

# FOCUS *on Global Resources*

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## SOUTH AND SOUTHEAST ASIAN RESOURCES

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### *In This Issue*

The present issue includes a survey of CRL resources for the study of South Asian music, and a longer commentary on key works on dance in Indonesia, with emphasis in the rich performance traditions of Java and Sumatra. The former was produced by Nilanjana Bhattacharjya, Assistant Professor of Music of Colorado College; the latter is the work of Arizona State University's Christopher A. Miller. These articles build on the efforts of CRL's [Undergraduate Research Work Group](#) to select primary source material for digitization by CRL to support undergraduate coursework and instruction.

This issue also marks the 40th anniversary of the Southeast Asia Microform Project with a look at SEAM's history, accomplishments, and its "road ahead" by Fe Susan Go of the University of Michigan. We proudly acknowledge the recent completion of the SEAM/Luce Vietnam Filming Project, which microfilmed, cataloged, and preserved historical materials held by the National Library in Hanoi. Under the direction of Judith Henchy (Head, Southeast Asia Section, University of Washington), the project preserved early Vietnamese newspapers published in the vernacular quốc ngữ script. It also microfilmed materials generated by the revolutionary authorities in

Image from *Heritage of Orissa*, a promotional publication produced by the Orissa Tourism Development Corp. (Bhubaneswar: Dept. of Home, Govt. of Orissa, c. 1980). CRL e-Resource.

*continued from page 1*

the Resistance Zones outside of French-controlled areas during the Indochina War of 1946–54. The project owes its success to support from the Henry Luce Foundation and the Harvard Yenching Institute, and to the persistence and diplomatic efforts of Ms. Henchy.

Links in this issue lead readers to catalog records for the works cited, and in some cases, to the full-texts in digital format. Copies of all works cited are available on interlibrary loan from CRL.

—*Bernard F. Reilly, Jr.*  
*President*

## CRL Resources on Dance in Indonesia



**Christopher A. Miller**

Curator, Cross-Cultural Dance Resources Collection

Arizona State University

Surakarta style dancers depict brothers Rama and Laksmana in the epic dance-drama *Ramayana*. From *Dances in Indonesia* by Gunung Agung Soedarsono (Jakarta, Indonesia: P.T. Gunung Agung, 1974). CRL e-Resource.

The five selected resources from the Center for Research Libraries collection discussed below share a common thematic thread in the dance arts of Indonesia. For the scholar who wishes to know more about The Dance across local cultures in the diverse nation, these titles offer an introduction that ranges from cursory information on Indonesian dance history to in-depth discovery of specific performance practices. On a deeper level, each author approaches the subject matter as an ethnographer, weaving into descriptive narrative their own interpretations of underpinnings in Indonesian dance, most importantly key social, religious, and political overtones. Further, the authors are themselves practitioners of dance performance, and with one exception Indonesian, providing a definite sense of the insider's perspective.

These resources provide yet another layer of discovery when considered as a whole. Together, they capture an important moment in the Indonesian performing arts in which a shift in discourse is clearly evident. Most of the authors have both a historical connection to a courtly past coupled with a contemporary responsibility for instruction and leadership in the national performing arts conservatory system established in the early 1960s. There is an inherent tension as knowledge production shifts from the courts, particularly those of Solo and Yogyakarta in Central Java, which supported the arts for centuries, to the newly developed state-sponsored academies. The writing further captures a compelling dynamic in which the Indonesian nation is still interpreted through a Central Javanese gaze. Increasingly resisted in recent scholarship, the frame built around Indonesian dance (with the important exception of the work on Balinese dance) is Javanese, exemplifying a cultural dominance over national identity construction from the time of these works.

**Soedarsono. *Dances in Indonesia*.**

Jakarta, Indonesia: P. T. Gunung Agung, 1974

Soedarsono, who grew up in the courtly dance traditions of Central Java, played a key role in both the establishment of the first performing arts conservatories of Indonesia and the instruction of an early generation of ethnomusicologists in the United States. Though the title of the work advertises a consideration of dance arts of the nation, the actuality of the text reflects strong consideration of Javanese dance, coupled with a respectful review of Sunda and Bali, and ending with cursory information of cultures beyond the Java-Bali center. Perhaps the greatest strength of this work is its keen observations on the divisions in classical dance performance practice between the courtly Javanese traditions of Solo and Yogyakarta. Richly illustrated in both textual description and photography, Soedarsono crafts a deep understanding of these traditions. This is also the most clearly nationalistic of the works considered

*Each author approaches the subject matter as an ethnographer, weaving into descriptive narrative their own interpretations of underpinnings in Indonesian dance.*

here, as Soedarsono interprets the dance stage as a larger metaphor for the pursuit of national harmony through diversity, directly referencing the principles of *Pancasila*. Discussion of dance in Bali and Sumatra naturally lead to the strong influence of Hinduism and Islam respectively, as the author emphasizes both the diversity of the nation and its strength in collective character.

On a more practical level, the work offers helpful synopses of key theatrical works in almost every tradition that it discusses, including a rich explanation of important terminology. The allied arts, especially music and theater (including puppetry), are rightfully depicted as inseparable from dance traditions. And though they are not approached with the depth they deserve, the dance traditions of Sumatra and the eastern islands are presented with a connoisseur's respect. This work likely presages the curriculum development of more recent instruction and study in a broad range of Indonesian dances among those conservatories that Soedarsono helped to establish.

**Surjodiningrat, Wasisto, Raden Mas. *Gamelan, Dance, and Wayang in Jogjakarta*.**

Jogjakarta, Indonesia: Gadjah Mada University Press, 1971

Though a mathematician by profession, Surjodiningrat shares with the previous author a common bond to life in the court. This work is an early example of a prestigious academic institution, Universitas Gadjah Mada in Yogyakarta, adding its voice to discourse on the performing arts. Though it is episodic, Surjodiningrat's work offers endearing perspectives on artistic life and accounts of dance culture that are often hidden from light. His snapshot accounts frequently offer small morsels that mean a lot. The transmission of dance practice seamlessly leads into discussion of *gamelan* instruction in the West and the then-recent role of electronic media. This is most likely the earliest and most serious discussion of mediation in the arts (for the time that it was written) including keen observations on the benefits and challenges offered by newer media. Since the time of its publication, and especially in recent years, the scholarship on media in Indonesia (everything from film to cassette culture) has been dissected in the literature.

**Surjobrongto, B. P. H. *The Classical Yogyanese Dance*.**

Jogjakarta, Indonesia: Lembaga Bahasa Nasional Tjabakg II, 1970

Surjobrongto offers a charming account of dance practice in Yogyakarta and perhaps the most compelling of those discussed here in its approach to dance method. Originally written as a conference address, the text delivers a moving description of Javanese spirituality in dance. Surjobrongto masterfully frames dance as both an internal struggle and spiritual quest, situating the dancer in descriptions of Javanese symbology usually reserved for religious works. Though sadly faded, dance photographs from the 1930s add to the backwards glance.

**Brakel-Papenhuijzen, Clara. *The Sacred Bedhaya Dances of the Kratons of Surakarta and Yogyakarta*.**

Voorburg, The Netherlands: C. Brakel-Papenhuyzen, 1988

Brakel-Papenhuijzen's comprehensive investigation of a single dance performance tradition is a monument of ethnographic research in dance. Balancing the archival collections of the courts with the first two decades of research in the conservatories, the text reflects close readings of a rich spectrum of resources, from esoteric court manuscripts and poetry to contemporary academic theses. Having dedicated herself to both dance performance practice and scholarship in Java for well over a decade, Brakel-Papenhuijzen presents carefully considered participant-observer ethnography of the increasingly rare *bedhaya* dance. Documentation of the tradition extends into

film capture, which enables thorough notation and graphic representations in the back matter. Unlike the works discussed above, which often paint with broad strokes, this text offers dance tradition under a microscope with fine-grained investigation of minute regional differences.

**Bandem, I Madé, and Fredrik Eugene deBoer. *Kaja and Kelod: Balinese Dance in Transition*.**

**Kuala Lumpur, Malaysia: Oxford University Press, 1981**

A scholar with many connections to *gamelan* instruction in the West, I Madé Bandem delivers a smartly constructed investigation of dance in Bali connected at all times to religious belief systems on the island. The work takes as its launching point the spatial and temporal organization of the island into *kaja* (sacred) and *kelod* (profane), which is deeply infused into life on Bali from the most macro matters of infrastructure to the home and finally in personal spiritual practice. Not to be separated from this sense of place and time is the diverse repertoire of Balinese dance, which is precisely constructed along this spiritual spectrum. The scholar interested in deep religious connections to dance practice comes away from Bandem's work richly rewarded.

**Additional Texts on Gamelan**

Because the literature on the *gamelan* music of both Java and Bali is copious, many of the texts reviewed here assume a cursory knowledge of writing on *gamelan*. Among texts available from CRL, the following are recommended:

**Lindsay, Jennifer. *Javanese Gamelan*.**

**Kuala Lumpur, Malaysia: Oxford University Press, 1979**

Lindsay's introductory work on *gamelan* until recently was the default text in many music programs around the U.S.

**International Gamelan Festival. *Proceedings of the First International Gamelan Festival and Symposium*.**

**Vancouver, B.C.: Republic of Indonesia, 1986**

An interesting snapshot of early *gamelan* study and a compelling mix of Indonesian and Western perspectives.

**Hood, Mantle. *The Nuclear Theme as a Determinant of Paṭet in Javanese Music*.**

**Groningen, Djakarta: J. B. Wolters, 1954**

For the reader with a deeper understanding of music theory, Hood's investigation of mode in Javanese music remains a defining work.

The works discussed here provide terrific insight into dance practices of Indonesia, specifically those of the well-documented traditions of Java and Bali. What remains to be added is the wealth of scholarship that has developed since: most notably the many theses and dissertations that have been produced by the talented students of Indonesian conservatories, now more inclusive in distribution of location and frame of inquiry. Those theses now far outnumber scholarly works of dance ethnography in the West and are sadly neglected. Further, one hopes that this effort at CRL may be duplicated with scholarship on the dance traditions of other Southeast Asian nations. ❖

## South Asian Music Resources at CRL



WINIFRED BRYCE

**Nilanjana Bhattacharjya**

Assistant Professor of Music

Colorado College

Cover of *Women's Folk-Songs of Rajputana* by L. Winifred Bryce (Delhi: The Publications Division, Ministry of Information and Broadcasting, Government of India, 1964). CRL e-Resource.

The dozens of digitized books on South Asian music in the Center for Research Libraries' collection offer an amazingly substantive resource. The particularly noteworthy books within this collection fall into three broad categories:

1. General surveys and broadly conceived introductions to Hindustani (North Indian) and Carnatic (South Indian) classical traditions and their associated instruments;
2. Books that have exerted a significant historical influence on the development of South Asian music and dance historiography or that illuminate particular moments in that process; and
3. Works that focus on the lesser-studied folk music and dance of particular regions.

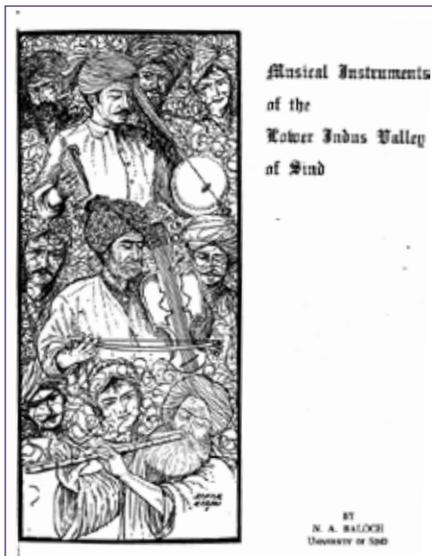
Studies that focus on the Hindustani and Carnatic classical traditions dominate current scholarship in South Asian music, often at the expense of understanding vernacular practice at more local sites, so the third category arguably contains the most exciting contributions.

### Surveys and Introductions to the Classical Traditions

The CRL collection abounds with several surveys and introductions to South Asian classical traditions. Some representative works in this category include Bigamudre Chaitanya Deva's *An Introduction to Indian Music* (1972) and *Musical Instruments* (1977). The latter offers a richly illustrated introduction to the history and classes of South Asian folk and classical instruments for nonspecialists. The pen-and-ink drawings of less-common folk instruments complement lively descriptions of the instruments' use in respective contexts and traditions, and their relationship to particular communities. Deva's *Musical Instruments of India* (1978) offers a longer introduction to South Asian organology written for specialists. G. N. Joshi, a longtime music executive at HMV Records who organized the commercial release of historical recordings in the All India Radio archives, wrote *Understanding Indian Classical Music* (1977), which reviews the history and theoretical development of Indian music, including the origins and structures of *raga*, instruments, and the *gharana* system. Joshi's volume also offers more than 50 black-and-white photographic plates of particular instruments, their depiction in classical sculpture, and contemporary portraits of noted performers with their instruments.

### Studies of Historical Significance

The collection features two books in English by the towering Indian musicologist, Vishnu Narayan Bhatkhande (1860–1936), who is credited with writing the first



Cover of *Musical Instruments of the Lower Indus Valley of Sind* by N.A. Baloch (Hyderabad Sind, Pakistan: Sind University Press, 1975). CRL e-Resource.

modern treatise on Hindustani classical music. In *A Comparative Study of the Music Systems of the 15th, 16th, and 18th Centuries*, Bhatkhande delves into historical examples in vocal music to reveal the common basis for the North Indian and South Indian classical traditions—which up to this point were considered quite separate from one another. *A Short Historical Survey of the Music of Upper India* offers the text that Bhatkhande presented at the First All-India Music Conference on March 20, 1916. He gives an overview of a few historical treatises, but argues that one could not trace Hindustani music back to ancient and medieval texts. Contrary to popular opinion, he maintains that the Muslim influence on Hindustani music over the last 300 years has contributed to music’s development, not its deterioration.

The collection also presents an extensive history of Carnatic classical music by P. Sambamoorthy. A professor at the University of Madras, Sambamoorthy helped establish the study of music and music departments at many other universities throughout southern India. His six-volume *South Indian Music* (1964) spans almost 2,000 pages and has become a foundational text for the contemporary study of Carnatic music.

Ethel Rosenthal’s *The Story of Indian Music and Its Instruments* (1928) shares a rare window into early studies of Indian music by western writers—most of whom were not extensively trained in music. Intended for a general English-speaking reader outside India, Rosenthal’s book does not provide much substantive information, but offers an acute insight into how English people responded to music during the 19th and early 20th centuries. Rosenthal’s book includes sections like “The Vina and Some Other Instruments” and “The Peculiarities of Manners and Customs in Hindustan to which Allusions are Made in their Song”. More valuably, Rosenthal’s book reproduces the complete text of Sir William Jones’s celebrated treatise *On the Musical Modes of the Hindus* (1792). Known for his study of Sanskrit and his founding of the Asiatic Society of Bengal, Jones was the first significant European writer on Indian music—all of which he accomplished while serving as a judge in Calcutta. The content of Jones’s treatise reflects 18th- and 19th-century Europeans’ focus on decoding ancient texts in South Asian music, as opposed to understanding the practice.

### Regional Folk and Devotional Traditions

The collections’ many offerings in regional music traditions are significant because they provide information largely absent in conventional music surveys available in the United States. A general introduction to the study of folk traditions in South Asia, Shyam Parmar’s *Folk Music and Mass Media* (1982) describes the challenges of researching and documenting regionally based projects from the perspective of a former on-air producer on All India Radio. The book mostly focuses on how mass media culture is shaping the identity of folk music today. Parmar notes that many excellent published studies of regional folk traditions in South Asia exist, but they are being written in specific regional languages, which limits their access. Furthermore, although respective universities have initiated many helpful contributions to the study of folk music, the overall failure to coordinate these studies of regional traditions on a national level presents an obstacle to systematic research in these traditions.

Of the more significant regional studies, the collection presents the work of two of the most acclaimed scholars of folk music in East India: Asutosh Bhattacharyya and Sukumāra Rāya. Bhattacharyya’s *Chhau Dance of Purulia* (1972) is one of the first extensive studies of the Chhau folk dance tradition, as performed in Purulia. Bhattacharyya, a professor at Calcutta University and one of the first significant scholars of Bengali folk culture, is also credited with having identified the Chhau dances in Purulia, West Bengal, as a distinct tradition. The book presents an in-depth account

of the dance, associated music, and performances in one village over a number of years. The book opens with almost 20 plates of photographs of dancers' costumes, movements, explanations of poses, and idols associated with the dance. While extraordinarily detailed in its discussions, the book remains accessible to general readers because it is so engagingly written.

Rāya's *Music of Eastern India* (1973) explores folk, devotional, traditional, and contemporary music from Bengal, Orissa, Assam, and Manipur. It offers a very useful overview of different musical traditions, styles, and instruments in these regions. The excellent chapter focusing on Nobel Laureate Rabindranath Tagore situates Tagore's songs within the context of more contemporary discussions of hybrids of classical and modern traditions and their relationships to popular music.

Madhubhai Patel's *Folksongs of South Gujarat* (1974) opens a whole new world by revealing rural life in Southern Gujarat. Divided in 22 sections, the book translates song texts on themes ranging from women's fertility prayers to folkdances to marriage, humor, separation, rain, and shepherds' songs. Each song is situated within the author's own experience growing up in that region and features painstakingly gathered anecdotes and legends that characterize the area folklore.

K. S. Kothari's *Indian Folk Musical Instruments* (1977), published by the Sangeet Natak Akademi (National Academy of Dance, Drama, and Music for India), was based on an exhibition of folk instruments in Delhi in 1968—the first attempt to create a systematic record of folk instruments throughout India. Authored by one of India's most prominent folk music scholars, the book presents lucid, detailed descriptions of more than 300 instruments and clear photographs.

Some other noteworthy books within this collection include L. Winifred Bryce's *Women's Folk-Songs of Rajputana* (1970), whose countless translations of Rajput song lyrics reveal women's lives, relationships, and folklore in the region. N. A. Baloch's *Musical Instruments of the Lower Indus Valley of Sind* (1981) features extensive descriptions of area folk instruments and beautiful pen-and-ink sketches. Gobind Singh Mansukhani's *Indian Classical Music and Sikh Kirtan* (1978) is one of very few extended works to address the role of music in Sikhism. It focuses on the technical aspects and experience of devotional chanting in *kirtan* and *satsang* to explain how they form a pathway to God. *Heritage of Orissa* (1977), produced by the Orissa Tourism Development Corporation, provides an all-purpose introduction with an abundance of attractive photographs illustrating Orissa's geography, wildlife, architecture, religious traditions, dance and music, fairs and festivals, tribal life, and literature.

The collection as a whole is mostly legible, although older publications from the 1930s and 1940s are sometimes missing pages or provide only poorly rendered reproductions of the original illustrations. Longer books separated into multiple files could sometimes be more helpfully marked in terms of their respective sections, but overall, this collection contains an abundance of riches. As noted earlier, a significant contribution from the CRL collection consists of works on regional folk traditions. Given the quality of research and writing as well as their accessibility to the general reader, it is astonishing that most of these works have had such limited circulation until now. This collection is a dramatic contribution that expands the realm of South Asian music and dance studies for general readers and specialized researchers alike. ❖

## Completion of SEAM/Luce Vietnam Filming Project

Judith Henchy

Head, Southeast Asia Section

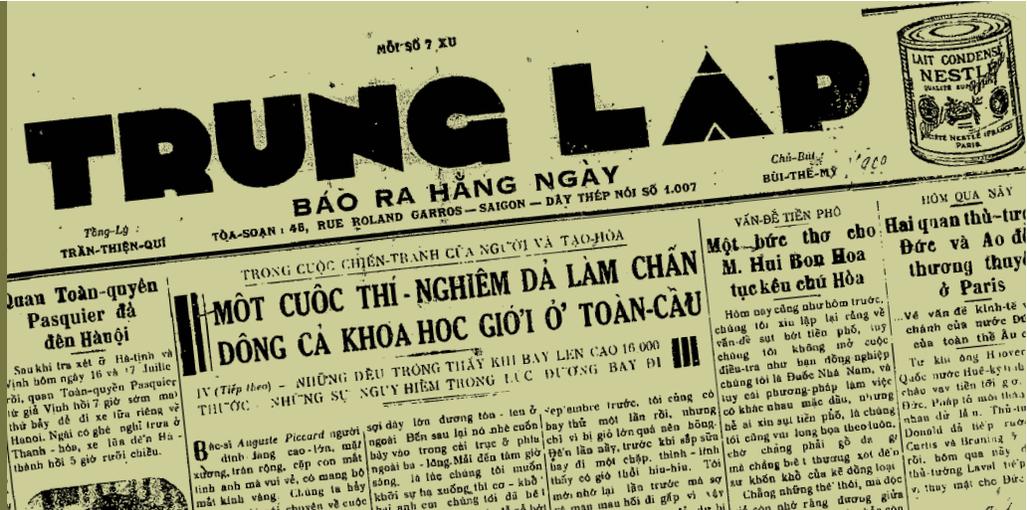
University of Washington

and

James Simon

Director of International Resources

Center for Research Libraries



Page from July 20, 1931, edition of *Trung Lap Bao* newspaper (Saigon, Vietnam). From CRL collections.

After nearly 15 years of activity, the Center for Research Libraries (CRL) and Southeast Asia Microform Project (SEAM) have finally expended the funds provided by the Henry Luce Foundation to support microfilming, cataloging, and preservation of historical materials in Việt Nam. Under the consistent project direction of Judith Henchy (Head, Southeast Asia Section, University of Washington), the SEAM/Luce program achieved considerable success in pursuit of its goals.

As we reported in an earlier issue of *FOCUS* (Fall 2005, v. 25, no. 1), SEAM received support from the Henry Luce Foundation and the Harvard Yenching Institute to film early newspapers published in the vernacular quốc ngữ script, and materials generated by the revolutionary authorities in the Resistance Zones outside of French-controlled areas during the Indochina War of 1946–54. This pioneering project was the first international effort of its kind since the end of the American War in Vietnam.

This effort has resulted in an enormous body of vernacular and French language materials from the National Library in Hanoi preserved on microfilm, now accessible to an international audience. The project microfilmed 219 titles, available on nearly 500 reels of microfilm.

The titles filmed include many of the key newspapers from the 1920s and 1930s that document the intellectual fervor and political discourse surrounding the rise of the Indochina Communist Party. The earliest titles preserved under the grant include several francophone publications documenting colonial-era perspectives from Indochina, such as *L'Extreme Orient* (1894–99), *L'Indo-chinois* (1900–10), and *Le Courier d'Indochine* (1908–12). The collection also contains abundant vernacular newspapers such as *Thuc Nghiep Dan-Bao* (1920–22), a Hanoi daily aimed at the growing Vietnamese bourgeoisie; *Trung Lap Bao* (1924–33), a widely circulated newspaper published in Saigon and (despite its title, “Neutral News”) subsidized by French commercial interests; and *Hà Thanh Ngo-Bao* (1927–31), noted for its pursuit of modern journalistic practices and standards.

Besides those titles that the project had prioritized, the National Library also included a wide array of important French language official reports from this period, including transcripts of the Colonial Council sessions, local government budget plans, and many other resources that will prove invaluable to future research.

Finally, the project was able to preserve a selection of unique Resistance Zone materials generated by the Viet Minh authorities during the period 1945–54. To date, 52 monograph titles from the collection have been filmed as well as several serials (contained on two reels of film labeled “Sach Khang Chien”). These publications

cover a wide range of topics, including speeches by Ho Chi Minh; essays on historical materialism, Socialism, and Nationalism; and popular texts treating subjects such as agricultural practices, Communist principles and ethics, and poetry.

In addition to the valuable resources preserved, the project is notable for its success in establishing a microfilm preservation unit at the National Library in Hanoi, with grant funds applied to the acquisition and repair of microfilm equipment (camera, processors), staff training in conservation and preservation techniques, and film supplies and processing chemicals for production. The program also supplied a modern microform reader/scanner to encourage use of microfilms over the original, increasingly fragile, collections in Vietnam.

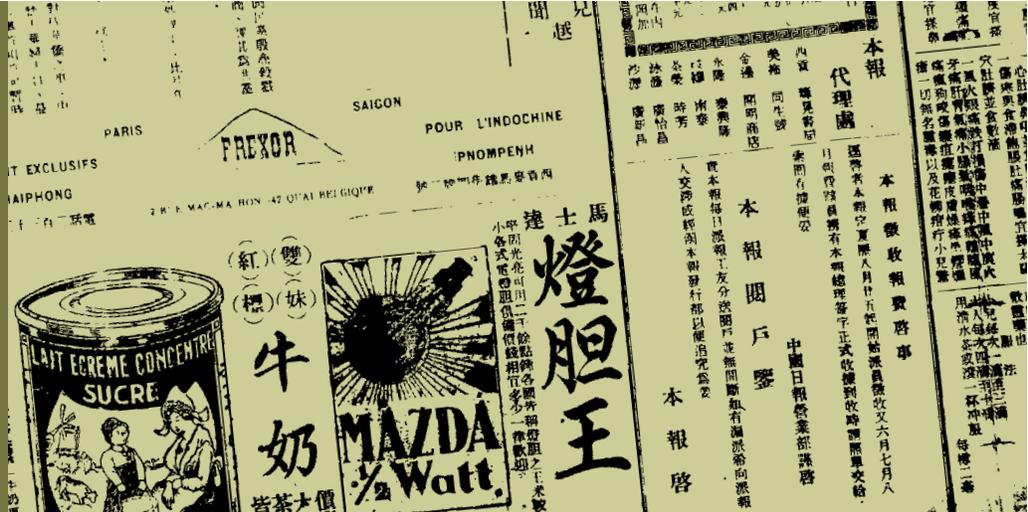
The SEAM/Luce project was able to extend its activities over a considerable period of time due to cost savings of the National Library (augmented by interest income from the original grant funds as well as direct financial and in-kind support from SEAM and CRL). Though production was often sporadic, training and enhancement of preservation capacity allowed the National Library to extend its preservation efforts to additional materials in its collections.

The Luce-funded project at the National Library remains one of the most prominent international initiatives to have significantly enhanced worldwide research access to collections. The importance of the Luce project to the National Library was affirmed in January 2009 when Project Director Judith Henchy was honored at a ceremony of recognition by the Ministry of Culture, Sport, and Tourism for services to Vietnamese culture.

With the funds remaining in the project, SEAM has arranged for additional film stock and supplies to be provided to the National Library, along with a small amount of money to continue filming for the next 18 months. The National Library will continue filming material targeted by the original grant, plus content identified subsequently by the Library and project team members. In addition, we hope to continue filming selections from the Resistance Zone materials. ❖

*For more information (including a comprehensive title list), please visit the [project Web page](#).*

## The Road Ahead for SEAM



Fe Susan Go

Head Librarian, Southeast Asia Division  
University of Michigan Libraries

Classified page from November 1, 1930, edition of *Trung Quoc Nhat Bao* (Cholon, Vietnam).  
From CRL collections.

The Southeast Asia Microform Project (SEAM) was established in 1970 with cooperation from the Committee of Research Materials on Southeast Asia (CORMOSEA). The founders (composed primarily of faculty members) intended to preserve and have access to rare and unique resources in Southeast Asia for future use. To these scholars, SEAM represented the most economical way to acquire and preserve collections in both Southeast Asia and the United States. The founders selected the Center for Research Libraries (CRL) to house and service the collection. From the very beginning, SEAM flourished as faculty recommended titles for preservation from broad and varied subject areas. Over time, librarians with specialization in Southeast Asia replaced faculty as the project representatives responsible for selecting new materials and making recommendations for SEAM acquisitions.

Over the years, SEAM has used its modest budget to preserve and collect newspapers and archival and ephemera materials from all over Southeast Asia. The organization augments these funds with many foundation grants. SEAM partnered with the Genealogical Society of Utah and the Library of Congress Cooperative Acquisitions Program in Southeast Asia to preserve genealogical materials and other important collections found in the region. SEAM also received grant funds from the Henry Luce Foundation to preserve Vietnamese colonial-era materials held by the National Library of Vietnam (see related article on p. 9). SEAM has also given grants to its own member institutions in the United States who have unique materials in need of preservation.

Last year, SEAM completed a two-year microfilming project of Vietnamese-Chinese newspapers housed in the National Library of Vietnam. The Chinese-language newspaper titles were published in Saigon (now Ho Chi Minh City) and Hanoi mostly from the 1920s to 1940s, a time of particular conflict between French administration and the Vietnamese anti-colonial movements. These newspapers highlight Vietnamese and Chinese interactions, migration and work patterns, and noteworthy figures in the communities.

Titles microfilmed for preservation include large runs of principal Chinese-language titles, including: *Trung Quoc Nhat Bao* (1930–45), *Hoa Kieu Nhat Bao* (January 1924–May 1941), *Xin Yue Hua Bao* (July 1956–September 1976). The project also preserved several shorter-run newspapers including: *Che Pao* (August 1938–May 1939), *Nam Phong* (May 1943–May 1945), *Tan Dong A Bao* (November 1943–May 1944), *Wa Nan Yat Po* (February–March 1939), *Wa Siang Pao* (May 1937–June 1939), and *Yueh Nam Jip Pao* (September–October 1939).

The Director of the National Library of Vietnam, Pham The Khang, realized that his institution lacked the full capacity to microfilm these titles. He permitted SEAM to pack and ship these newspapers to Ateneo de Manila University in the Philippines. The university's microfilming unit has had significant experience in handling and microfilming all manner of old materials including newspapers, and was able to complete the project in a relatively short time period. The original newspapers were returned to the National Library of Vietnam at the end of 2008. An agreement between SEAM and the National Library made it clear that the owner of the collection would receive a negative and positive copy of the microfilmed project, with a positive copy retained by CRL/SEAM.

SEAM also recently acquired the holdings of the *Philippine Star* newspaper from its publishing inception in 1986 through 2007. This prominent newspaper is the only broadsheet that enjoys wide circulation in and beyond the Philippines, from Saudi Arabia to New York. *The Philippine Star* recorded the activities of the Marcos regime and continued its exposé of political corruption during the Corazon Aquino presidency.

Like all Area Microform Projects administered by CRL, SEAM has been exploring many options in the transition from microfilming to digitization. SEAM is aware of the need to digitize its existing holdings, but for now has put the emphasis on identifying and locating additional unique materials in Southeast Asia, such as archival and ephemeral resources. SEAM hopes to explore digitization in a collaborative context, maintaining its longstanding partnerships while reaching out to additional colleagues in Europe, Japan, Australia and Southeast Asia to create a universal-access database.

SEAM's core mission of preserving and making available Southeast Asia research materials will continue and develop in response to initiatives presented by its constituent members, scholars and researchers, and partner institutions around the world. ❖

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### Center for Research Libraries Staff Contacts (800) 621-6044

President  
Bernard F. Reilly x 334  
breilly@crl.edu

Assistant to the President  
Yvonne Jefferson x 319  
yjefferso@crl.edu

Vice President/Director of Programs  
and Services  
Melissa Trevvett x 316  
mtrevvett@crl.edu

Member Liaison and Outreach  
Services Director  
Mary Wilke x 351  
mwilke@crl.edu

Director of International Resources  
James Simon x 324  
jsimon@crl.edu

Director of Technical Services  
Amy Wood x 327  
awood@crl.edu

Director of Information Systems  
Patricia Xia x 341  
pxia@crl.edu

Head, Access Services  
Kevin Wilks x 314  
kwilks@crl.edu

Head, Stack Management  
Patricia Finney x 328  
pfinney@crl.edu

Digital Program Manager  
Virginia Kerr x 265  
vkerr@crl.edu

### Global Resources Program Contacts (800) 621-6044

Director  
James Simon x 324  
jsimon@crl.edu

Project Manager—DSAL Project  
Gerald Hall x 318  
ghall@crl.edu

Project Coordinator—  
Global Resources Network  
Judy Alspach x 323  
jalspach@crl.edu

Project Coordinator—ICON  
Carolyn Ciesla x 315  
cciesla@crl.edu

Project Coordinator—Human Rights  
Sarah B. Van Deusen Phillips x 333  
svandeusen@crl.edu

Communications Specialist  
Gwen Ihnat x 289  
gihnat@crl.edu

### Contact for Information Regarding: (800) 621-6044

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