-a, one of the languages of Panay. The epics reflected the worldview of an indigenous people's group that lived far from town centers, and was protected from lowlanders' intrusion by their rugged terrain and environment. The recordings are the earliest known extensive documentation of the epics, which inspired wider interest in the studies of Panay oral literature. It preserved the living voices of the chanters, the very important sound of culture or performance that is the heart of an oral literature and which is absent in manuscripts of tales with origins in oral traditions. This is a sample of an indigenous oral literature with apparent precolonial provenance, thus, a rich resource for the understanding of the indigenous Bisayan culture and the shared and threatened oral tradition of the Asia Pacific region. Its inscription to MOW will help in its immediate conservation, including transcription and translation of the remaining epics to prevent dissociation.

## 3 Nominator/s Contact details

### 3.1 Name of nominator/s (person/s or organisation/s)

Felipe P. Jocano Jr.

### 3.2 Relationship to the nominated documentary heritage

Son of Dr F. Landa Jocano, the owner of the Hinilawod Recordings audio tapes, and heir to the collections

### 3.3 Contact person/s

Felipe P. Jocano Jr.

### 3.4 Contact details

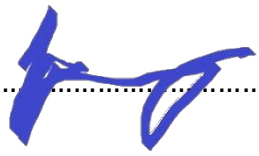
| Name | Address |
|---|---|
| Felipe P. Jocano Jr. | 61 PV Kalaw St., Tierra Bella Homes<br>Tandang Sora Ave., Culiat, Quezon City, Philippines |

| Telephone | Email |
|---|---|
| +639955083597 | fpjocano@up.edu.ph |

## 4 Declaration of Authority

I certify that I/we have the authority to nominate the documentary heritage described in this document to the Asia Pacific Regional Memory of the World Register. All nominators must sign here. (A signed support letter from the nominators' National Commissions is required when the nomination is from two or more Member States. See Section J in the Process document for more details)

| Name | Position |
|---|---|
| Felipe P. Jocano Jr. | Chair, Department of Anthropology, College of Social Sciences and Philosophy, UP Diliman |
| Address<br>61 PV Kalaw St., Tierra Bella Homes<br>Tandang Sora Ave., Culiat, Quezon City, Philippines | Email<br>fpjocano@up.edu.ph |

Signature/s of nominator/s……  ……

| Year 2024 | Name of documentary heritage | Page no. |
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## 5 Legal Information

### 5.1 Owner/s of the documentary heritage (name and contact details, if different from the nominator/s)

| Name<br>Felipe P. Jocano Jr. | Address<br>61 PV Kalaw St., Tierra Bella Homes<br>Tandang Sora Ave., Culiat, Quezon City, Philippines |
|---|---|
| Telephone<br>+639955083597 | Email<br>fpjocano@up.edu.ph |

### 5.2 Custodian/s of the documentary heritage (name and contact details if different from the owner/s)

| Name<br>Henry Luce III Library and Archives - Central Philippine University | Address<br>Lopez Jaena St., Jaro, Iloilo City, Philippines |
|---|---|
| Telephone<br>+63333291971 | Email<br>berthahll@cpu.edu.ph |

| Name<br>University of the Philippines Center of Ethnomusicology (UPCE) | Address<br>Abelardo Hall Annex, 2f Jose Maceda Hall, Ylanan St. corner Magsaysay Ave, Diliman, Quezon City, 1101 Metro Manila, Philippines |
|---|---|
| Telephone<br>(63-2) 8981 8500 local 2643, (63-2) 8926 0028 | Email<br>upethno.upd@up.edu.ph<br>upethno_archive.upd@up.edu.ph |

Please note: Written permission for nomination of this item from the Owners and/or Custodian/s if different from the nominator **must be attached** to this Nomination Form.

### 5.3 Legal status

*Provide details of the legal and administrative powers for the preservation of the documentary heritage.*

The research materials (audio tapes) are personal property of the researcher. The contents of the research (epics) are property of the Panay Bukidnon community. The digitized files of the original audio tapes are properties of the researcher and the repositories. There are plans being developed to share the digitized copies of the epics with the Panay Bukidnon community, particularly the heirs of the two chanters (Hugan-an and Ulang Udig) with whom Dr. Jocano had worked during his field research. Such arrangements will be protected under the relevant intellectual property law.

### 5.4 Accessibility

*Describe how the documentary heritage may be accessed*

*Any access restrictions should be explicitly stated below (for instance if advance permission is required, or if general access is not permitted by tradition or custom of the originating community).*

The digitized files are accessible upon request. The UPCE has a Digital Access Station where the materials may be accessed for room-use only. The metadata of the files are uploaded at www.upethnom.com/collections-portal. Access for local and foreign researchers is detailed in the UPCE Library, Archive, and Instrumentarium User Guide. CPU Henry Luce III Library and Archives allows on-site access to materials via the Computer Library and Archive office's computer terminals. Access to the collection's bibliographic records and metadata is through the Online Public Access Catalog www.destiny.cpu.edu.ph.

### 5.5 Copyright status

*Describe the copyright status of the item(s) / collection, if known.*

*The answer to this question is not taken into account when determining whether the nominate documentary heritage meets the criteria for inscription.*

The Hinilawod epics are owned by the epic chanters and their Sulod (Panay Bukidnon) communities. Dr. F. Landa Jocano, the Chief Researcher, is the owner of the audio tapes.

## 6 Details of the Nominated Documentary Heritage

### 6.1 Exact title of the documentary heritage

*Give the exact title of the nominated documentary heritage and the exact name of the nominating institution/s.*

The Hinilawod Epic Chant Recordings (Philippines)

## 6.2 Type of documentary heritage

*Describe the type/s of documentary heritage. Examples include papers, photos, digital, maps, manuscripts, film etc.*

The nominated documentary heritage is in two formats – audio tapes, and its corresponding digitized copies.

A total of 13 original audio tapes and the original magnetic tape recorder are in the safekeeping of Henry Luce III Library and Archives. The cases has description notes; the audio has English oral interpolations that serve as introductions or divisions when two stories are recorded in a single audio tape. The tapes were digitized through the Filipinas Heritage Library of Ayala Museum in Makati, Metro Manila. The extant digitized files preserved four (4) of Ulang Udig's oral corpus and at least six (6) of Hugan-an's.

Twenty-two (22) tapes and its corresponding digitized files are in the custodian of UPCE. The digitization was through the Digitized Archives and Database for Endangered Musical Collections project of the Department of Science and Technology – National Research Council of the Philippines and the Office of the Chancellor of the University of the Philippines Diliman. The metadata of the files is based on the description of the recordings written on the boxes. Of the 22 digitized tapes, 19 contain four (4) full-length epics and one (1) prose folk story from Ulang Udig and 10 full-length epics from Hugan-an.

The Hinilawod Recordings collection recorded the following epics and cycles:

1) The Ulang Udig collection:

*The Epic of Labaw Donggon*
This is the story of Labaw Donggon and his quest to court three women from the earth, the underworld, and the sky realms. He desired to steal the wife of Saragnayan, the giant. The hero was defeated by the giant and was imprisoned for seven years; his infant sons from his two wives, Asu Mangga and Baranugun, rescued him.

*The Epic of Humadapnon*
This is the story of Humadapnon, who was tempted by the maiden Pingganun, a notorious *aswang* (flesh-eating mythical creature). Using her wiles, she trapped the hero deep inside the large Tarangban cave. He was rescued by the maiden Matan-ayon.

*[The Epic of the Triplets]*[1]
This epic is a direct sequel of the Epic of Labaw Donggon. Following the events of the previous epic, the hero Labaw Donggon and his brothers Humadapnon and Dumalapdap ventured together into the sky realm to court Malitong Yawa (the wife of Sinagnayan in the previous episode) and her sisters Burigadang Pada and Lubay Hanginun.

*Mag-idan and Akiton*
This folk tale is about the warrior Mag-idan, who aided his father-in-law Dumaraug in slaying the notorious *aswang* Mat-han, who had previously killed Dumaraug's son, Ambu-on.

*The Epic of Bangkaya*
This is the story of the effeminate shaman Bangkaya, who taught a certain region the art of midwifery to replace the previously traditional and deadly practice of cesarean sections performed by the locals.

2) The Hugan-an collection (Humadapnon Cycle):

*Tarangban*
This is a different and more elaborate version of Ulang Udig's Epic of Humadapnon. The hero Humadapnon, accompanied by his brother Dumalapdap, set out to court the beautiful maiden Nagmalitong Yawa. Along the way, he was tempted by a group of temptresses and was entrapped inside their Tarangban cave for seven years. It is now up to Nagmalitong Yawa to rescue the poor hero.

*Pagbalukat ka Biday*
This is a direct sequel of Tarangban. After escaping the clutches of the Tarangban cave, the hero Humadapnon, accompanied by Dumalapdap and Nagmalitong Yawa, set sail to retrieve the heirloom boat belonging to the maiden's family. This was a prerequisite for the hero to be accepted for marriage by the maiden's parents, Labaw Donggon and Matan-ayon. The heirloom boat was heavily guarded by the notorious *aswang* Paglambuhan.

*Hungaw*
This story narrates the marriage ceremony of Humadapnon and Nagmalitong Yawa after the retrieval of the heirloom boat. Dumalapdap makes romantic advances with some of the female guests, which forms the central drama of the story.

*Ginlawan*
Humadapnon helps his brother Dumalapdap court a maiden. Meanwhile, a treacherous spirit insinuates the lie that the brothers had died on the journey and tempts Matan-ayon and Paglambuhan to pair their children, Nagmalitong Yawa and Sumagolong, for marriage. The former tries to refuse, but her mother persists until Humadapnon returns unexpectedly. The story's drama centers on Humadapnon's rage after discovering the affair.

*Alayaw*
This epic is narratively distinct from the stories above. The hero, Humadapnon, eavesdrops on birds talking about the beauty of Nagmalitong Yawa. He attempted to woo her but was unsure how to. The celestial being Laonsina suggested that he plant a cananga tree in the maiden's front yard to draw her outside. However, the sudden magical appearance of the

[1] This is a working title because Jocano did not provide one in the audio tapes.

tree alerted her father, Labaw Donggon, who refused to let her go outside. His failed advancements causes Humadapnon to become depressed and sickly. The birds must, therefore, ask aid from Nagmalitong Yawa before the hero dies of sadness.

*Buruhisan*
After some time during their marriage, the couple, Humadapnon and Nagmalitong Yawa, were summoned to go to a nearby beach. Matan-ayon, Nagmalitong Yawa's mother, had fallen seriously ill, necessitating the performance of a sacred rite called Nagbuhis, a healing ritual for celestial beings known as Buruhisan. It was an urgent matter that demanded their immediate attention. The hero ordered his wife to remain home, and soon, it was learned that he was flirting with the female attendees of the ritual. When Nagmalitong Yawa learned this, she began to plot her revenge, which involved faking her own death. How the two reconcile is the main drama of this epic.

3) The Hugan-an collection (Labaw Donggon Cycle):

*Pawikan*
This is a prequel epic that discusses the life of Labaw Donggon and his wife, Matan-ayon, before the adventures of their future son-in-law, Humadapnon. The couple was planning on going on a sea-expedition to pass the time. Labaw Donggon's concubine, Padilagang Bulan, also wanted to come but he told her to stay lest he incur the wrath of Matan-ayon. In her anger, Padilagang Bulan fed the hero a cursed betel-nut quid that turned him into a turtle. How he is returned to his human form is the story's central plot.

*Kalampay*
Labaw Donggon and his brother Paubari were sailing the ocean when their wives Matan-ayon and Surangga-on were stolen by the underworld gods Magkadulon and Sumagisad sa Baybay. They did this by luring the women into the back of a giant crab. Labaw Donggon and Paubari's daring rescue of their wives in the underworld is the focus of this epic.

*Sarandihon*
As Labaw Donggon and his brother Paubari navigated the seas on their journey, their path was abruptly obstructed by Sarandihon, a sky being, and his formidable brother Magkadulon. The heroes found themselves overpowered and met an untimely demise. However, the intervention of the celestial being Laon Sina brought them back from the brink of death. In a startling revelation, Laon Sina disclosed that all four of them were bound by blood, with the latter two being spirits who had experienced a miscarriage before being resurrected in the celestial realm.

United by this newfound knowledge, the four brothers forged ahead towards the domain of Sinagnayan, to slay him and to liberate Pinailog sa Pinggan, reuniting her with Matan-ayon.

*Sagnay Lunok*
Sinagnayan could not be slain no matter how much Labaw Donggon struck him. This is because the former's life force was hidden inside the heart of a golden lion. Sarandihon

went to the sky realm, where the lion was kept, so that he could kill it. First, he changed his form to look like Sinagnayan then uttered a sleeping spell to disorient the sisters Minayunmon and Sinday Muro, Sinagnayan's relatives who took care of the lion. With the beast dead, so too soon followed Sinagnayan. Labaw Donggon then took the aswang's bride, Pinailig sa Pinggan, home and summoned his parents, Pabuaya and Durunuon, and Matan-ayon's parents, Paiburong and Bulawunon, to officiate his marriage with his new bride.

### 6.3 Catalogue or registration details

*Give the catalogue or registration details for the item or collection.*

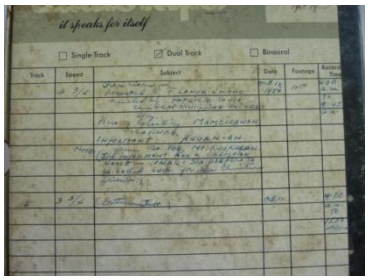
*A nominated collection or archival fonds must be finite, with clear beginning and end dates. If the catalogue or registration details are too long, provide a description of the contents with sample catalogue entries, accession or registration numbers.* ***Or*** *you can add the catalogue/registration details as an appendix, or provide a link to an online inventory.*

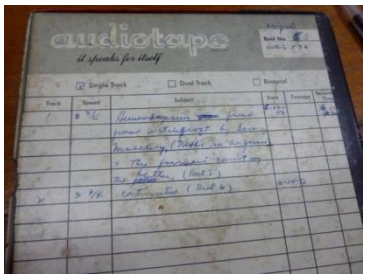
*See Appendix A* for the summary of catalogs/metadata from the two repositories

### 6.4 Images of the documentary heritage.

*Three to six digital images of the documentary heritage should be provided as attachments to this form. By providing the images you are agreeing that they can be used by MOWCAP for the purpose of promoting Memory of the World e.g. newsletters, website etc. Please clearly note on this form if you do not wish MOWCAP to use the images for publicity or promotional purposes (for instance if not permitted by tradition or custom of the originating community).*

Photos of some of the audio tapes and the catalogs courtesy of UP Center for Ethnomusicology.



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Photos of some of the audio tapes courtesy of CPU Henry Luce III Library and Archives:

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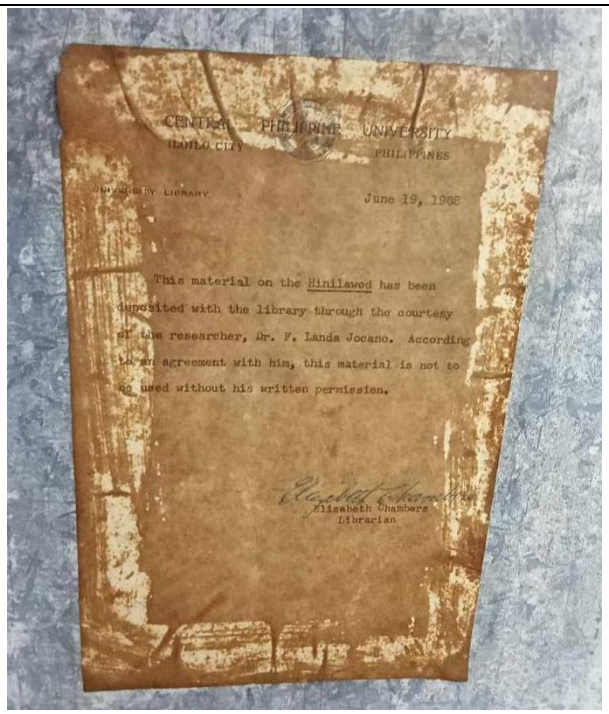
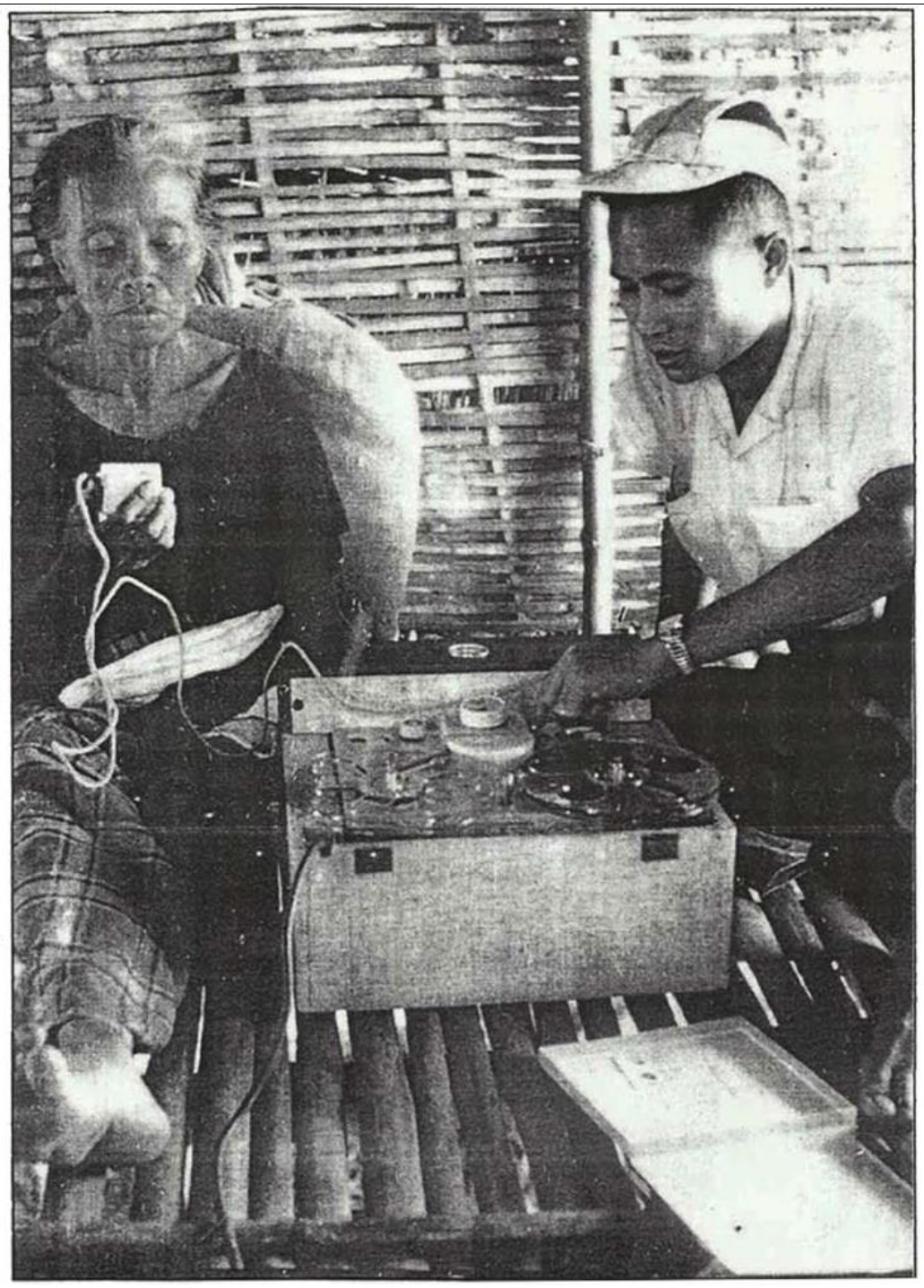


Photographs captured at the CPU Library depict a wooden box and accompanying reels containing the archival notes of Felipe L. Jocano. Preserved within the box is a note affixed by CPU Librarian Elizabeth Chambers, dating back to June 1968. Another image features Demy Sonza, a longtime associate of Dr. Jocano from their shared days at CPU, showing the box and reels housing the Hinilawod recordings. The final photograph shows a Scotch magnetic tape reel, annotated by Dr. Jocano. Photos by Liby Limoso



In this image from the book Tarangban, Felipe L. Jocano is seen alongside Narcisa Lingaya, also known as Hugan-an, during the recording of the Hinilawod in Barrio Malabno, Tapaz, Capiz, in the 1950s. They made use of an audio recorder borrowed from Central Philippine University for this documentation.

## 6.5 History/Origin/Background/Provenance

*Set out the history of the item or collection - its 'life story' or provenance - from the time when it was created to its place in your institution. This is critical to the item or collection's*

*authenticity. You may not know all the details, but give as comprehensive an account of the item or collection's provenance as you can.*

The Hinilawod, also called Sugidanon, are epics owned by Sulod, now known as Panay Bukidnon, the largest Indigenous group in Panay Island. They reside in the mountains of Central Panay, traversing the provinces of Iloilo, Antique, Aklan, and Capiz, central Philippines.

The Hinilawod Recordings was part of F. Landa Jocano's (February 05, 1930 - October 27, 2013) seminal study of the Sulod, and was among his vast contributions to anthropology, ethnography, and folklore studies in the Philippines.

Jocano specialized in Philippine prehistory and ethnographic studies of ethnolinguistic groups in the country. Born in Cabatuan, Iloilo, Philippines, his interest in Hinilawod was inspired by his desire to document indigenous mythological literature of his province as a response to claims that his country had no indigenous literature.

Jocano became interested in native folklore in 1955. His search for folklore of Panay started when the curious Jocano asked a foreign professor why they were studying foreign literature and not indigenous or Southeast Asian literature. He was told that Philippines had no indigenous culture, and that he should start searching for one. So search he did. He travelled to the hinterlands of central Panay with fellow scholars Demetrio Sonza and Jose Navarra to collect folksongs, stories, riddles, and proverbs. In one of their travels to the upland villages of Maasin, Janiuay, Lambunao, and Calinog in Iloilo in 1956, they learned of a "very long and popular tale" called Hinilawod. An old man named Udig, a *babaylan* (animist shaman), sang a portion of it to him and Mr. Sonza. He borrowed a magnetic tape recorder from Central Philippine University, and with the help of Samuel Talapian, a radio technician at CPU, Jocano collected a total of five (5) stories from Udig in 1956. In 1957, he returned to the mountains to make a complete recording of Hinilawod, but Udig refused. He then learned from a village chieftain that there lived a mountain singer named Hugan-an of Mt. Kudkuran. It took Jocano weeks before he convinced Hugan-an, also a *babaylan,* to tape-record her stories, and another three weeks to finish the recording of a 30-hour epic chant. Jocano concluded the recording of the Hinilawod in 1957, as he embarked on further research about the lifeways of the mountain people of Panay, including their kinship system and social organization, among others (Jocano, 1968).

Jocano returned the recording equipment to CPU and deposited the 13 original audio tapes to the university library, now the Henry Luce III Library and Archives, in the 1960s. Another set of reels was in his possession until his passing in October 2013. Soon afterwards, his son Felipe P. Jocano Jr. had these digitized at the UPCE. Both sets of reels and the digitized files are currently in the safekeeping of the two repositories.

From his years of research in the mountains of Central Panay, he published, among many others, Sulod Society (1968), Outline of Philippine Mythology (1969), Folk Medicine in a Philippine Community (1973), The Hiligaynon (1983), and Filipino Prehistory (1998),

which are important references for anthropology and history. Of the 15 epics collected only two were transcribed, translated and published: The Epic of Labaw Donggon (1965) *(See Annex B - Summary)* and Hinilawod: Adventures of Humadapnon (2000) *(See Annex C - Summary)*. Both chants were transcribed and arranged in verse form. Jocano notes that the transcription of the epics may or may not correspond to the actual measures of the local poetry. Firstly, the material was meant to be sung. Second, when performed orally, more attention is paid to context than the form, which means that the rhythm may change as each narrator dramatizes the epic differently. Thirdly, his transcription was guided by the progress of sounds in relation to the emotions expressed and by the pauses of the narrator at various points in the story. In manuscript form, the Epic of Labaw Donggon runs to approximately 2327 lines while the Hinilawod: Adventures of Humadapnon is about 28,155. The epics were directly translated from Karay-a to English. The English translations are in free form, since the extensive use of metaphors in both epics made a word-for-word translation difficult.

**6.6 Bibliography**

Provide a list of at least 3 published sources that have been produced using the nominated documentary heritage.

A bibliography provides evidence that the documentary heritage has been used by scholars, and knowledge of its impact and influence is in the public domain. It is a good idea to cite the works of scholars from outside your own country, as well as local scholars, to demonstrate this influence.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Provide a list of at least 3 published sources that have been produced using the nominated documentary heritage.

A bibliography provides evidence that the documentary heritage has been used by scholars, and knowledge of its impact and influence is in the public domain. It is a good idea to cite the works of scholars from outside your own country, as well as local scholars, to demonstrate this influence.



Abrera, M. B. L. (2008-2009). Seclusion and veiling of women: A historical and cultural approach. *Philippine Social Science Review, 60*(1), 33–56. https://journals.upd.edu.ph/index.php/pssr/article/view/1274

Demetrio, F. R. (1986). On human values in Philippine Epics. *Asian Folklore Studies, 45*(2), 205–225. https://doi.org/10.2307/1178618

Demetrio, F. (1969). The religious dimensions of some Philippine folktales. *Asian Folklore Studies, 28*(1), 51–76. https://doi.org/10.2307/1177780

Eugenio, D. L. (1985). Philippine folktales: An introduction. *Asian Folklore Studies, 44*(2), 155–177. https://doi.org/10.2307/1178506

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Fernandez, D. G. (1995). The Playbill after 1983: Philippine theatre after martial law. *Asian Theatre Journal, 12*(1), 104–118. https://doi.org/10.2307/1124470

Gowey, D. (2015). *Woman as moral arbiter in three Panay bukidnon epics: A feminist/functionalist approach* [Paper presented]. 19th Annual Anthropology Graduate Student Union (AGSU) Conference, University of New Mexico, Albuquerque, New Mexico.

https://www.academia.edu/11802777/Woman_as_Moral_Arbiter_in_Three_Panay_Bukidnon_Epics_A_Feminist_Functionalist_Approach

Jocano, F. L. (1958). The Sulod: A mountain people in central Panay, Philippines. *Philippine Studies, 6*(4), 401–436. http://www.jstor.org/stable/42720408

Manuel, E. A. (1963). A survey of Philippine folk epics. *Asian Folklore Studies, 22*, 1–76. https://doi.org/10.2307/1177562

Mojares, R. B. (1974). The mythic style in two Philippine folk narratives. *Philippine Quarterly of Culture and Society, 2*(4), 201–210. http://www.jstor.org/stable/29791160

Nunes, E. H. (1972). Some epic laws of the Donggon: A study in structure. *Philippine Studies, 20*(4), 563–576. http://www.jstor.org/stable/42634840

Solheim, W. G. (1959). Philippines. *Asian Perspectives, 3*(1), 47–50. http://www.jstor.org/stable/42928895


### 6.7 Names, qualifications and contact details of experts

Provide the details of two to three independent people with expert knowledge about the values and provenance of the documentary heritage who may be contacted by MOWCAP for further information on your nomination. Note that the Register Sub Committee (RSC) may also contact other experts.

The names and contact details of your referees will not be publicly disclosed by MOWCAP nor disclosed without their permission to any third party.

| | | |
|---|---|---|
| Name [redacted] | Qualifications [redacted] University of the Philippines College of Music | [redacted] |
| Name [redacted] | Qualifications Doctoral candidate in Sociocultural Anthropology, | [redacted] |

| | | |
|---|---|---|
| | Arizona State University<br><br>Adjunct Professor, Estrella Mountain Community College | |
| Name<br>[redacted] | Qualifications<br>Ph.D. in Philippine Studies<br><br>Professor, UP Open University | [redacted] |

I certify that the above named experts have given their written permission for their names and contact details to be used in connection with this nomination to the Memory of the World Asia Pacific Regional Register.

Signature

Full name (Please PRINT)
FELIPE P. JOCANO JR.

Date: 14 September 2023

## 7 Authenticity and Integrity

### 7.1 Authenticity and Integrity

Is the documentary heritage what it appears to be? For example, has its identity and provenance been reliably established; are supplementary parts being kept elsewhere and not included in the nomination; has it been altered or damaged; are sections or pages missing; is part of the documentary heritage lost?

The authenticity and integrity of the nominated documentary heritage is confirmed. *See 6. 2 to 6.5.*

## 8 Primary criteria: Regional Significance

More details on what is required for each criterion are provided in the MOWCAP Register Guidelines document available on the MOWCAP website

You only need to provide information for criteria that are relevant to your nomination

### 8.1 Historical Significance

What does the documentary heritage tell us in relation to the history of the Asia Pacific region as a whole, or to a sub-region such as Central, South, Southeast, East Asia or Melanesia, Micronesia, Polynesia, Australasia?

The nominated documentary heritage is an affirmation of the existence of highly literate communities prior the Spanish colonization of the Philippines as it is safe to assume that Hinilawod had its origins in precontact times (Mojares, 1974). The definition of literate here includes both oral and written traditions as ways of transmitting knowledge and wisdom within communities.

Although the Philippine connection to its neighbors had been long confirmed and established through archaeological studies that yielded voluminous tangible proofs such as trade ceramics, stone tools, complex burials, etc., more scholarly studies, of which these recordings can be a rich primary source, are needed to further cement these connections through intangible cultural heritage like an oral tradition.

Archaeological studies locate the prehistoric connections of most countries in the Asia Pacific region, particularly the Southeast Asian Mainland across Island Southeast Asia and into Near Oceania, from the Late Pleistocene to Early/Mid-Holocene. Maritime highways connected populations, and from these interactions, information and ideas were disseminated, evidence of which includes stone and shells tools and complex burial practices (Pawlik, 2021).

This prehistoric connectivity continued prior to the European exploits in the region. The archipelago traded with their neighbors, including the Chinese, Arabs, and Indians; proof of this are archaeological finds like trade ceramics, funerary textiles and gold masks, remains of *balangays* (sailboats), gold accessories, basketry tools, etc.

The area around present-day Iloilo was already a flourishing and important settlement prior the Spanish arrival in Panay in 1566; the shores from present-day Villa (Iloilo City) to Oton were prosperous shipyards[2]. But not all natives embraced the Spaniards. There were those who refused Christianity as well as the payment of tributes and forced labor and went outside of the *reduccion* (colonial centers) and settled in the mountains. Although they were labeled *remontados* (mountain people), *infieles* (pagan), *salvajes* (uncivilized), *cimmarorones* (savage/wild), *vagamundo*, *indocumentados, tulisanes,* and *bandoleros* (Ligero, et. al., 2022), these mountain peoples or "outsiders" were able to keep their

lifeways, including their language and oral traditions like epic chanting or recitation of narrative poems *(See Annex D - Samples of Precolonial Oral Traditions of the Philippines)*.

The recitation of narrative poems is widely practiced not only in the living oral traditions of the Philippines (Hudhud, Ambahan, Raja Indarapata) but all over Southeast Asia and Central Asia as well. Performed by storytellers with or without accompaniment, these "long songs" are characterized by a heightened speech delivery style often in rubato or following the rhythm of speech. The Hinilawod is likely comparable to the Khmer smaut, the Minangkabau kaba, the Hinikayat of Sumatra, the Thai khao, and the Javanese lagu pantun. It may also be comparable to the Gasar epic of the ethnic Tibetan, Mongolian and Tu communities in western and northern China, the Yimakan storytelling of the Hezhen ethnic minority of north-east China, the Ca trù of northern Viet Nam. The Hinilawod Recordings may also find similarities to the Khoomei, or Hooliin Chor of Mongolia, the Manas epic of Kirgiz ethnic minority in China, the Hua'er of Gansu and Qinghai Provinces and north-central China, and Daimokutate of Japan. It may also resonate with the themes and settings of La Galigo of Indonesia and Panji Tales of Indonesia, Malaysia and Cambodia, which have origins in oral traditions although preserved in manuscripts.

Hinilawod Recordings contain epics in a dying language -- archaic *Karay-a,* a language spoken in central Panay communities in Western Visayas region. Examples of oral traditions that were composed in indigenous language or written in an indigenous script are the Manas epic (one of the three major epics in China), Yimakan storytelling (a multi-canto oral genre performed in the Hezhen language, or "Nanay" in linguistic terms, which belongs to the Manchu-Tungusic branch of the Altaic language family), and La Galigo (Bugis script and language).

The vocabulary of the Hinilawod is consistent with a 17th-century poem composed by Fr. Alonso de Mentrida for his *Arte de la Lengua Bisaya-Hiligayna de la Isla de Panay* (1818). The poem *(balac)* is written in an old form of Hiligaynon, which vocabulary is more consistent with contemporary Kinaray-a than contemporary Hiligaynon. An important threat to the recordings and manuscripts of this kind is the disappearing knowledge of the language in which the epics or tales had been composed.

The Hinilawod epics are poems that can be transcribed in verses due to the poetic elements it displays. It contains semantic parallelism or two or more lines that use different vocabularies but fundamentally mean the same thing. Most of the lines also have consecutive lines that rhyme and use a seven-syllable per line rule. It has repetitions of scenes and passages and of formulaic expressions. Comparatively, the La Galigo is in a strict meter 5 and in some cases 4 syllables; each episode has its own protagonists and cover several generations; the episodes are connected; and there are repetitions and parallelisms. Pantun follows a clear a-b-a-b rhyme scheme, with four-line variety as the most common. Ca trù has 56 different musical forms or melodies, each of which is called thể cách while Gesar epic has alternate passages of prose and verse.

[2] The 17th century Selden Map of China indicates trading ports in the archipelago, including Oton, Cebu, Maguindanao, Sulu, Intramuros, Luzon, Maricaban, and Aparri.

It is also about the adventures of a hero, primarily in search of wives, and also to perform familial duties. The Hinilawod heroes are semi-divine; they possess supernatural or magic powers with magic objects and/or animals, guardians or friendly spirits that advise them in times of need; they are born under unusual circumstances; undergo miraculous growth into manhood and are restless to go on adventures; live a life of action and adventure and display heroic qualities; they are victorious in all their adventures, warlike or amorous; and are ultimately resurrected and live happily ever after (Eugenio, 2001). Specifically, the epics are love stories. The adventures of the hero are related to courtships, betrayal, reconciliation, defense or rescue of one's loved ones, and maintaining a peaceful life with one's family. These stories serve as lessons to their intended local audience on the ideals of love and the behaviors that should be avoided to retain a blissful and peaceful life.

The adventures of the protagonists in the Central Asia epics are mostly about protection and unification of territories or the heroes undertake the adventures in the service of his country, his people, his family. On the other hand, the adventures of protagonists in the epics of Southeast Asia are for love, particularly courting the women of his choice, or just a search for beautiful ladies whom he can marry (Eugenio, 2001). In its intergenerationality and the interconnectivity of its episode cycles, the Hinilawod finds some common parallels with the La Galigo epic of the Bugis people in Sulawesi, Indonesia, whose manuscript text is often hailed as the longest surviving written literature in the world. The Hinilawod's themes on love, with a heavy emphasis on supernatural rivalry, also draws certain parallels with the Ramayana epic.

The Hinilawod embodied customs, beliefs and values, particularly those that are related to courtship and marriage (dowry, marriage as a family affair, ceremonial sipping of wine, polygamy or plural marriage); rites and rituals (dressing/grooming of the hero); values (bravery, strength, fighting prowess, familial duties, marital affection, warm and affectionate relationships between siblings and cousins, sportsmanship); aesthetics of masculine and feminine beauty as seen in clothes, grooming, home decorations, household furnishings and weapons, activities and pastimes. It is also about the supernatural - deities, layers of the world, seas, rivers, mountains. Its dominant motifs include magic objects and magic animals; magic transportation; resuscitation; separate life and soul; and long fighting (Eugenio, 2001).

The themes of Hinilawod also relate to the socio-religious traditions in Southeast Asia and India, the most obvious of which is the *bagsang*, the seven-headed snake, which is similar to *naga* (serpent), the powerful religious icon in the Hindu-Buddhist tradition, which material representations are numerous in India, and in Indochina countries of Thailand, Vietnam, Cambodia, Myanmar, and Laos, as well as in now Islamic countries of Indonesia and Malaysia. Nagas are guardians of treasures (*bagsang* is the most powerful creature in Hinilawod world), and are associated with waters - rivers, lakes, seas, and wells, which brings us into another important theme of Hinilawod, the seafaring journey of the characters in the epic. Southeast Asians are seafaring people; and proof of this tradition are the excavated balangays in Butuan, the first in Southeast Asia that were dated to as early as

10th century. Filipino traders had networks in Borneo and as far as China. The prevailing themes of seafaring journeys in the epics of mountain people is another interesting point of study. Were the indigenous peoples driven or fled to the hinterlands of Panay when the Europeans arrived?

Another dominant theme of Hinilawod Sugidanon is gold, as expressed in the names, characters and scenes in the epics. Gold or *bulawan* or *pada* was abundant in precolonial Visayas and Mindanao. It was a trade object, a symbol of one's status, and a lavish adornment in the form of jewelries, tooth embellishment and penis rings. Gold was also part of worship offerings, whose value went beyond the present life as manifested in the putting of gold death masks practiced in China, southeast Asia, and India.

Apart from heroic narratives, Yimakan stories are also about hunting and fishing, beauty and bravery, love and wisdom, local knowledge and daily chores, and creation myths. Gesar epic performances play important roles in rites of passage, festival ceremonies and religious rituals in communities concerned. The epic also reflects Tibet's native Bon religion, in respect to beliefs, rituals, theology, divination, and so on, and the epic singing itself usually accompanies with specific ritualized practices like smoke offering, meditation devoting, and spirit possessed.

Hinilawod also recorded performances of a male and female solo epic chanters, affiriming earlier observations that poets, chanters and performers of oral tradition in precolonial Philippines can be a male or female. The chanters/singers learn the story from older relatives while the epic chanting or singing usually takes place in the evening after supper for two to four hours or longer (Alcina, 1668). The Hinilawod recordings totaled to at least 30 hours of chanting with interpolations and were done over a period of three weeks. In the Philippines, epic singing is oftentimes a solo performance with no accompaniment as the main interest is in the story not in the music or the voice of the singer (Eugenio, 2001).

Relatedly, there is no gender bias in performing the oral traditions in the Asia Pacific; the Manas epic is sung by a Manaschi, either male or female but traditionally male, without musical accompaniment; Yimakan performers are both males and females, solo or in group, and improvise stories without instrumental accompaniment, alternating between singing and speaking, and make use of different melodies to represent different characters and plots; cat ru is performed by a female singer who uses breathing techniques and vibrato to create unique ornamented sounds, while playing the clappers or striking a wooden box, and two instrumentalists who produce the deep tone of a three-stringed lute and the strong sounds of a praise drum.

Meanwhile, the transmission of the Hinilawod epics is within family members. This is similar to the Hezhens who train a Yimakan storyteller in a master-apprentice relationship within their own clans and families and the Vietnamese folk artists who transmit the poems and music of Ca trù pieces by oral and technical transmission within their family line. Recognizing the urgent need to spread awareness of the oral traditions, the groups started teaching it to anyone who wants to learn it. The School of Living Traditions was established

in recent years in the Philippines, where young Panay Bukidnons can learn epic chanting; the Yimakan also loosen their strict master-apprentice mode of transmission to accommodate those outside of their families who want to learn the tradition.

Related to the transmission of the epics is the location of the IP communities and their access (or lack of) to technologies that were available to the lowlanders. Epic chanting, like in the precolonial days, was a form of nightly entertainment. The entry of transistor radio, the construction of schools and the introduction of Christian and other school songs, they biased against epic chanting as 'evil' songs of babaylans, diminished the interest of community, especially the younger generation, to listen to and learn epic chanting (Caballero, Magos, et. al., 2016).

Locating the position of the Hinilawod or epics of Panay in the vast and complex oral tradition of Asia Pacific requires more in-depth interdisciplinary studies, especially of linguistics, history, anthropology, and archaeology. Aside from its literary merit in preserving the oral literature of Panay, the collection also holds historical significance in the field of anthropological studies in the Philippines. Jocano's fieldwork and the recordings were the result of a nationwide initiative started by E. Arsenio Manuel, a renowned anthropologist and folklorist, to collect as many surviving epic poems or oral literature in the country.

While it is relatively easier to establish the connections of countries in the region through tangible objects that can be dated like archaeological finds, it is more difficult when comparing intangible cultural heritage like oral traditions such as epic chanting. Thus, the nominated documentary is of significant value. The recordings preserve a language that scholars can study to further understand our distant past, especially in analyzing and comparing meanings and usage of the epic's vocabulary to that of our neighboring countries, and relatedly, the interpretations of the subtexts of the epics that are reflective of the structure of a community - polygamy, belief system, rites and rituals, etc., which may indicate the once-shared practices and belief systems in the region for a certain period in their histories.

### 8.2 Form and Style Significance

Is the document an outstanding example of its type?

This criterion refers to the physical nature of the documentary heritage. Is the documentary heritage a particularly fine exemplar of its type; does it have outstanding qualities of beauty and craftsmanship; is it a new or unusual type of carrier or is it an example of a type of document that is now obsolete or superseded?

The Hinilawod Recordings is an outstanding example of its type since most oral traditions inscribed in the Memory of the World are already in the form of manuscripts despite the antiquity of the language or script, and the vessel of recordings (bamboo, palm leaves). The Hinilawod Recordings preserved not only the epics and the language but also the manner of telling the epics or the performance of the chanters. The appreciation of an oral literature preserved in manuscript is different compared to when a person actually hears or watches the performance or the storytelling.

While technological advancement rendered the magnetic tape recorder obsolete, the value of the Hinilawod Recordings as a documentary heritage is not diminished. Technology even facilitated another mode of conserving the epics in its material form, through digitization. The conservation and continuation of the contextual form of the epics, however, is a challenge that can be addressed by the MOW inscription. The inscription to MOW will raise public awareness of Hinilawod, and hopefully, will lead to more interest in learning and appreciating oral traditions, and hopefully, this awareness will translate to interest in transcribing, translating, publishing, and even retelling and popularizing the remaining epics stored in the collection.

### 8.3 Social Community or Spiritual Significance

Is the documentary heritage attached to a specific existing community and demonstrably significant? Information should be provided on what the nominated item represents and how this attachment is expressed. If there are any, ensure to mention any relation to Gender, Indigenous and other minority or marginalized groups.

Hinilawod forms part of the identity of the Panay Bukidnon. Epic chanting fosters social cohesion and transfer of knowledge among the indigenous peoples. The collection is significant for the conservation and preservation of the culture and traditions of the group. Following the call of UNESCO to preserve and protect the intangible cultural heritage of the world, there are multi-sectoral efforts to keep this oral tradition alive; one of which is the Schools of Living Traditions.

In the SLT, culture bearers, including elderly chanters, are teaching the younger generation of Panay Bukidnon their lifeways, including the epic chanting, traditional embroidery, music and dance, ethnomedicines, etc. This initiative of the Philippine government and the IP community is parallel to the global efforts of preserving ICH of humanity. For instance, Pantun is taught formally in schools or in workshops while the Henzhens started allowing outsiders to learn Yimakan. The recordings can inspire not only the indigenous peoples but the public to help continue the oral tradition by encouraging new modes of expressions using the traditional creativity or oral expressions.

## 9 Regional Significance: Comparative criteria

The item or collection should be compared to similar items or collections, whether on any of the Memory of the World registers or not. The comparison should outline the similarities between the nominated documentary heritage has with others as well as the differences, and the reasons that make the nominated documentary heritage stand out. The comparative analysis should aim to explain the importance of the nominated documentary heritage in its national, regional and even international context (if applicable). Consulting successful inscriptions to both regional and international registers is highly encouraged for this endeavour in order to ascertain and demonstrate uniqueness or intercultural connections.

The purpose of the comparative analysis is to show that the nominator has tried to find any existing duplicates or other similar examples of the item or collection, and to demonstrate that there is room for this item or collection to be included on the MOWCAP Regional Register.

A review of oral literatures *(see Table 1)* in the Asia Pacific region shows that most oral traditions that dates back to precolonial period were preserved in the form of manuscripts like the La Galigo (Indonesia), Panji Tales (Indonesia, Malaysia, and Cambodia), Collection of Nezami's Panj Ganj and Kulliyyāt-i Sa'di of Iran, and Hikayat Hang Tuah of Malaysia. There are also classic literatures that are understandably preserved in manuscripts or books like the manuscript of Ubayd Zakoni's Kulliyat and Hafez Sherozi's Gazalliyt (XIV century) of Tajikistan and "Bayasanghori Shâhnâmeh" (Prince Bayasanghor's Book of the Kings) of Iran. There are collections that preserved the indigenous language but are inscribed in stone or woodblocks like the Myazedi Quadrilingual Stone Inscription of Myanmar, the Woodblocks of Nguyen Dynasty of Vietnam. A review of oral traditions inscribed in the Registry of Intangible Cultural Heritage of Humanity were also mostly recorded and preserved in manuscripts, except recent video recordings of performances taken for the purpose of the nomination for inscriptions.

### 9.1 Uniqueness or Rarity

Provide the results of the comparative analysis. Can the documentary heritage be described as unique (the only one of its kind ever created) or rare (one of a few survivors from a larger number)?

The nominated documentary heritage is rare since it is a few of its kind in the country and in the region - a sound recording of an oral tradition with apparent precolonial origins, which is meant to be heard and appreciated for its performance and entertainment value. It is also rare because it documented the material culture of the period such as the detailed description of musical instruments, dwellings, flora and fauna, archaic names of characters and settings like rivers, etc., making it unique to the locality.

## 10 Gender

Gender equality is one of two global priorities of UNESCO. If there are any specific aspects of the nomination that relate to gender equality, please describe them in detail, explaining what the nominated documentary heritage tells us about the lives of women and girls in Asia and the Pacific, and any impacts on women and girls or on gender equality in the region.

The nominated documentary heritage preserved 1) the epics that are reflections of the gendered hierarchies of an indigenous community; 2) the binukot (kept-maiden) tradition of the Bisayans; and 3) the living voice of a female epic chanter, a *babaylan* (animist shaman).

Heroes in the Hinilawod possess great physical power that is complemented by the females' spiritual powers (Gowey, 2015); in some episodes, the females even rescued, revived, or resuscitated the male protagonists. Revered female figures in Panay mythology are also embodiment of enchanting beauty and grace, and they held esteemed roles as *binukot* in Hinilawod.

Binukot are a very select group of women in indigenous Philippine society that were hidden but widely popular. They were of exceptional beauty, and were daughters of rulers or datus. The binukots were widely coveted as wives (Alcina, 1668; Abrera, 2009). There were mentions that a binukot's role changes when they married. An illustration of a binukot (Alcina, 1668) shows a woman of principal class, wearing an ankle length skirt and long-sleeved blouse appear to be richly embroidered at the collar, cuffs, and hem; although veiled down to her knees, her face is shown. The woman appears opposite the "dato ó principal", the male ruler of the community, who is carrying a spear and a long shield, wears a potong or cloth around his head, wears a long-sleeved shirt, and appears to be tattooed on his face, neck, and legs. Abrera (2009) posits that the illustration indicates the social class of the binukot - belonging to the elite and was esteemed as equal rank to the datu or ruler.

Accounts indicated that the seclusion and/or veiling of select women was practiced not only in the Bisayas but also in Mindanao. From the vocabulary compilations of early Spanish friars, the word bukot was also found in 17th and 18th century Tagalog and Bicol vocabularies. Nevertheless, the mention of binukot was more widespread in epics and other oral traditions in the Philippines, including the Hinilawod.

The tradition continued in 20th century Panay; this indigenous practice found echoes in the lives of remarkable women, including Hugan-an, also known as Iyay Inar, who, in her youth, was chosen to be a binukot, and the epic chanter in these recordings. Her life experiences, steeped in the traditions of her people, made her a vital resource for anthropologist F. Landa Jocano, providing invaluable insights into the rich cultural heritage of Panay.

Another luminary of the 20th century was Preciosa Caballero, who served as a binukot in her earlier years. Her deep understanding of the ancient practices and beliefs of the Panay community made her an indispensable source of knowledge for scholar Alicia Magos. Through Preciosa's wisdom and recollections, a bridge was forged between the past and the present, ensuring that the legacy of Panay's cultural heritage would continue to flourish.

More scholarly studies need to be done to understand this phenomenon in the lives of women in indigenous Philippines. Nevertheless, it is noteworthy that seclusion and veiling is not exclusive to the Philippines. Abrera (2009) suggested that seclusion and veiling be treated differently; “Austronesian groups in Southeast Asia and Oceania are not known to practice veiling, thus an investigation of seclusion would have to be separate. Muslim women are veiled but in contemporary society are not secluded. The relation between Islam and veiling is currently evident but Syrian high-born women practiced veiling even before Islam. One would have to inquire whether veiling in the Philippines, in terms of the binukot, was of Islamic influence.”

## 11 Statement of Significance

Provide a summary of the points made under the primary and comparative criteria, and the test of authenticity and integrity. Why is the documentary heritage important to the world and what has its impact been beyond the boundaries of a single Asia Pacific state?

The summary should be about 300-600 words

The Hinilawod Recordings collection is an authentic documentary heritage containing one of the most extensive epics gathered and presumed to have its origins in precontact period of the Philippines. The primary significance of the documentary vessels are at least two -- it preserved 15 epics and it preserved the epic chanting, the heart of the oral tradition. Since its recording in the late 1950s, the Hinilawod were cited in numerous studies of indigenous communities in the Philippines and Southeast Asia.

The physical vessels are in themselves rare as most documentary heritage in the region which are related to oral traditions or oral literature are in the forms of manuscripts, woodblocks, or stone inscriptions. These vessels, although very important artefacts, are devoid of the “sound of culture” or the “performance” that made oral traditions appealing.

The intangible cultural heritage preserved in the collection resonates with other oral traditions in the Asia Pacific region in many aspects: use of archaic language, epic chanting as form of entertainment, epics as tales of adventures for love or for service of family, community or country, epics as repository of a community's long-held values and belief systems, epic chanting as mode of transmission of indigenous knowledge systems and practices, epics and epic chanting as extension of a society's social structure including gender roles.

The Hinilawod’s similarities and differences with the oral traditions mentioned make it an important source in studying and locating the prehistoric, precolonial, and colonial relationships of countries in the region. The tangible proofs that interdisciplinary studies yielded can be further corroborated by the rich information one can learn from an intangible cultural heritage like the Hinilawod. It is noteworthy to cite as an example the mention of *binukot* (secluded/veiled women) in the epics, which has parallel mentions in historical accounts pertaining to indigenous Philippines. Interestingly, the seclusion and veiling of women are also found in other cultures outside of the region.

Understanding and unearthing these precolonial connections is crucial and necessary in maintaining peaceful relations between nations in the region; to know that we once shared tales of adventures while trading goods will help usher acknowledgement of the diversity of our cultures and bridge understanding between peoples. The acknowledgment that we are connected yet unique and diverse is necessary in addressing contemporary concerns affecting nations in the region.

The threats facing the oral traditions of Southeast Asia are the same threats facing the oral traditions of Central Asia or Europe. Raising public awareness about Hinilawod in the national and regional levels is the first important step to its preservation and conservation.

*See Annex E for Bibliography of Text in Nomination Form*

## 12 Risk Assessment

### 12.1 Condition

Describe the physical condition of the documentary heritage.

The Jocano tapes, as they arrived at the UPCE in 2013, contained molds and slight water damages. These were already cleaned and treated so the tapes could be safely processed and digitized. Currently, however, the tapes are again showing signs of vinegar syndrome and curling and will need to be re-treated. Materials, equipment, and additional training of personnel will be needed for consistent periodical treating of the physical materials.

The original recordings at Henry Luce III Library and Archives were diligently preserved within a secure box since they were transferred to the library. This approach aimed to safeguard the collections' integrity, with the magnetic tapes consistently housed within protective casings. It was during the digitization project that the collections were opened and processed for the purpose of conversion into a digital format. Following the completion of the digitization endeavor, all reels are presently stored within their original boxes, housed in protective cardboard enclosures situation in the archives section of the library.

### 12.2 Threat/Risk

Detail the nature and scope of threats to the nominated documentary heritage. For example, poor storage, climate, control of access.

While the audio files have been preserved by multiple institutions in their original forms, the greatest threat remains the ongoing public lack of interest in these materials that could result in yet another case of archival obscurity. This is not necessarily new since most of these sources are unknown or of little interest to the Philippine public since the end of Jocano's fieldwork in the late 1950s to 1960s. Genuine interest was only shown when two of the 15 collected stories were published in printed format.

Institutions also need to be a step or two ahead of the threat of equipment obsolescence. Constant research, training, and familiarity of the Custodian and its personnel is needed for the continued upkeep and access to these files. When these recordings were made in the 1950s, the open-reel tapes were the top-of-the-line technology for long-term preservation. In the span of 70 years, there have been multiple storage devices developed and we expect

more of them to be made available in the years to come. Thus, having these digitized files accessible relies on the ability and capacity of the institution to keep up with the available and current technology.

## 13 Preservation and Access Management Plan

**Management Plan**

Are there management plans to preserve and provide access to the nominated documentary heritage?

**YES** NO

If YES, describe or attach a summary of the plan or plans.

The UP Center for Ethnomusicology holdings follows the protocols that are currently in place and implemented in the UPCE. The UPCE Digitized and Digital Archive Manual contains guidelines which include the appraisal of incoming materials, technical processing, preventive conservation, format conversion, and access and security. In particular, the access to and the security of the digital files are further guided by the UPCE Citizen's Charter and the UPCE Library, Archive, and Instrumentarium User Guide.

The UPCE currently closely follows the International Association of Sound and Audiovisual Archives (IASA) standards for the digitization and processing of archival audio and is undergoing a close study of the General International Standard Archival. Description (ISAD-G) and Rules for Archival Description (RAD) in plans of adapting the standards in arranging and describing (metadata) the archival materials. Regular evaluation of preservation and digitization standards, as well as the updating of the necessary equipment, facilities, and training needs of personnel are consistently conducted every five (5) years.

If NO, provide details about any proposed preservation, storage and access strategies and plans.

Is there a disaster risk management plan in place to support the preservation and safeguarding of the nominated documentary heritage?

**YES** NO

If YES, describe or attach a summary of the disaster risk management plan or plans (if not included in the management plan).

The preservation of digital materials in particular includes regular evaluation of the stability of the files and storage equipment. All digitized materials have 4 copies for redundancy. Copy 1 is the first batch copy which contains archival preservation formats of the materials which also serves as the in-house storage copy and serves as the original for creating the remote storage copy (Copy 2). The two remaining copies serve as processing copies (Copy 3) and the access copies (Copy 4). All storage devices are accessed and checked for stability every six (6) months. Specifically, the Jocano Collection is stored in 4 separate 1 terabyte storage devices that follow the aforementioned protocol.

The metadata of the files are managed by trained personnel of the Center and are uploaded to the Center's Collections Portal (www.upethnom.com/collections-portal) for easier searching. The metadata of the digitized Jocano Collection are viewable in the site and the files are available to registered UPCE clients upon request.

If NO, provide details about any proposed disaster risk management strategies and plans. This is an opportunity to express any needs for technical support/assistance.

## 14 Consultation with Stakeholders

Provide details of consultation with stakeholders about this nomination. Stakeholders include communities with an involvement in the documentary heritage, owners and custodians of the documentary heritage and scholars who research the documentary heritage.

A stakeholder consultation for the Hinilawod recordings has been underway for several years. It started on August 21, 2015 with Prof. Nick Deocampo's Memory of the World Talk held at the Iloilo National High School in Iloilo City. During this investigation, Liby Limoso, a visual artist from Iloilo City, took on the task of tracing the origins of this cultural treasure. Limoso located the recordings at CPU. Subsequent efforts and projects involved digitization, research, and eventual reintroduction to the community of origin. The kin of the chanters were also located. Discussions about the nomination began to take shape as the 66th anniversary of the recordings approached. Consulted were the Jocano family and the descendants of the chanters and the representatives of repositories.

## 15 Other Information to Support the Nomination

Please provide any other information that supports the inclusion of this documentary heritage collection on the Memory of the World Asia Pacific Regional Register.