

**TECHNICAL REPORT OF THE AUDIOVISUAL ARCHIVAL SURVEY OF THE UP  
FILM INSTITUTE U-MATIC AND OPEN REEL COLLECTIONS FOR THE PROJECT:  
“THE NATION, PEDAGOGY & CINEMA: THE UNIVERSITY OF THE PHILIPPINES  
FILM INSTITUTE AV ARCHIVES COLLECTIONS”**

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## EXECUTIVE SUMMARY

The archival survey of the UP Film Institute's U-matic and open reel collections reveals two complementary but distinct repositories of significant historical and cultural value. The U-matic tapes (1960s–2000s) highlight the Philippines' participation in global discourses on development, media, and education, with a strong presence of United Nations programming. Meanwhile, the open reel audiotapes (1963–1982) document the Marcos regime's use of media as a tool of centralized political power and public messaging.

Both collections face serious preservation threats, including mold, physical damage, and playback inaccessibility. At the same time, they hold immense potential for research, pedagogy, and cultural reflection. The survey underscores the urgent need for digitization, metadata reconstruction, and public access strategies to safeguard these critical audiovisual records and enable their responsible use by scholars, artists, and the broader public.

## INTRODUCTION

This report presents the findings of an archival survey and inventory conducted on two major audiovisual (AV) collections housed at the UP Film Institute: the U-matic videotape collection and the open reel audiotape collection. These materials, which span from the mid-20th century to the early 2000s, hold significant historical, cultural, and pedagogical value. They document a wide range of content—from international development programming and global cultural education to state-produced political media under the Marcos regime—highlighting the unique position of the UP Film Institute as both a repository of national memory and a participant in transnational knowledge circulation.

The survey was undertaken as part of the project “The Nation, Pedagogy & Cinema: The University of the Philippines Film Institute AV Archives Collections”, which aims to assess the current condition, contextual value, and future potential of these archival materials for preservation, digitization, and access planning. Given the variety and fragility of media formats, the inventory was designed to gather descriptive metadata and condition assessments without requiring playback, relying on visible information from container labels and physical inspection.

The results of the archival survey and inventory of the two collections are presented separately by collection and organized into thematic sub-sections. Each section begins with a general description of the audiovisual (AV) materials, followed by an analysis of the collected data. The following categories were analyzed:

- Titles - Based on the titles found on container labels, each work was classified into a corresponding content category. The number of titles per category was tallied.
- Primary Creators - Refers to the main creator credited for each work. The frequency of works per creator was measured.
- Dates Coverage - Indicates the year of creation associated with each item. A frequency distribution of the number of tapes/objects per year was generated.
- Language - Determined from the language indicated or implied on the container labels. The number of tapes per language was recorded and analyzed.

- Subject Headings - Themes - Refers to the thematic categories assigned by the inventory staff based on the content. One tape/object can be tagged multiple themes. The number of tapes tagged per theme was calculated and a frequency distribution of ‘subject theme occurrence’ was measured.
- Subject Headings - Personalities - Refers to individuals named on the labels or identified by the inventory staff. Their frequency of appearance across tapes was measured.
- Subject Headings - Places - Refers to geographic locations mentioned on the labels. The number of references per place was compiled.
- Condition of the Collection - The frequencies of two aspects of the conditions were documented. This includes two key aspects:
  - *Condition of Housing* – Assesses the physical state of the tape containers (e.g., damage, wear).
  - *Extent of Mold Deterioration* – Estimates the percentage of mold accumulation based on visual inspection.

One category—**Duration of Content**—was excluded from analysis due to inconsistent or missing label data. While some tapes include duration indicators, many do not. A more accurate analysis of playback length will be deferred until direct access to the content is made possible through playback or digitization.

This initial survey serves as a critical step toward understanding the scope, condition, and significance of the UP Film Institute’s AV holdings, laying the groundwork for future preservation actions and the responsible reintegration of these materials into educational, scholarly, and public use.

## PROJECT OBJECTIVES

The main objective of the project that motivates the creation of this technical report is to understand the content, condition, and historical context of UP Film Institute's select audiovisual materials in order to support their preservation and meaningful use. Specifically, it aims to achieve the following:

1. **To assess the historical, cultural, and pedagogical value** of the UP Film Institute's U-matic and open reel audiovisual collections, with attention to their documentation of international development narratives and the media strategies of authoritarian governance in the Philippines.
2. **To evaluate the physical condition and preservation needs** of the U-matic and open reel materials through a systematic inventory survey, identifying risks to long-term access and archival integrity.
3. **To recommend future strategies for digitization, descriptive enrichment, and public access**, thereby enabling critical, scholarly, and creative engagements with the collections and supporting their reintegration into contemporary discourse on heritage, media, and memory.

## THE UPFI FILM ARCHIVES & LIBRARY U-MATIC COLLECTION, 1927-2002

### *General Description of the Collection*

The UPFI Film Archives & Library U-Matic Collection (1927–2002) includes commissioned works by the UP Film Center; U-Matic copies of United Nations audiovisual materials aligned with the University’s advocacies on human rights and sustainable development; episodes of the early 1990s television program *The Shahani Perspective*, hosted by then-Senator Leticia R. Shahani as part of her Moral Recovery Program; and various other local and foreign works preserved for their historical significance, artistic value, or due to the absence of other institutions able to safeguard them.

### *Analysis of Data Collected*

#### *Titles*

##### A. UN-related titles

Out of the total **864 U-matic tapes**, a significant portion—**557 tapes (64.47%)**—are productions affiliated with the **United Nations**. These are subdivided into four main programmatic categories:

- **World Chronicle** is the largest series represented, with **240 tapes**, accounting for **43.09%** of all UN-related tapes and **27.78%** of the entire U-matic collection.
- **UN in Action** follows with **134 tapes (24.06%** of UN-related tapes; **15.51%** of total tapes).
- The **UN Hour** series makes up **72 tapes**, or **12.93%** of the UN subset (**8.33%** of the total).
- An additional **111 tapes (19.93%** of UN tapes; **12.85%** of the total) are categorized as **Other UN tapes**, which may include special reports, standalone documentaries, or regionally focused productions.

The dominance of UN programming in the U-matic archive not only reflects the central role of **development communication, humanitarian reportage, and international advocacy** in the tape collection, but also provides insight into how global institutions used video formats like U-matic for broadcast and institutional dissemination during the late 20th century.

UN Programme Title	No. of Tapes
WORLD CHRONICLE	240
UN IN ACTION	134
Other UN tapes	111
UN HOUR	72
<b>Total</b>	<b>557</b>

This heavy representation underscores the importance of prioritizing these materials in digitization and metadata recovery efforts, particularly as many of these tapes remain **undated or unverified due to playback limitations**.

#### B. Non-UN-related titles

In contrast to the United Nations-dominated materials, **307 U-matic tapes (35.53%)** in the Archive are classified as **non-UN titles**, encompassing a diverse array of subjects, creators, and institutional origins.

The largest category within this segment is broadly labeled “**Other Titles,**” with **86 tapes or 28.01%** of the non-UN total (9.95% of the full collection), which likely includes miscellaneous programming, unclassified content, or one-off recordings.

Next are **international film-related titles**, comprising **63 tapes (20.52% of non-UN titles; 7.29% of total)**. These likely include U-matic transfers of global cinema, director retrospectives, or festival-related materials.

Following closely are **works associated with the UP Film Institute (UPFI)** and its affiliates, totaling **61 tapes (19.87% of non-UN; 7.06% of total)**. This indicates a solid representation of institutional and academic film production within the collection.



**Local film-related titles** make up **57 tapes (18.57% of non-UN; 6.60% of total)**, likely documenting Philippine cinema, local festivals, or filmmaker retrospectives, offering crucial insight into national film heritage.

**Untitled tapes**, numbering **24 (7.82% of non-UN; 2.78% of total)**, point to materials with missing metadata, reinforcing the importance of playback and cataloging work.

Smaller categories include:

- **The Shahani Perspective** – 8 tapes (2.61% of non-UN)
- **Presidential Press Office recordings** – 5 tapes (1.63%)
- **UP College of Mass Communication Titles** – 3 tapes (0.98%)

Non-UN Titles	No. of Tapes
Other titles	86
Film-related Titles (International)	63
UPFI-Associate Works	61
Film-related Titles (Local)	57
Untitled Tapes	24
The Shahani Perspective	8
Presidential Press Office	5
UP College of Mass Communication Titles	3
<b>Total</b>	<b>307</b>

Together, these non-UN titles paint a complementary picture to the UN holdings—grounding the archive in both **local academic, cultural, and governmental media production**, as well as **international cinematic heritage**. While smaller in volume than the UN materials, this segment is **richer in diversity** and equally essential for historical, cultural, and educational engagement.

### *Primary Creators*

Among the 864 U-matic tapes surveyed by the team, 66 primary creators were identified: 25 of which are organizations, 21 are Individuals, and 20 are film production companies. In the 25 organizations, the following is the distribution of the number of U-matics created:

No.	Organization Name	Number
1	United Nations	533
2	UP Film Center	13
3	Radio Philippines Network	10
4	International Fund for Agricultural Development	4
5	Metromagazine	4
6	UP College of Mass Communication	4
7	Press Office/NMPC	3
8	Film Archives of the Philippines	2
9	Manila Opera International Foundation, Inc.	2
10	Zweites Deutsches Fernsehen (ZDF)	2
11	Bayerischer Rundfunk	1
12	Cultural Center of the Philippines	1
13	Food and Agriculture Organization	1
14	Foreign Information Office	1
15	IBC-13	1
16	Jesus Miracle Crusade	1
17	Maharlika Broadcasting System	1
18	Manila International Film Festival	1
19	Metro Manila Commission	1
20	Penn State University (Producer)	1
21	The Christian Broadcasting Network Inc.	1
22	Turner Broadcasting System	1
23	University of Hawaii Project	1
24	US-ICA (Owner)	1
25	World Health Organization	1
	<b>TOTAL</b>	<b>592</b>

Out of the **864** U-matic tapes in the surveyed U-matic collection, **592 tapes** are attributed to **25 organizations**, accounting for a significant **68.52%** of the total holdings. This indicates that institutional or organizational productions make up the majority of the archive's content.

The **United Nations** is by far the most dominant contributor, with **533 tapes**, which alone comprise **61.69%** of the entire U-matic collection. This strong presence suggests a substantial focus on development, humanitarian, or international affairs content—possibly reflecting the use of the medium in global outreach and educational campaigns.

The **UP Film Center** follows distantly with **13 tapes (1.50%)**, while **Radio Philippines Network** contributes **10 tapes (1.16%)**. Three other organizations—the **International Fund for Agricultural Development**, **METROMAGAZINE**, and the **UP College of Mass Communication**—each have **4 tapes (0.46%)**.

Other institutions such as **PRESS OFFICE/NMPC (3 tapes)**, **Film Archives of the Philippines (2)**, **ZDF (2)**, **Manila Opera International Foundation (2)** contribute modestly, each representing **0.23% to 0.35%** of the archive. The remaining 15 organizations each have **1 tape**, making up **0.12%** of the archive per organization.

Overall, this distribution emphasizes the archive's institutional memory, with content heavily shaped by international agencies, local media networks, and academic institutions.

In terms of film production companies, the distribution is as follows:

No.	Film Production Company	No. of U-Matic
1	LVN Pictures, Inc.	15
2	20th Century Fox	2
3	Dalisay Pictures	2
4	Paramount Pictures	2
5	Royal Productions	2
6	Touchstone Pictures	2
7	ABS-CBN	1
8	Chekoslovak Animations	1

No.	Film Production Company	No. of U-Matic
9	Columbia TriStar Film Distributors	1
10	Creative Arts Village, Inc.	1
11	Filmark International Ltd.	1
12	Frank Yablans Presentations	1
13	Ian Films	1
14	Interface Video Systems Inc.	1
15	Lane End Productions Limited	1
16	MTV Production	1
17	STONEY DESERT PRODUCTIONS	1
18	STV	1
19	télétota	1
20	Yonki-no-Kai Productions   Kurosawa Productions	1
	<b>TOTAL</b>	<b>39</b>

From the overall **864 U-matic tapes** in the surveyed U-matic collection, **39 tapes** are associated with 20 identified **film production companies**, representing **4.51%** of the total surveyed U-matic collection.

Among these, **LVN Pictures, Inc.** has the largest representation with **15 tapes**, contributing **1.74%** to the total archive. This indicates a relatively strong presence of classic or local studio content within the subset.

A group of five companies—**20th Century Fox, Dalisay Pictures, Paramount Pictures, Royal Productions**, and **Touchstone Pictures**—each have **2 tapes**, accounting for **0.23%** per company.

The remaining 14 companies, including **ABS-CBN, Columbia TriStar, Kurosawa Productions, MTV Production**, and others, each have **1 tape**, representing **0.12%** of the archive per company.

Altogether, these 20 companies collectively represent **4.51%** of the U-matic holdings. The distribution suggests a concentration in a few major or historically significant production

companies, with the rest reflecting a broad diversity of international and independent contributors.

For individual creators, here is the distribution:

No.	Individual	No. of U-matic
1	Chaplin, Charlie	5
2	Corre, Fruto	5
3	Gance, Abel (Director)	4
4	Popovic, Ivan	2
5	Red, Raymond	2
6	Rouch, Jean	2
7	Silos, Manuel (Director)	2
8	Syberberg, Hans-Jürgen	2
9	Truffaut, François   Charlot, Georges	2
10	Acín, Ramón   Buñuel, Luis	1
11	Bouyer, Jérôme	1
12	Clement, René (Director)	1
13	Domingo, Reuben (Producer, Writer)	1
14	Nash, Chris (Director)	1
15	Pedron, Luis Ferdinand B. (Director)	1
16	Reyes, Balane Ballesteros (Director)	1
17	Reyes, Resty	1
18	Sotto, Hammy (Director)	1
19	Susim, Pearl C. (Producer)	1
20	Tahimik, Kidlat (Director)	1
21	von Trotta, Margaritta	1
	<b>TOTAL</b>	<b>38</b>

Out of the **864** U-matic tapes in the collection, only **38 tapes** are attributed to the 21 named individuals in this dataset, representing a small subset of the archive—just **4.40%** of the total collection.

Among these 21 individuals, **Charlie Chaplin** and **Fruto Corre** have the highest representation, with **5 tapes each**, contributing **0.58%** each to the total collection. **Abel Gance** follows with **4 tapes (0.46%)**.

Seven individuals—Ivan Popovic, Raymond Red, Jean Rouch, Manuel Silos, Hans-Jürgen Syberberg, François Truffaut (with Georges Charlot)—each have **2 tapes**, making up **0.23%** per individual or pair.

The remaining twelve individuals, including figures such as **Kidlat Tahimik**, **Balane Ballesteros Reyes**, and **René Clement**, each have **1 tape**, accounting for **0.12%** each.

Altogether, this subset of 21 individuals contributes **4.40%** of the entire U-matic archive, with the majority of tapes likely attributed to other individuals or uncategorized entries. This suggests that while these figures are represented, their presence forms only a modest part of a much larger and more diverse audiovisual collection.

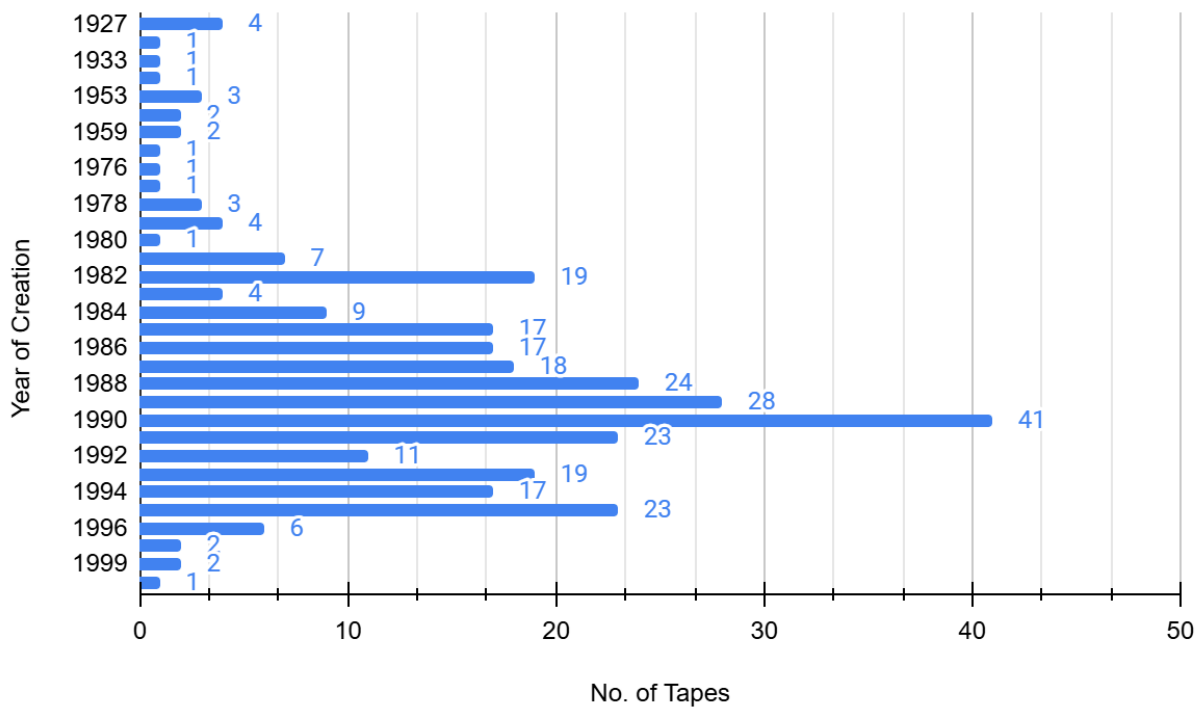
### *Date Coverage*

Among the **864 U-matic tapes** surveyed by the team, the dates of creation range from **1927 to 2002**. The **oldest dated** tape is a U-matic transfer of **Abel Gance's *Napoleon* (1927)**, while the **most recent** is a **UN-funded documentary on the HIV/AIDS epidemic titled *Staying Alive* (2002)**. These two entries illustrate the temporal breadth of the collection, spanning over seven decades of moving image production.

However, while this wide range is notable, a substantial portion of the collection lacks confirmed production dates. Of the total, **539 tapes (62.38%)** are currently **tagged as “Undated”**, primarily due to the **lack of access to functioning playback machines**, which has stalled proper verification. Additionally, **12 tapes** are marked with **“No Year of Creation”**, also pending further inspection. Combined, these undated materials represent **63.77%** of the

archive—a clear challenge for cataloging, historical contextualization, and prioritization for digitization.

Of the **864 U-matic tapes** in the archive, **313 tapes** (or **36.23%**) have identified years of creation, spanning from **1927 to 2002**. This subset reveals a historical range of over 75 years, reflecting both early cinema artifacts and late-20th-century broadcast or institutional material. The distribution is as follows:



The **earliest tape dates to 1927**, with **4 tapes (0.46%)** from that year—likely archival or classic film materials. The decades from the **1930s to the 1960s** are sparsely represented, with only **15 tapes total (1.74%)**, including occasional entries from years like **1931, 1946, and 1959**.

The presence begins to grow in the **late 1970s**, with gradual increases through **1978 (3 tapes), 1979 (4), and 1981 (7)**. A sharp expansion occurs in the **1980s**, particularly from **1982 to 1989**, where numbers rise consistently—**1982 (19 tapes), 1985 and 1986 (17 each), 1987 (18), 1988 (24), and 1989 (28)**. Collectively, the 1980s account for **138 tapes**, or **15.97%** of the entire U-matic archive, and **44.09%** of all tapes with known years.

The peak occurs in **1990**, with **41 tapes (4.75%)**, followed by high numbers in **1991 (23), 1993 (19), and 1995 (23)**. This suggests that the early to mid-1990s were the most active years of production or acquisition in this collection. From **1996 onwards**, entries sharply decline, with **only 12 tapes** between **1996 and 2002**, indicating a tapering off of U-matic use or recordkeeping by that time.

This timeline not only reflects changing technological usage but also points to the growing institutional and international content creation during the 1980s and 1990s—particularly relevant for development agencies, news archives, and cultural institutions.

### *Language of the U-matic tapes*

Among the 864 U-matic tapes surveyed, language metadata reveals a predominantly monolingual collection, with notable clusters of bilingual and multilingual materials reflecting institutional, geographic, and cultural diversity.

Type of Language	No. of Tapes
Monolingual	809
Multilingual	13
Bilingual	12
Unknown	30
Grand total	864

A total of 809 tapes (93.62%) are monolingual, with English accounting for the overwhelming bulk—765 tapes, or 88.43% of the total collection. Other monolingual languages represented include:



- Filipino: 34 tapes (3.94%)
- French (fr/fre/French): 7 tapes combined (0.81%)
- Czech, German, Italian: 1 tape each (0.12% per language)

This suggests a collection centered primarily on English-language material, with small pockets of European and local Filipino-language media.

There are 12 tapes (1.39%) classified as bilingual, combining two languages. The most common pairings are:

- English and Filipino: 7 tapes (58.3% of bilingual tapes)
- Other combinations include English and German, English and French, English and Waray, and German and German (Deutsch)

These combinations reflect cross-cultural or regional communication practices, particularly in Philippine media production and international programming.

13 tapes (1.50%) are multilingual, each containing three or more languages, mainly tied to UN materials. These commonly include Arabic, Chinese, English, French, Japanese, Russian, and Spanish—the six official UN languages. Some tapes include all six, while others present a subset such as Arabic-English-Spanish-French-Russian.

This subset, while small, highlights the global outreach and diplomatic intentions behind many of the U-matic materials, particularly those produced for international public information campaigns.

For 30 tapes (3.47%), the language remains unknown, pending further review through playback or more detailed cataloging.

### *Themes*

An analysis of the tagged subject themes across the 864 U-matic tapes reveals a strong concentration on international and humanitarian concerns, with the United Nations emerging as the most frequently tagged theme, appearing in 42 tapes (4.86%). This prominence is expected,

given the dominance of UN-produced programs in the collection. Following this is the theme of Film, tagged in 19 tapes (2.20%), indicating a substantial presence of audiovisual content related to cinema, which includes both local and international titles.

<b>Subject-Themes</b>	<b>No. of Tagged Tapes</b>	<b>% Total Tapes</b>
United Nations	42	4.86%
Film	19	2.20%
Interview	15	1.74%
Human Rights	13	1.50%
Refugees	11	1.27%
Press Conference	10	1.16%
United Nations Children's Fund (UNICEF)	10	1.16%
peace	9	1.04%
Children	7	0.81%
Development	7	0.81%
Manila International Film Festival (MIFF)	7	0.81%
United Nations Educational, Scientific and Cultural Organization (UNESCO)	7	0.81%
Audiovisual	6	0.69%
Movie	6	0.69%
Philippine Cinema	6	0.69%
Population	6	0.69%
Women	6	0.69%
anniversary	5	0.58%
Cinema	5	0.58%
Environment	5	0.58%
Health	5	0.58%
World Bank	5	0.58%
Apartheid	4	0.46%

<b>Subject-Themes</b>	<b>No. of Tagged Tapes</b>	<b>% Total Tapes</b>
Conference	4	0.46%
Economy	4	0.46%
International Court of Justice	4	0.46%

Interviews appear in 15 tapes (1.74%), suggesting that a considerable portion of the collection includes recorded conversations with individuals—potentially experts, officials, or cultural figures. Thematically linked to the UN’s global agenda, Human Rights is tagged in 13 tapes (1.50%), followed closely by Refugees (11 tapes or 1.27%), Press Conferences (10 tapes or 1.16%), and UNICEF (also 10 tapes or 1.16%), further emphasizing the collection’s ties to advocacy and global development efforts.

Themes like Peace, Children, and Development appear in 7 to 9 tapes, each comprising nearly 1% of the total, showing the focus on social stability, youth welfare, and socio-economic progress. Also notable are MIFF (Manila International Film Festival), UNESCO, and Philippine Cinema, each tagged in 7 or 6 tapes, linking the archive to both global cultural institutions and local cinematic heritage.

Other recurring themes include Population, Women, Environment, Health, and World Bank, each tagged in 5 to 6 tapes, highlighting sustained attention to public health, gender issues, and economic development. Finally, subjects like Apartheid, Conferences, Economy, and the International Court of Justice appear in 4 tapes each, rounding out the top 25 most tagged topics. These data points reflect the collection's documentary focus and potential as a resource for interdisciplinary research on international relations, development, and audiovisual history.

### *Personalities*

A review of the tagged subject names from the 864 U-matic tapes reveals a heavy concentration on institutional entities and prominent individuals associated with the United Nations and global development discourse. The United Nations itself is the most frequently cited subject, appearing in 143 tapes, which constitutes 16.55% of the entire collection. This reaffirms

the dominant institutional presence of UN-affiliated content, further supported by related entities such as UNICEF (8 tapes or 0.93%) and the World Bank (6 tapes or 0.69%).

Subject (Names)	No. of Tagged Tapes	% of Total
United Nations	143	16.55%
Taha, Kamil	18	2.08%
Whitehouse, Steve	14	1.62%
Ferreira, Mary	10	1.16%
UNICEF	8	0.93%
Mendoza, Danila	6	0.69%
World Bank	6	0.69%
Blix, Hans	5	0.58%
Chaplin, Charlie	5	0.58%
Corre, Fruto	5	0.58%
Diallo, Djibril	5	0.58%
Hinckley, Livingston	5	0.58%
Luck, Edward	5	0.58%
University of the Philippines Film Center	5	0.58%
De Cuellar, Javier Perez	4	0.46%
Gance, Abel	4	0.46%
Grant, James	4	0.46%
Hansen, Peter	4	0.46%
Irons, Jeremy	4	0.46%
Litewski, Chaim	4	0.46%
Marcos Sr., Ferdinand	4	0.46%
McGuffie, Ellen	4	0.46%
Sadik, Nafis	4	0.46%
Shahani, Leticia	4	0.46%
ul Haq, Mahbub	4	0.46%

Several individuals prominently featured in the tapes were connected to the UN or its programming. Among them is **Kamil Taha**, tagged in **18 tapes (2.08%)**, and **Steve**

**Whitehouse**, tagged in **14 tapes (1.62%)**—both likely serving as anchors, reporters, or subject experts in recurring programs like *World Chronicle* or *UN in Action*. **Mary Ferreira** appears in **10 tapes (1.16%)**, reinforcing the possibility that these individuals were recurring figures in documentary or broadcast content related to the UN.

Other noteworthy individuals include **Hans Blix (5 tapes)** and **Javier Perez de Cuellar (4 tapes)**, both significant figures in UN diplomatic history. Additionally, names like **Fruto Corre**, **Djibril Diallo**, **Livingston Hinckley**, **Edward Luck**, **Peter Hansen**, **Nafis Sadik**, and **Mahbub ul Haq** appear across 4 to 5 tapes each, suggesting their repeated appearances or centrality in specific development topics or international affairs.

Cultural and historical figures are also represented. The presence of **Charlie Chaplin in 5 tapes (0.58%)** and **Abel Gance in 4 tapes (0.46%)** indicates that some materials engage with film history, while **Jeremy Irons (4 tapes)** may point to narrated documentaries or dramatizations. On the local front, figures such as **Danila Mendoza (6 tapes)** and **Leticia Shahani (4 tapes)** emerge, along with **Ferdinand Marcos Sr.**, also tagged in **4 tapes**, suggesting content that engages with Philippine political or cultural narratives.

Institutional affiliations are also present, with the **University of the Philippines Film Center** tagged in **5 tapes**, demonstrating a degree of local academic or production-related content. Altogether, the subject name tags reflect a rich intersection of global governance, development discourse, media production, and film history—making the collection a valuable resource for researchers across multiple disciplines.

### *Places*

The geographic tagging of the U-matic tape collection reveals a wide distribution of global subject-places, reflecting the international scope of the content—particularly in relation to United Nations programming, development, humanitarian aid, and international conflicts. The most frequently tagged region is **Africa**, with **12 tapes (1.39%)**, which aligns with the prominence of African affairs in the UN’s late 20th-century agenda, including peacekeeping operations, famine response, and post-colonial nation-building.

Subject (Places)	No. of Tagged Tapes	% of Total
Africa	12	1.39%
Iraq	9	1.04%
Philippines	9	1.04%
Namibia	8	0.93%
Somalia	6	0.69%
Latin America	5	0.58%
Manila	5	0.58%
Mozambique	5	0.58%
Paris	5	0.58%
South Africa	5	0.58%
Afghanistan	4	0.46%
Angola	4	0.46%
Central America	4	0.46%
Guatemala	4	0.46%
New York	4	0.46%
Nicaragua	4	0.46%
Palawan	4	0.46%
Palestine	4	0.46%
Sudan	4	0.46%
Brazil	3	0.35%
Cambodia	3	0.35%
Egypt	3	0.35%
El Salvador	3	0.35%
Nepal	3	0.35%
Reception Hall	3	0.35%

**Iraq** and the **Philippines** are tied as the next most-represented countries, each appearing in **9 tapes (1.04%)**. Iraq’s presence likely reflects UN involvement during the Gulf War and the humanitarian crisis that followed. Meanwhile, the Philippines’ appearance highlights localized documentation—possibly tied to UPFI-related productions or coverage of political and social

issues. **Namibia** follows closely with **8 tapes (0.93%)**, reflecting global attention during its transition to independence and early post-independence developments in the late 1980s and early 1990s.

**Somalia, Latin America, Manila, Mozambique, South Africa, and Paris** are each tagged in **5 tapes (0.58%)**. Somalia and Mozambique likely pertain to conflict or humanitarian coverage, while Latin America and South Africa represent regional focuses on political change, especially during post-dictatorship and post-apartheid periods. The inclusion of **Manila** and **Paris** suggests both local production or screenings and international conference locations. **NA** entries point to incomplete metadata or tapes whose geographic relevance needs further verification through playback.

Several other countries and regions, each appearing in **4 tapes (0.46%)**, include **Afghanistan, Angola, Central America, Guatemala, New York, Nicaragua, Palawan, Palestine, and Sudan**—places historically marked by conflict, humanitarian crises, or development programs, particularly in relation to displacement, health, and post-conflict recovery. Notably, **Palawan** appears as a Philippine-specific locale, suggesting locally grounded content.

Rounding out the list are **Brazil, Cambodia, Egypt, El Salvador, and Nepal**, each appearing in **3 tapes (0.35%)**, pointing to global diversity in content and further emphasizing the tapes' wide-ranging coverage of development, culture, and international affairs. Collectively, the subject-places underscore how the collection mirrors geopolitical concerns and media coverage of the late 20th century, while also anchoring some materials within the Philippine context.

## *Condition of the Collection*

### A. Housing Condition

The physical housing condition of the 864 U-matic tapes reveals widespread signs of aging and environmental exposure, underscoring the urgent need for preservation and proper archival storage.

Housing Condition	No. of Tagged Tapes	% of Total Tapes
Dusty housing	845	97.80%
Dirty housing	666	77.08%
Cracks	47	5.44%
Signs of Water Damage	43	4.98%
Breaks	24	2.78%
Dents	20	2.31%
Scratches	10	1.16%
Minor scratches	5	0.58%
Housing is sealed	2	0.23%
Scratches on spine of housing	2	0.23%
Tape includes a sleeve	2	0.23%

An overwhelming **845 tapes (97.80%)** are tagged as having **dusty housings**, while **666 tapes (77.08%)** show signs of being **dirty**. These two conditions represent the most common and pervasive forms of degradation and are clear indicators of long-term storage in suboptimal or uncontrolled environments. Dust and dirt can compromise the mechanical playback of tapes, especially if particulate matter enters the tape mechanism or contaminates playback heads.

While less frequent, a notable number of tapes exhibit **physical damage to their plastic housings**:

- **Cracks:** 47 tapes (5.44%)
- **Breaks:** 24 tapes (2.78%)
- **Dents:** 20 tapes (2.31%)



These forms of damage can impact the mechanical integrity of the tape shell and potentially damage tape reels or playback machines. Cracked or broken housings may also expose the magnetic tape inside to further deterioration or contamination.

**43 tapes (4.98%)** bear **signs of water damage**, a serious preservation concern that suggests possible exposure to moisture, leaks, or high humidity environments. Water damage can lead to mold growth, tape warping, and binder degradation.

Surface blemishes are also observed, including:

- **Scratches:** 10 tapes (1.16%)
- **Minor scratches:** 5 tapes (0.58%)
- **Scratches on spine:** 2 tapes (0.23%)

While relatively minor, these may indicate rough handling or storage in tightly packed, abrasive conditions.

Only **2 tapes (0.23%)** were found to be **sealed**, and another **2 tapes (0.23%)** were **housed in sleeves**. These are rare exceptions that may reflect original packaging or isolated instances of proper care.

The data reveals that nearly all tapes suffer from environmental contamination, with **physical and moisture-related damage also present in a significant minority**. These findings emphasize the **critical need for improved storage conditions, professional cleaning, and prioritized digitization**, especially for tapes with physical or water damage. The housing condition is not only an archival concern but also a barrier to access, as many of these tapes cannot be safely played back without prior intervention.

## B. Extent of Mold Accumulation

Of the 864 U-matic tapes surveyed, a significant number show visible signs of mold contamination to varying degrees. **403 tapes (46.64%)** fall under Category A, meaning they exhibit **1–25% mold accumulation**—typically light surface spotting or partial buildup on

visible tape edges. This level of contamination, while not severe, still poses a risk to equipment and adjacent media if not isolated and addressed promptly.

Extent of Mold Accumulation	No. of Tapes
A – 1- 25% mold accumulation	403
B – 26-50% mold accumulation	118
C – 51-75% mold accumulation	91
D – 75% - 100% mold accumulation	160
E – Cannot be determined/lack of visual access to the U-matic tape	92
<b>TOTAL</b>	<b>864</b>

Meanwhile, **118 tapes (13.66%)** are classified under Category B, with **26–50% mold accumulation**, and **91 tapes (10.53%)** fall under Category C, with **51–75% of the tape surface affected**. These levels suggest moderate to significant mold presence, potentially compromising both the magnetic tape content and the integrity of the housing if left untreated.

Alarming, **160 tapes (18.52%)** are tagged under Category D, indicating **extensive mold contamination of 75–100%**. These tapes likely require specialized handling and cleaning before any attempt at playback or digitization can be made. Their condition not only threatens their own usability but also poses a serious contamination risk to nearby archival materials and playback machines.

Lastly, **92 tapes (10.65%)** fall under Category E, where the extent of mold accumulation could not be determined due to **lack of visual access** to the tape spools—either because the tape is sealed or the housing obscures the reels. These require further inspection, potentially using specialized tools or controlled dismantling to assess the full extent of internal contamination.

Overall, the presence of mold in nearly **90% of the surveyed collection** (772 tapes) underscores the critical need for controlled storage, mold remediation strategies, and digitization prioritization based on condition and content value.

## THE UPFI FILM ARCHIVES AND LIBRARY OPEN-REEL AUDIOTAPE COLLECTION, 1963-1982

### *General Description of the Collection*

The UPFI Film Archives & Library Open-Reel Audiotape Collection (1963–1982) consists of 1/4” open-reel recordings documenting the official engagements of then President Ferdinand E. Marcos, Sr. and First Lady Imelda R. Marcos. Spanning a critical period in Philippine political history—including the lead-up to and declaration of Martial Law—these recordings offer valuable insight into the rhetoric, state functions, and public narratives shaped during the Marcos regime.

### *Analysis of Data Collected*

#### *Titles*

As part of the UP Film Institute Film Archives and Library’s ongoing archival and preservation efforts, a full inventory and preliminary condition survey was conducted on its collection of **2,463 open reel audio tapes**. This survey marks a significant step toward ensuring the long-term care, accessibility, and academic utility of these historically rich sound recordings.

In terms of titles, the open reel collection is composed of two major groupings: the **Malacañang Open Reel Collection** and the **Non-Malacañang Reels**. Together, they represent a wide range of state, cultural, and institutional memory, spanning interviews, speeches, policy meetings, and ethnographic recordings.

#### A. Malacañang Open Reels Collection

Comprising **2,367 reels** or **96.1%** of the total inventory, the Malacañang reels document the official engagements and communications of the Philippine government during the Marcos Sr. administration. The breakdown is as follows:

<b>Malacanang Open Reels Titles</b>	<b>No. of Reels</b>
<b>A. Interviews and/or Press Engagements</b>	<b>568</b>
<b>B. Speeches</b>	
Generic Speeches	482
Speeches during Diplomatic Affairs	105
Speeches during Awarding/Presentation/ Induction/Conferment	76
Speeches related to National Elections	72
Speeches during Oathtaking	49
Speeches during Signing of Bill/Contracts	16
<b>C. Conferences and Forums</b>	
Conferences	392
Open Forum with Stakeholders	10
<b>D. Meetings</b>	
Generic Meetings	472
Cabinet Meeting	71
Foreign Policy Meeting	27
NEDA Board Meeting	8
<b>E. Others</b>	
Others Audio Reels	7
Untitled	12
<b>TOTAL</b>	<b>2367</b>

The largest category within this collection consists of **interviews and/or press engagements**, with **568 reels**, accounting for **23.1%** of the total open reel collection. These materials offer invaluable insight into how the administration framed its public image and disseminated official narratives through the press.

Another major portion of the collection includes recordings of **speeches**, which total **800 reels**, or **32.5%** of the entire inventory. These are subdivided according to context and type. **Generic speeches** dominate this category, with **482 reels (19.6%)**, possibly reflecting regular addresses to the nation, various agencies, or public audiences. More specialized speech recordings include those delivered during **diplomatic affairs (105 reels, or 4.3%)**, at **awarding**

**and conferment ceremonies (76 reels, or 3.1%)**, in connection with **national elections (72 reels, or 2.9%)**, during **oathtaking ceremonies (49 reels, or 2.0%)**, and while **signing bills or contracts (16 reels, or 0.6%)**. These varied materials together document the ceremonial and rhetorical practices of state power.

The collection also includes **402 reels (16.3%)** devoted to **conferences and forums**, with **392 reels** covering general conferences and another **10 reels** focusing on open forums with stakeholders. These likely capture moments of policy discussion and engagement with the public or select interest groups, shedding light on participatory or consultative aspects of governance.

The category of **meetings** comprises **578 reels, or 23.5%** of the overall total. Within this category, **generic meetings** dominate with **472 reels (19.2%)**, suggesting frequent internal discussions, planning, or administrative briefings. Notably, the collection also includes **71 cabinet meetings (2.9%)**, **27 foreign policy meetings (1.1%)**, and **8 NEDA board meetings (0.3%)**, providing deeper access to high-level decision-making processes during the Marcos regime.

A smaller portion of the Malacañang collection is labeled as **“others”** or **untitled**, comprising **19 reels (0.8%)**. These include miscellaneous recordings (**7 reels**) and unlabeled or insufficiently identified materials (**12 reels**), which may require further content analysis and metadata enrichment.

## B. Non-Malacañang Open Reels

The remaining **96 reels (3.9%** of the total collection) are categorized as **Non-Malacañang Open Reels**. The breakdown is as follows:

Non-Malacanang Open Reel Titles	No. of Reels
Others	54
Untitled	23
Reels associated with the UP Film Center	10
Reels about T'boli Tribe	9
<b>TOTAL</b>	<b>96</b>

These materials, though fewer in number, carry significant cultural and institutional value. Among these are **54 reels** broadly categorized as "others," likely containing a mix of thematic and project-based content. Additionally, **23 reels** remain untitled, pending further identification through playback and documentation.

Of particular importance are **10 reels associated with the UP Film Center**, which potentially document academic symposia, early media production activities, or community engagement projects facilitated by the Center. These materials serve as crucial artifacts in understanding the pedagogical and cultural initiatives of the UP Film Institute's predecessor. Also noteworthy are **9 reels** related to the **T'boli tribe**, which may include ethnographic field recordings, oral histories, or traditional musical performances. These reels stand as valuable contributions to the preservation of indigenous knowledge systems and cultural expression, especially in the context of decolonial and community-centered archiving.

Together, the **2,463 open reel tapes** form a powerful and layered archive—one that not only chronicles Philippine political history through state recordings but also captures fragments of academic and ethnographic work. This inventory initiative strengthens the foundation for future preservation and digitization projects, supporting the UPFI's mission to safeguard and activate audiovisual heritage in the service of public memory, education, and critical inquiry.

### *Primary Creators*

**Of the 2,463 open reels** surveyed in the UP Film Institute Film Archives and Library inventory project, the overwhelming majority—**2,366 reels**, or **96%**—were produced by the **Presidential Press Office** and the **National Media Production Center (NMPC)**. These two government agencies were responsible for centralizing media production and communication efforts during the Marcos Sr. administration, particularly in the 1970s and 1980s. Their outputs, now preserved in the archive, represent a tightly controlled and state-mediated record of speeches, meetings, interviews, forums, and ceremonial events that framed the political

narratives of the time. The NMPC, in particular, functioned as the government's propaganda arm during Martial Law, making these reels vital for researchers interested in state media and authoritarian communication practices. The breakdown is as follows:

<b>Organizations/Individual</b>	<b>No. of Reels</b>
Presidential Press Office/National Media Production Center (NMPC)	2366
Cannot be determined	79
UP Film Center	10
DYPR (The Voice of Palawan)	1
DYVL (Manila Broadcasting Co.)	1
Hour of Compassion Radio Department	1
ITT Corporation	1
NBC	1
Radio Philippines Network	1
Social Communications Center Inc.	1
Juan Jr., Anton (Individual)	1
<b>TOTAL</b>	<b>2463</b>

A small but significant portion—**79 reels**—could not be attributed to any known creator or institution. These materials either lack labeling or possess incomplete metadata, pointing to the archival challenges of working with analog collections that have suffered from decades of neglect or inadequate documentation. Further investigation, including playback and content verification, will be necessary to clarify their provenance and contextual value.

The **UP Film Center** is credited as the creator of **10 reels**, or **0.4%** of the total collection. These likely represent internal recordings, academic outputs, or documentation of film-related events, symposia, or training sessions. As one of the earliest institutional bodies in the country

dedicated to cinema and media education, the Film Center's modest contribution underscores the role of academic institutions in fostering audiovisual production beyond the purview of state messaging.

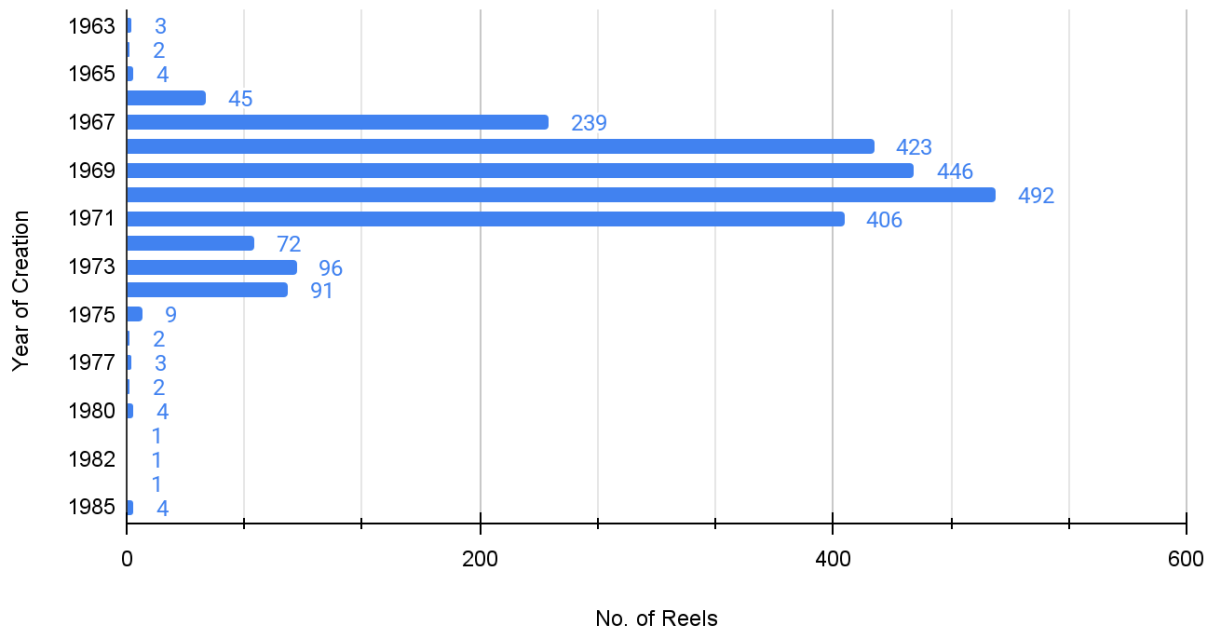
Other creators include a diverse array of **provincial and private media entities**, each responsible for a single reel. These include **DYPR (The Voice of Palawan)**, **DYVL (Manila Broadcasting Company)**, **Hour of Compassion Radio Department**, **ITT Corporation**, **NBC**, **Radio Philippines Network**, and **Social Communications Center Inc.** While individually small in number, these reels expand the scope of the collection by introducing non-governmental and regionally based perspectives. They gesture toward a broader media ecology that existed alongside and occasionally in conversation with dominant state narratives.

Only one reel was attributed to an individual—**Anton Juan Jr.**, a renowned Filipino theatre director and cultural worker. This lone item suggests the presence of personal or artistic productions within the broader institutional collection, hinting at the potential of the archive to preserve not only official or institutional voices but also creative and independent ones.

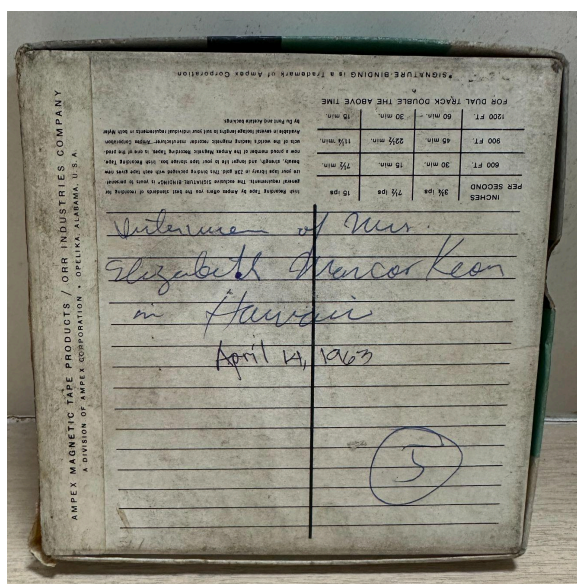
Together, the creators represented in this Archive reveal both the **centralization of media production under state control** during the Marcos era and the **fragmentary presence of alternative, academic, and regional voices**. This creator profile reinforces the importance of the UPFI Film Archives and Library as a site for critical engagement—not only with the content of the recordings but also with the power structures and institutional logics behind their creation.



### *Date Coverage*



Of the **2,463 open reel tapes** surveyed in the UPFI Film Archives and Library’s inventory project, **2,347 reels** have confirmed years of creation, while **116 reels** remain either undated (**108**) or lack any date metadata (**8**). This temporal mapping offers a revealing chronology of the collection’s historical depth and density, showcasing how the production and preservation of sound recordings paralleled critical shifts in Philippine political life, media infrastructure, and cultural history.



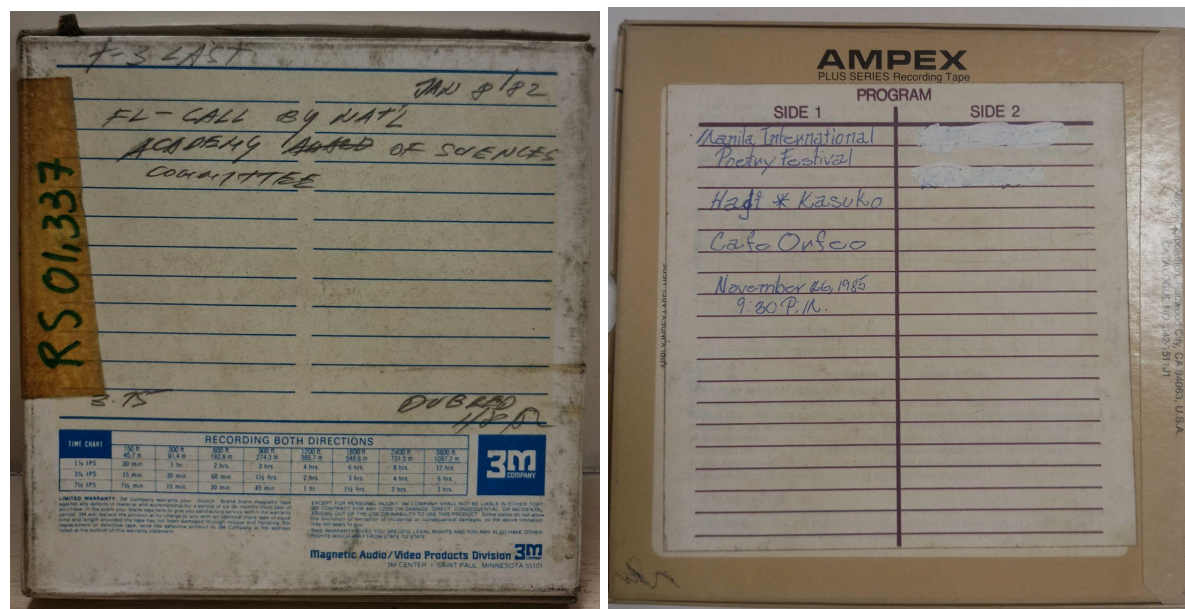
*Earliest open reel tape*

The earliest dated reel in the collection originates from **April 14, 1963**, documenting an interview with **Elizabeth Edralin Marcos-Keon**, sister of President Ferdinand Marcos Sr., conducted in Hawaii. While this marks the starting point of the collection's timeline, only **three reels** are dated to 1963, followed by small numbers in 1964 (**2 reels**) and 1965 (**4 reels**). These years appear to serve as a prelude to what would become a more extensive and systematic state media operation during and after the Marcos presidential campaign and eventual assumption of office in 1965.

A significant increase in open reel production begins in **1966**, the first full year of the Marcos presidency, with **45 reels** dated to that year. This is followed by a dramatic rise throughout the **late 1960s and early 1970s**, peaking in **1970** with **492 reels**, the highest single-year total in the collection. The years **1967 to 1971** collectively account for **2,007 reels**, or approximately **85.5%** of the dated collection. This surge corresponds to the period in which the **Presidential Press Office** and later the **National Media Production Center (NMPC)** intensified state-controlled media documentation. These years saw an expansion of presidential

activities, international diplomacy, press briefings, and public policy forums—many of which were captured and preserved on reel-to-reel audio.

Notably, there is a steep decline in the number of reels beginning in **1972**, the year Martial Law was declared in the Philippines. Only **72 reels** are dated to that year, and the annual counts remain relatively low throughout the rest of the 1970s and into the early 1980s. Between **1972 and 1983**, only **211 reels** were produced, reflecting perhaps both a consolidation of state media into more centralized audiovisual channels (including television) and a decline in the production or preservation of audio materials due to shifting institutional priorities or operational constraints.



*Latest open reels from both Malacanang and non-Malacanang collection*

The latest dated Malacañang reel is from **November 26, 1982**, featuring **First Lady Imelda Marcos' call by the National Academy of Sciences Committee**. This reel may represent one of the final entries in the Marcos administration's audio documentation efforts before media priorities shifted away from open reel formats. On the other hand, the **latest dated reel in the non-Malacañang set** is from **November 26, 1985**, documenting the **Manila International Poetry Festival** held at **Café Orfeo**—a significant moment in the cultural life of

the period and an example of how the collection spans both state-centered and independent, artistic expressions.

The remaining **116 reels** without confirmed dates—comprising **108 undated** and **8 with no available metadata**—present both a challenge and an opportunity for archival research. These items require further inspection, playback, and contextual analysis to determine their origin and historical value. It is also worth noting that some reels, especially those still inaccessible due to degradation or format issues, may contain critical materials yet to be discovered or dated.

Taken together, the dated reels illustrate a vivid chronology of media production and political communication from **1963 to 1985**, mirroring the rise, consolidation, and eventual fracturing of the Marcos regime. They also serve as a record of the institutional histories—both governmental and cultural—that shaped the creation and preservation of this unique audio archive. Through ongoing restoration, documentation, and digitization efforts, the UPFI Film Archives and Library aims to unlock these materials for public access and scholarly inquiry, ensuring their continued relevance in the study of Philippine history, media, and culture.

*Language of the Open Reels*

Among the **2,463 open reel tapes** surveyed in the UP Film Institute Film Archives and Library, **language metadata** from tape labels reveals a marked dominance of **English**, which appears as the sole or primary language in **2,387 reels**, or approximately **97%** of the total collection. This overwhelming use of English reflects its official status and historical role as the primary language of government documentation and media dissemination during the postcolonial and Martial Law periods, especially in the context of presidential press materials, diplomatic engagements, and public policy forums.

Language Code	No. of Reels
eng (English)	2387
Unknown/Cannot be determined	33
eng (English)   fil (Filipino)	14

Language Code	No. of Reels
fil (Filipino)	12
eng (English)   ilo (Ilocano)	9
ar-sa (Arabic)	2
eng (English)   fil (Filipino)  ilo (Ilocano)	2
ilo (Ilocano)	2
es (Spanish)	1
war (Waray)	1
<b>Grand Total</b>	<b>2463</b>

A small but notable subset of reels features bilingual or multilingual labeling, indicating a range of linguistic contexts or audiences. For instance, **14 reels** are labeled in both **English and Filipino (eng|fil)**, and **9 reels** in **English and Ilocano (eng|ilo)**—highlighting the intersection of official state messaging with more localized or national audiences. Additionally, **2 reels** display a tri-language configuration (**English, Filipino, and Ilocano**), suggesting a layered communication strategy, possibly used in culturally specific or regionally targeted events.

Reels labeled solely in **Filipino (12 reels)** and **Ilocano (2 reels)** point to rare but significant instances where vernacular or national languages were prioritized in documentation. Their presence in the collection hints at the efforts to reach broader publics beyond elite or English-speaking sectors, or to capture speeches and exchanges in contexts where these languages were dominant.

Surprisingly, **Arabic (ar-sa)** appears in the labeling of **2 reels**, a finding that raises interesting questions about transnational engagement or documentation involving Filipino communities in the Middle East or interactions with Arabic-speaking delegations. The presence of **Spanish (1 reel)** and **Waray (1 reel)** further underscores the diversity—albeit marginal—of linguistic representation in the collection, revealing the multilingual realities of Philippine cultural and political life, even within a predominantly English-oriented state apparatus.

However, **33 reels** remain under the classification “Unknown/Cannot be determined,” either due to illegible, missing, or ambiguous label information. These materials, along with others labeled in vernaculars or combinations, still require **playback verification** to confirm their actual language content and context of use. It is also likely that language use within the content does not always correspond to what is indicated on the physical label, especially for multilingual events or informal settings.

Overall, while the current metadata underscores English’s institutional dominance in the Marcos-era audiovisual records, it also points to the **linguistic plurality** of the Philippines and the importance of inclusive archiving practices. Future restoration and playback initiatives will help refine this picture, revealing the full linguistic and cultural textures embedded in the archive.

### *Themes*

The survey of the 2,463 open reel tapes housed at the UP Film Institute Film Archives and Library reveals a compelling cross-section of political, ceremonial, and institutional memory from the 1960s to the 1980s. A thematic tagging of the reels has allowed for the identification of recurring formats and functions across the collection, shedding light on the kind of public documentation that was prioritized during the Marcos administration.

<b>Subject (Themes)</b>	<b>No. of Tagged Tapes</b>	<b>% of Total Tapes</b>
Interview	469	19.04%
Speech	404	16.40%
Conference	275	11.17%
Meeting	184	7.47%
Courtesy Call	78	3.17%
Oathtaking	72	2.92%
Press Conference	49	1.99%
Proclamation rally	42	1.71%
Rally	33	1.34%
Luncheon	30	1.22%

<b>Subject (Themes)</b>	<b>No. of Tagged Tapes</b>	<b>% of Total Tapes</b>
Presentation of Credentials	29	1.18%
Inauguration	26	1.06%
Briefing	25	1.02%
Cabinet Meeting	24	0.97%
Convention	23	0.93%
Dinner	22	0.89%
Induction	22	0.89%
Presentation	22	0.89%
Anniversary	21	0.85%
Conferment	20	0.81%
Awarding	17	0.69%
Remarks	16	0.65%
Message	15	0.61%
Nacionalista Party	15	0.61%
Luncheon Conference	14	0.57%

**Interviews** emerge as the most frequently tagged theme, accounting for **469 reels** or **19.04%** of the total collection. These interviews span press engagements, one-on-one conversations with officials, and documentation of individual testimonies or commentaries, possibly designed to shape public opinion or archive political positions. They reflect the regime's use of media to project influence while appearing responsive or dialogic.

Closely following this are **speech recordings**, comprising **404 tapes** or **16.40%** of the total. These include presidential addresses, ceremonial declarations, and public commentaries delivered at state events, international forums, or party functions. The volume and variety of speeches reflect how orality and the performance of authority were central to statecraft and media spectacle under Marcos.

**Conferences** (275 tapes or **11.17%**) and **meetings** (184 tapes or **7.47%**) further demonstrate the regime's drive to document formal governance processes. These recordings likely capture high-level deliberations, policy presentations, and dialogues with stakeholders. The collection includes several **cabinet meetings** (**24 tapes**, 0.97%) and **briefings** (**25 tapes**, 1.02%), which could offer rare insights into the inner workings of the bureaucracy—should access and playback be secured.

More ceremonial themes also surface in smaller but telling numbers: **courtesy calls** (78 tapes), **oathtaking** ceremonies (72 tapes), and **presentations of credentials** (29 tapes) reflect the highly ritualized performance of power in the executive branch. Similarly, **induction** and **conferment** tapes—along with **awardings**, **anniversaries**, and **inaugurations**—help map the formalities through which hierarchy and loyalty were recognized and rewarded in state culture.

Political campaigning is also documented: **proclamation rallies** (42 tapes), **rallies** (33 tapes), and **Nacionalista Party**-tagged tapes (15) reveal the partisan context behind many of the materials—reinforcing the connection between media production and political propaganda during the Martial Law era. **Luncheons**, **dinners**, and **luncheon conferences**, totaling **66 tapes**, add a softer layer to the archive, where diplomacy, influence, and informal negotiations were just as performative and strategic.

Overall, the subject-thematic tagging of the open reel collection presents a rich audiovisual map of the Marcos regime's political apparatus, marked by a clear emphasis on the **oral performance of authority**, the **ritualized display of power**, and the **integration of media in consolidating control**. As digitization and access initiatives progress, these thematic groupings will be crucial in contextualizing the historical narratives preserved on tape.

### *Personalities*

The open reel collection of the UP Film Institute Film Archives and Library provides a highly personalized audiovisual chronicle of power in the Philippines, particularly during the administration of President Ferdinand Marcos Sr. A review of the named subjects tagged across



2,463 reels reveals the concentrated media presence of a few dominant figures, underscoring the performative and centralized nature of governance in this historical period.

Subject (Names)	No. of Tagged Reels	% of Total
Marcos Sr., Ferdinand	2125	86.28%
Marcos, Imelda	163	6.62%
Malacañang Newsmen	26	1.06%
Nacionalista Party	24	0.97%
Newsmen	21	0.85%
Malacañang Reporters	20	0.81%
Perfecto, Vero	19	0.77%
Tipton, Ed	18	0.73%
Student Leaders	15	0.61%
Cabinet members	14	0.57%
Labor Leaders	14	0.57%
Congressmen	13	0.53%
Joaquin, Nick	13	0.53%
Browne, Hann	10	0.41%
Nacionalista Party (NP)	20	0.81%
Senators	10	0.41%
Congressional Leaders	8	0.32%
Delegates	8	0.32%
General Yan	8	0.32%
Governors	8	0.32%
Senate Leaders	8	0.32%
Tipton, Edward	8	0.32%
Barrio Captains	7	0.28%
Elizalde, Manda	7	0.28%
House Leaders	7	0.28%

Unsurprisingly, **President Ferdinand Marcos Sr.** overwhelmingly dominates the collection, being featured in **2,125 reels** or **86.28%** of the total. His voice, image, and policies are extensively documented—whether in speeches, interviews, cabinet meetings, rallies, or

ceremonial events. This volume illustrates the construction and maintenance of a political persona across various media platforms, reinforcing the state's strategic use of audiovisual production to consolidate authority and propagate ideological control.

The second most frequently featured individual is **First Lady Imelda Marcos**, appearing in **163 reels** or **6.62%**. Her role as cultural ambassador, patron of the arts, and political figure in her own right is captured in events ranging from diplomatic functions to public inaugurations. Her presence in the archive aligns with her widely recognized media visibility and influence during the regime.

Beyond the First Couple, the rest of the top 25 named subjects appear at much lower frequencies, highlighting the extreme disparity in representation. Groups such as **Malacañang newsmen** (26 reels, 1.06%), **newsmen** (21), and **Malacañang reporters** (20) signal the mediated nature of state events—reminding us that the archive is also shaped by those who documented it. Similarly, the **Nacionalista Party** is referenced in **24 reels** (0.97%), further anchoring the collection in the partisan politics of the era.

Other frequently tagged names include individuals like Perfecto Vero (19 reels) and Tipton, Ed (18 reels), as well as clusters like student leaders (15), labor leaders (14), cabinet members (14), and congressmen (13). Their presence, though far more limited, offers glimpses into the broader ecosystem of governance, dissent, and civil society. Notably, writers such as Nick Joaquin (13 reels) suggest that the regime also sought to engage or co-opt intellectual and cultural figures into its official narrative.

Figures like **General Yan**, **Senators**, **Governors**, and **Barrio Captains**—each appearing in eight or fewer tapes—point to the inclusion of provincial and military actors, albeit still in marginal proportion. This uneven distribution reveals much about the archival logic of the collection: it is an archive of **centralized authority**, heavily focused on projecting the leadership and worldview of a single dominant political family.

In sum, the subject-name tagging shows how the open reel collection serves not just as a repository of events, but also as a curated narrative of power—foregrounding the Marcoses while

selectively including other voices. As the archive is further assessed and made accessible, these tags offer a roadmap for critically engaging with the collection’s construction and political framing.

### *Places*

The UP Film Institute’s open reel collection provides more than an auditory record of speeches and state functions—it maps a political geography where physical spaces reflect power, control, and ceremonial hierarchy. Across the **2,463 open reel tapes**, tagged locations provide a revealing layer to the political narrative, with the vast majority of recordings centered on **Malacañang Palace**, the symbolic and operational seat of executive power in the Philippines.

Subject (Places)	No. of Tagged Tapes	% of Total
Study Room	295	11.98%
Malacañang	163	6.62%
State Dining Room	126	5.12%
Maharlika Hall	59	2.40%
Malacañang Palace	56	2.27%
Ceremonial Hall	37	1.50%
Reception Hall	37	1.50%
Baguio City	30	1.22%
Heroes Hall	25	1.02%
Music Room	22	0.89%
Malacanang	19	0.77%
Manila Hotel	19	0.77%
Palace	17	0.69%
Manila	16	0.65%
Laoag City	14	0.57%
Leyte	14	0.57%
Manila International Airport	14	0.57%
Mansion House	14	0.57%
Pangarap	14	0.57%

Subject (Places)	No. of Tagged Tapes	% of Total
Camp Aguinaldo	13	0.53%
Davao City	13	0.53%
Tagbilaran	12	0.49%
Australia	11	0.45%
Quezon City	11	0.45%
Camp John Hay	10	0.41%

Leading all named places is the **Study Room**, tagged in **295 reels** or **11.98%** of the total. As the principal venue for closed-door meetings, high-level briefings, and strategic discussions, the Study Room emerges not merely as a physical location but as a symbolic site of decision-making and secrecy. This prevalence suggests the archive’s particular attention to the moments of governance that occur away from public spectacle—internal deliberations, negotiations, and planning sessions, many of which shaped national policies.

Following the Study Room are several other key function halls within Malacañang: the **State Dining Room** (126 reels, 5.12%), **Maharlika Hall** (59 reels, 2.40%), **Ceremonial Hall** and **Reception Hall** (37 reels each, 1.50%), **Heroes Hall** (25 reels, 1.02%), and the **Music Room** (22 reels, 0.89%). These spaces were used not just for governance but for the performance of statecraft—hosting banquets, press briefings, awards ceremonies, and cultural presentations. Their frequent appearance in the archive underscores how power was enacted through carefully staged events in architecturally symbolic locations.

More broadly, “**Malacañang**” and “**Malacañang Palace**” are tagged in 163 and 56 reels, respectively, collectively accounting for about 8.89% of the total. These generalized terms point to tapes where the specific room may not have been identified, but the setting remains within the presidential compound. Alongside the term “**Palace**” (17 reels, 0.69%), these references reassert the institution’s dominance within the archive’s spatial narrative.

Outside the Palace, only a handful of cities and regions feature significantly. **Baguio City** (30 reels), **Laoag City**, **Leyte**, and **Davao City** all appear in more than ten reels, suggesting

official visits, provincial engagements, or diplomatic tours. Tapes from **Manila Hotel** (19 reels), **Manila International Airport** (14), and **Camp Aguinaldo** (13) also suggest movement, transition, or military involvement. The presence of **Pangarap**—a presidential rest house—as well as **Camp John Hay** and **Mansion House**, both in Baguio, hint at moments where leisure, governance, and publicity intersected.

International locations are rare but present. **Australia**, tagged in 11 reels (0.45%), likely corresponds to state visits or foreign diplomatic engagements, although more detailed cataloging and playback verification would be needed to confirm this.

Ultimately, the spatial tags of the open reel collection illustrate a **highly centralized and choreographed performance of power**. The overwhelming dominance of Malacañang’s interior rooms reveals an archive attuned to institutional rituals and executive authority, while the occasional provincial or international locations function as extensions of this centralized narrative—broadcasting power outward, but always returning to the Palace.

### *Condition of the Collection*

#### A. Housing Condition

The overall housing condition of the open reel tapes reveals a significant level of degradation and vulnerability, with the majority exhibiting signs of poor storage and handling. A staggering 97.65% of the tapes (2,405 reels) were tagged as having dusty housing, indicating prolonged exposure to unregulated environments, while 93.79% (2,310 reels) were identified with dirty housings—suggesting insufficient archival sanitation practices and potential risks to tape playback quality.

<b>Housing Condition</b>	<b>No. of Tapes Tagged</b>	<b>% of Open Reels</b>
Dusty housing	2405	97.65%
Dirty housing	2310	93.79%
Signs of Water Damage	461	18.72%
Housing is sealed	445	18.07%
Breaks	398	16.16%
Cracks	257	10.43%
Dents	208	8.44%
Torn info source on housing	94	3.82%
Housing is sealed.	29	1.18%
tape cannot be viewed	18	0.73%
With tears	18	0.73%
Housing opening sealed	16	0.65%
Minor deterioration on the spine	14	0.57%
Minor peel on the housing	12	0.49%
Rips on spine of housing	9	0.37%
Scratches on spine of housing	9	0.37%
Minor deterioration on the housing	8	0.32%
housing cannot be opened	7	0.28%
Rips and scratches on spine of housing	7	0.28%
Stains on the housing	7	0.28%
Minor rips on spine of housing	5	0.20%
Tears and scratches on spine of housing	5	0.20%
Wear and tear on the spine of the housing	5	0.20%
Info source on front housing is taped over	4	0.16%
Info source on housing is taped over	4	0.16%
Major rips on front of housing	4	0.16%
Minor tear on the housing	4	0.16%
Rips on back of housing	4	0.16%
Wear and tear on spine of housing	4	0.16%
Info source at the back is taped over	3	0.12%
Major rips on front and spine of housing	3	0.12%
Mold buildup on the housing	3	0.12%

<b>Housing Condition</b>	<b>No. of Tapes Tagged</b>	<b>% of Open Reels</b>
OR: Paper tears	3	0.12%
OR: Paper tears on housing	3	0.12%
OR: Paper tears on the housing	3	0.12%
Rips and tears on front and spine of housing	3	0.12%
Rips and tears on spine of housing	3	0.12%
Tears on housing	3	0.12%
Tears on spine of housing	3	0.12%
Torn info source on back housing	3	0.12%

More alarmingly, nearly one in five tapes (18.72%) showed signs of water damage, which can lead to irreversible magnetic layer degradation or mold growth. In fact, while rare, mold buildup was confirmed on at least three units. A small percentage (0.73%) of the collection is currently unviewable due to sealed, deteriorated, or structurally compromised housing, limiting access and further assessment.

Structural integrity is also a major concern. Hundreds of units showed physical damage: 16.16% had breaks, 10.43% had cracks, and 8.44% had dents. These conditions could significantly hinder tape extraction and playback, increasing the risk of media loss during handling. Even the integrity of the information source (labels or markings on the housing) is compromised in some cases—3.82% had torn labels, while others had labels taped over or obscured, making cataloging and identification difficult.

Additional signs of wear such as scratches, rips, and peeling—though present in smaller quantities—signal the broader issue of aging materials and highlight the urgent need for conservation. Multiple entries indicating sealed housing (both noted and repeated across entries) suggest previous attempts at protective measures, but without context or proper documentation, these may complicate future preservation actions.

In conclusion, the housing conditions paint a picture of a fragile and at-risk collection. The high incidence of dust, dirt, physical damage, and signs of moisture underscores the urgency

for intervention measures such as environmental control, cleaning, re-housing, and prioritized digitization. Without timely preservation efforts, access to the historical and cultural value embedded in these open reels may be irreparably compromised.

## B. Extent of Mold Accumulation

The extent of mold accumulation across the open reel collection reveals a troubling preservation landscape. Nearly half of the reels—43.61% or 1,074 units—exhibit early-stage mold growth (1–25% surface area affected), signaling widespread vulnerability across the archive. While this may still allow for some level of cleaning and recovery, the presence of mold in any amount raises serious concerns about health risks, contamination, and further deterioration of the magnetic media.

Extent of Mold Accumulation	No. of Open Reels	%
A – 1- 25% mold accumulation	1074	43.61%
B – 26-50% mold accumulation	264	10.72%
C – 51-75% mold accumulation	138	5.60%
D – 75% - 100% mold accumulation	178	7.23%
E – Cannot be determined/decided not to open sealed open reel	612	24.85%
NA - Not applicable/No mold Accumulation	197	8.00%
<b>TOTAL</b>	<b>2463</b>	<b>100.00%</b>

Moderate to severe mold damage is present in a significant portion of the collection. Reels with 26–50% mold coverage account for 10.72% (264 units), while those with 51–75% mold accumulation comprise 5.60% (138 units). Alarming, 178 reels—or 7.23% of the total—have between 75% and 100% mold coverage. These are likely at critical risk of content loss or complete unplayability without intensive and expert conservation efforts.

Additionally, 612 reels (24.85%) could not be fully assessed due to their sealed condition or other limitations, leaving nearly one-fourth of the archive in an ambiguous state. These reels



may harbor hidden mold growth or other forms of damage, representing an uncertain risk to the collection's overall integrity.

Only 8% (197 reels) were found to have no mold accumulation, highlighting the rare exception rather than the norm in this archive's current state. The overwhelming majority of reels show some degree of contamination or are suspected to have it, emphasizing the urgent need for climate-controlled storage, isolation protocols, and phased mold remediation plans.

In sum, the data underscores the immediate and long-term threats posed by mold to both material preservation and archival access. Proactive intervention—ranging from detailed inspection and documentation to cleaning, digitization, and environmental stabilization—is essential to prevent further loss and to safeguard the cultural and historical value of the collection.

## CONCLUSION

This technical report presents the findings of the Audiovisual Archival Survey of the UP Film Institute's U-matic and Open Reel Collections, conducted as part of the project "The Nation, Pedagogy & Cinema: The University of the Philippines Film Institute AV Archives Collections." The survey reveals two historically significant yet distinct audiovisual holdings that document critical intersections of international development, state power, and media culture in the latter half of the 20th century.

The U-matic collection, consisting of 864 tapes, embodies a markedly international orientation. A substantial majority (64.47%) are affiliated with United Nations programming, including World Chronicle and UN in Action, which reflect global thematic concerns such as peacekeeping, human rights, public health, and socio-political development. The content is predominantly in English (88.43%), with some bilingual and multilingual tapes suggesting efforts at inclusive dissemination. Provenance analysis identifies international bodies and institutions as primary contributors, led by the United Nations (533 tapes), with a smaller but notable representation from Philippine media and academic institutions such as the UP Film Center and ABS-CBN. Spanning a broad content date range—from 1927 to 2002, though 62.38% remain undated—the collection's scope extends across themes in cinema, global policy, cultural education, and media history.

However, preservation challenges are acute. Physical assessments indicate that 97.80% of the tapes exhibit dusty housings, 77.08% are dirty, and a significant number suffer from water damage, cracks, and mold infestation—conditions that severely limit access and jeopardize long-term survival. The urgent need for playback verification, metadata reconstitution, and digitization is evident, especially given the collection's rich potential for scholarly and institutional use.

In contrast, the open reel audiotape collection, comprising 2,463 reels, offers a pointedly national and political archive. Over 96% of the tapes originate from the Presidential Press Office and the National Media Production Center, with President Ferdinand E. Marcos Sr. appearing in more than 2,100 reels (86.28%). This corpus serves as a centralized propaganda archive,

recording the performative, ceremonial, and rhetorical aspects of authoritarian governance between 1966 and 1982. Thematic content focuses heavily on speeches, interviews, official meetings, and public ceremonies—all reflecting the regime’s media strategy and symbolic consolidation of power. Spatial analysis confirms Malacañang Palace as the dominant setting, with rooms such as the Study Room, Maharlika Hall, and State Dining Room serving as stage-managed backdrops for the construction of state authority.

Language data reveal that the tapes were primarily intended for English-speaking audiences, though minority usage of Filipino, Ilocano, Arabic, Spanish, and Waray suggests strategic outreach across ethnic and international sectors. While the collection is largely state-driven, a small portion (approximately 4%) of the reels were produced by independent and regional sources such as the UP Film Center, DYPR Palawan, and DYVL, offering initial entry points for alternative perspectives and narratives.

Taken together, the UP Film Institute’s U-matic and open reel collections constitute a dual archive of pedagogical and political memory. The former captures the pedagogical aspirations of the postcolonial Philippine academy in dialogue with global institutions, while the latter preserves the media machinery of authoritarianism in its most formal and ceremonial expressions. These collections are of exceptional value to scholars, cultural workers, educators, and archivists invested in media history, political communication, and heritage preservation.

The survey’s findings reinforce the critical importance of comprehensive preservation, digitization, and descriptive enrichment to ensure the survival, accessibility, and interpretive possibilities of these materials. Strategic intervention—including playback capability restoration, reannotation, and public-facing programming—is urgently required. Doing so will not only safeguard a national and transnational audiovisual legacy but also support efforts to interrogate, repurpose, and reclaim these archives for future generations.

## RECOMMENDATIONS

To ensure the long-term preservation, discoverability, and meaningful use of the UP Film Institute's audiovisual collections, several strategies are recommended based on the findings of this survey. Foremost among these is the urgent need for digitization, particularly of materials showing advanced stages of physical deterioration such as mold accumulation, cracked housings, and brittle or outdated formats. Digitizing these materials is a critical first step to prevent irreversible loss and to secure their accessibility for future users.

Equally important is the development of a comprehensive and standardized metadata framework tailored to audiovisual formats. This framework should go beyond basic cataloging to include descriptive and contextual fields such as titles, creators, dates, languages, subjects, and condition notes. Where feasible, this metadata system should draw from controlled vocabularies and authority files to support interoperability and long-term access.

Recognizing the limitations of label-based data, the enrichment of these descriptions will benefit greatly from community and expert involvement. Collaborative annotation workshops and partnerships with scholars, filmmakers, and cultural practitioners will allow for more nuanced interpretations, especially of culturally or historically significant materials. This participatory approach not only deepens the value of the archive but also reinforces its relevance to contemporary cultural discourse.

Access planning must also be addressed with care. A tiered access strategy is recommended—balancing open public availability with research access and rights management. Materials deemed sensitive or restricted may remain available only for scholarly research, while others can be showcased through curated digital platforms or on-site viewing terminals.

Beyond access, the digitized content offers rich potential for public programming and thematic curation. The UP Film Institute may consider developing exhibitions, screenings, podcasts, and online teaching modules that draw from the collections and connect them with present-day issues in media, history, and cultural heritage. These programs can help reposition the archive as a dynamic cultural resource.

To achieve these goals, external funding and institutional partnerships will be essential. Collaborations with local and international archives, universities, and cultural organizations can provide technical support, infrastructure, and training. These partnerships will also help position the UP Film Institute as a regional leader in audiovisual heritage preservation.

Finally, it is crucial that the entire process of digitization, cataloging, and access be accompanied by careful documentation and reflection. Recording the decision-making processes, technical workflows, and ethical considerations will contribute to transparency and support future institutional memory and research.

Together, these recommendations form a roadmap for activating the UPFI's audiovisual collections—transforming them from fragile storage items into accessible, vital tools for research, education, and cultural engagement.