

Maminaw Ka O Dili?: Factors Affecting The Local Music's Patronage Among Cebuanos

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Abstract — A vibrant music scene featuring Cebuanos is part of the rich culture that Cebu endows. To establish the problem of the study, the researcher conducted a baseline survey of the communication-related degree students in Cebu City. The survey manifests that only 5% of the students listen to Cebuano music. Thus, the researcher conducted the study. This study examines why Cebuanos listen and do not listen to their local music. Using purposive sampling in the qualitative approach, the researcher conducted one-on-one interviews with the Cebuano music industry experts. The researcher triangulates the qualitative data to the random answers among 50 Cebuanos, including his observation. The results show that quality, public promotion, music orientation, trends, and personal choices affect patronage. It also manifests that Cebuanos listen much to the trending songs in society. Thus, public promotion of Cebuano songs is essential, such as the government's support and local media entities' support of local music.

Keywords — *Cebuano, Music Industry, Cebuano songs, Cebu*

I. Introduction

T Cebu is one of the Philippines' oldest cities and is considered rich in culture and heritage. One of the proofs titled Cebu so is its recognition as ASEAN's City of Culture last 2011 by the ASEAN Ministers of Culture and the Arts. As part of the local culture, music played a significant role in forming Cebuano's identity, which brought Cebuanos' name to fame nationwide and worldwide, using the 'Bisaya dialect. Cebuanos produced famous songs written by remarkable Cebuano music artists like the 'Matud Nila' of Ben Zubiri and 'Sa Kabukiran' of Maning Velez in the previous generation. Meanwhile, 'Balay ni Mayang' of Martina San Diego and 'Gugmang Gi Atay' of Eping Amores of Ambassadors at the present generation. However, with the existence of Cebuano music which was never lost even through time, Cebuanos only primarily patronized it because of several factors. Thus, this study is designed to determine causes of why Cebuanos listen to or do not listen to Cebuano music.

According to Insoy Ninal, a Cebuano songwriter, it was between the '20s to '70s when Cebuano music started to boost. From the '20s to the '60s, there had the 'Matud Nila' (1941), 'Kasadya Ning Taknaa' (1933), 'Sa Kabukiran' (1941), and 'Rosas Pandan' (1938). In the '70s, it was the novelty time for Cebuano music. These were the years of the moniker "King of Visayan Song" Max Surban and the great singer-composer and comedian Roman "Yoyoy" Villame. During these decades, the Cebuano songs were popular and well-patronized by Cebuanos and Filipinos worldwide.

In 1981, MTV, an American satellite television channel, played music videos on the screen, attracting many viewers and shifting their entertainment preferences. Since it is an American channel, all music played is American or foreign-made. With this trend, Cebuanos still listened to Cebuano songs, but their patronage shifted to other types of music.

In the '90s, local bands emerged to uphold the Cebuanos in the music industry, Local Ground and Mango Jam. These local bands wrote Cebuano songs but more in the English language. Between 2000 to 2004, Bisaya rock, commonly known as "bisrock," infiltrated every hour local radio. Cebuano songs starting in 2000, attempted to rise back to their peak. Many Cebuano songs written in the Cebuano language emerged and became popular, but only in the shortest period.

In 2013 the new hope of Cebuano music was formed, named Vispop or Visaya Pop Music. It was formed as a campaign to encourage Cebuano musicians to create Cebuano songs that would alleviate the current state of Cebuano songs. They produced 'Balay ni Mayang' by Kyle Wong, 'Duyog' by Jewel Villaflores, and 'Labyu Langga' by Jerika Salve Teodorico.

There's a limited study about Cebuano music. Most local studies focused on the influence of rock music on lifestyle and stereotyping factors of trending music genres. These studies didn't examine the causes of the patronage of Cebuanos towards Cebuano music.

The researcher posits a cultural problem on why Cebuanos inconsistently patronize its music industry. The factors of why Cebuanos listen and do not listen will be explored and determined in this study.

Research Questions:

This study aims to answer the following:

- Why do Cebuanos listen to Cebuano songs?
- Why did Cebuanos not listen to their own Cebuano songs?
- In what way does it affect Cebuano's patronage of Cebuano music?
- What is the importance of patronizing Cebuano music?
- How will Cebuano music affect the Cebuanos?

The output of this study is a video documentary about the factors affecting the patronage of the Cebuanos towards Cebuano music and aims to promote the Cebuano music industry. See this link: <https://www.youtube.com/watch?v=Xvfa-caeHyA>

Theoretical Background

This study is anchored on the Adorno's Theory of the Listener, Layman's Bandwagon Effect, Agenda- Setting Theory, and Uses and Gratification Theory.

It was mainly centered on Adorno's Theory of the Listener and supported the following theories: The Bandwagon Effect by Layman, Agenda-Setting Theory by McCombs and Shaw, and Uses and Gratification Theory by Blummer and Katz.

The leading theory, by Theodor W. Adorno, with the assistance of George Simpson, The Theory about the Listener, states that today's listening habits are centered on recognition. This behavior is emphasized in popular music and its promotion. Its core premise is that all one has to do is repeat something until it is recognized to be accepted. This theory applies to both the material's standardization and its plugging. A theoretical understanding of the processes involved in translating repetition into recognition and recognition into acceptance is required to understand the causes behind the success of the current type of hit music.

However, the recognition concept may need to be narrower to explain modern mass listening adequately. It argues that, when it comes to musical comprehension, the aspect of recognition, one of the most basic capacities of human knowledge, must play a significant part.

The musical sense is something new that cannot be traced back or submerged under the known configuration but that emerges if the listener assists it. Any piece of music's musical sense is defined as the composition's dimension that cannot be perceived solely through recognition; by its identification with something familiar. To experience the fundamental uniqueness of the music, it can only be built up by spontaneously linking the known elements—a reaction as spontaneous by the listener as it was by the artist.

One of the supporting theories, Layman's Bandwagon Effect, explains that others have previously adopted the more beliefs, ideas, fads, and trends, the faster they spread. To put it another way, the bandwagon effect refers to people doing something just because others are doing it, regardless of their beliefs, which they may ignore or overcome. An object's or person's perceived "popularity" may impact how it is considered as a whole. For example, when a product gets popular, more people are likely to "jump on the bandwagon" and purchase it. The bandwagon effect explains why fashion trends emerge.

The Agenda-Setting Theory by McCombs and Shaw mainly centers on the news media's public awareness and concern about salient issues. The ability of the media to inform us what topics are essential is referred to as agenda-setting by the media.

Agenda-setting research is based on two assumptions: (1) the press and media do not represent reality; instead, they filter and mold it, and (2) the media's focus on a few issues and themes causes the public to regard those issues as more important than others. The time range for

this phenomenon is one of the most critical parts of the concept of mass communication's agenda-setting role. Furthermore, different media have varying levels of agenda-setting potential.

The last supporting theory is the "Uses and Gratification Theory" by Blumler and Katz, published in the online Communication Capstone Spring 2001 Theory workbook by Phillip Palmgreen. Hake Harwood and David Swanson take a more humanistic approach regarding media use. Blumler and Katz feel that the general public consumes media in various ways. Instead, they believe there are as many reasons to use the media as consumers of the media. The idea holds that media consumers are free to decide how to use the media and how it will influence them. The belief that media consumers can pick the media's influence on them and the assumption that users choose media alternatives only as a means to an end reveal Blumler and Katz's values. The optimist's view of the media is one of uses and enjoyment. The idea eliminates the notion that the media unintentionally impacts our lives and how we perceive the world. The idea that we use the media to meet a specific need fails to understand the media's power in today's society.

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Literature Review

The study is supported by the researchers' gathered articles from newspapers, magazines, and books.

A feature article was released in 2012 entitled "Gary Granada: Saving Cebuano Music" by Vanessa Balbuena, Entertainment Section Editor of the Freeman newspaper in Cebu, shows how one artist or more popularly known as folk sensation, Gary Granada is deeply concerned with his Visayan heritage and with the need to reintroduce these classics to a generation constantly fed with Tagalog OPM and foreign-dominated playlists. It was stated there that for Mr. Granada, what the Visayan heritage is experiencing, is a cultural tragedy that he hopes to be properly addressed. The article also mentioned the great need to patronize our own, as quoted from Mr. Granada: "In a Cebuano-speaking community, I have not encountered a Cebuano composer in my textbooks. We were not taught that in school. We are that rotten because we're not even proud of our heritage. We look down on ourselves even when we have very excellent work".

Another article, a trade forum by a certain Chris Malazarte, entitled "The Cebuano Music Industry," published in the Freeman newspaper in 2011, discussed why Cebuano music did not have its long-term prestige only because of Cebuanos themselves. The article editorially said that it is because Cebuanos do not continuously support their fellow Cebuanos in their musical works.

As quoted by the writer: "One of the reasons why the music industry in Cebu is not so prolific is because we tend to forget our roots."

A news article released in 2013 stated that Mayor Michael Rama vowed to help preserve the Cebuano music by Marigold Lebumfacil. The report revealed that Cebuano music needs institutionalized preservation as part of the culture. As quoted from then-Vice Mayor Edgar Labella, interviewed for the article: "It is not just a social obligation but also a moral obligation, especially to the younger generations."

An article, "The sweet sound of Cebuano music," was published online in philSTAR.com and featured many Cebuano songs. Another focus of the article was the Halad Museum, dubbed as the Visayan music museum and the first-of-its-kind in the country — taking up the cudgels in preserving both immortalized and not duly recognized.

Some studies were documented to support this study. According to Avenido et al. (2008), there are split perceptions of the BisRock band members and the listening audiences towards the BisRock music and its language usage. What some BisRock bands think about their songs and melody may differ from what the listening audiences or the public feel. BisRock bands are responsible for creating their music and choosing the languages in their songs' lyrics, especially. Thus, this applies to all music genres, specifically Cebuano songs.

The study "The Stereotyping Factors of Trending Music Genres as Perceived by the Selected College Students of the University of San Jose-Recoletos" by Almiñe M. et al. (2009) stated that lyrics, rhythm, social trend, performers, and nature of genre were the factors that affect the trending of music genre that hit the music chart. The classification and the categorization of music genres caused by the media was the main reason for stereotyping.

Therefore, the listeners' point of view is somewhat influenced by the dominating opinions of society, and media is one of the factors influencing listening audiences' preference for music.

The study "The Influence of Rock Music in Relation to the Lifestyle and Values Systems of Selected College Students" by Costello (2001) shows that people often develop ties with fellows who like the same music. Sometimes their friends influence them to listen to the music they prefer.

II. Methodology

The researcher used the Qualitative approach using purposive sampling. In this method, the researchers had specific and chosen target respondents to answer the needed data in the study. Each participant only represents a particular group or category with qualifying standards set by the researchers, including Cebuano music listeners, non-listeners, Cebuano artists, Cebuano music teachers, Radio (FM) Personalities, Government officials, and Sociology experts.

The researcher started the study through a preliminary survey by providing data that will certify the problem's existence, thus establishing the issue of the inconsistent patronage of Cebuanos towards Cebuano music.

With this, a survey of students found out that out of 119 students, only 5.04 percent, or six students listen to Cebuano music.

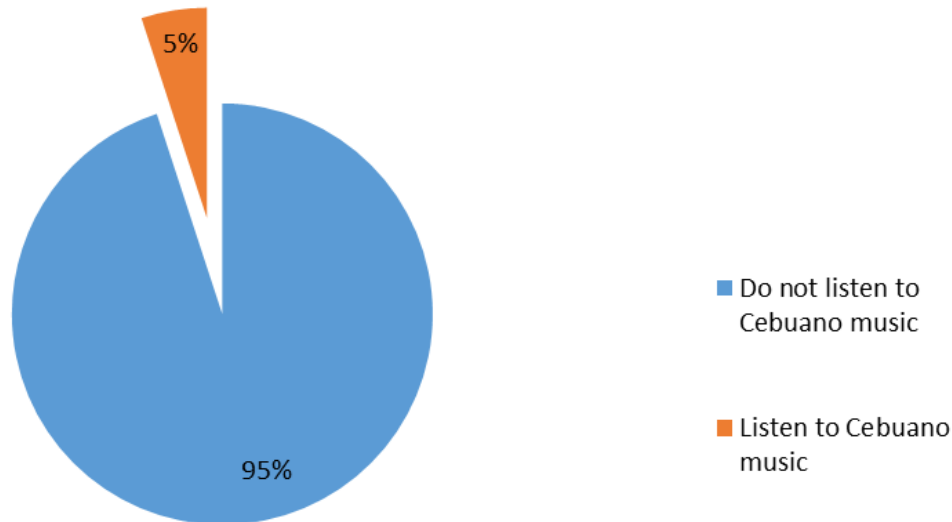


Figure 1. CEBUANO MUSIC LISTENERS

Music	Computation	Percentage
American	$72/119 \times 100$	60.5%
Korean Pop (KPop)	$16/119 \times 100$	13.45%
British	$10/119 \times 100$	8.40%
Tagalog	$15/119 \times 100$	12.61%
Cebuano	$6/119 \times 100$	5.04%

The table shows that Cebuano music has few listeners among the chosen student respondents. The initial investigation found out that the students have less patronage to Cebuano music. The top of the list on their preferences are the American and the Korean music.

The researcher conducted a random interview with Cebuanos to know the factors behind their music selection. The researcher interviewed 50 random cebuanos categorized as Listeners and Non-Listeners but included 30 people in the video documentary since the rest had the same answers.

Aside from the random answers, the researcher triangulated their answers to the face-to-face in-depth interview of the music experts including personalities categorized as the following:

Cebuano artist, Cebuano music teacher, Radio Disc Jockey (DJ)/ Personality, Kapisanan ng mga Brodcasters ng Pilipinas (KBP Cebu) President, Government official particularly the Chairperson of the Committee on Tourism, Local and International Relations, Arts and Culture, and a Sociology Instructor.

III. Results and Discussion

After the various interviews conducted by the researcher, results show that the following are the common factors affecting the patronage of Cebuanos towards Cebuano music:

QUALITY – It refers to the degree of excellence of the music (melody, rhythm, lyrics). This factor affects the patronage of Cebuanos. Based on the surveys, low-quality music or what they called 'bad music' would mean less custom from Cebuanos.

One of the participants mentioned that Cebuanos are sensitive individuals. If they hear unpleasant words in one Cebuano song, it makes Cebuanos generalize that all Cebuano songs are of the same quality. On the other hand, high-quality music, or what they termed "good music," would mean more patronage from Cebuanos. If one Cebuano song contains good words or message(s), it drives Cebuanos to listen to it often and affects other Cebuano songs.

PUBLIC PROMOTION- refers to the publicity of Cebuano songs to the masses/public. This factor includes the playing of radio stations Cebuano songs for Cebuano listeners. A lot of Cebuanos are radio listeners. Suppose Radio stations will not play Cebuano songs. In that case, Cebuanos will have fewer chances to listen to it and patronize it. If they hear Cebuano songs played on-air on their patronized radio station, they will have the opportunity to attend it.

Other means of public promotion are through the support of Local Government Units (LGUs) or Non-Government Organizations (NGOs) in the form of events/programs catering to Cebuano songs and Cebuano artists.

If Cebuano songs are exposed, promoted, and known to Cebuanos, they will eventually be patronized and listened to. If not, Cebuanos will have no chance to learn, experience, and patronize Cebuano songs.

MUSIC ORIENTATION – this refers to the orientation and introduction of Cebuano songs to Cebuanos. This factor includes proper education in school, disregarding the rise of Western influences.

If Cebuanos are not formally introduced to Cebuano songs, they give less attention and patronage. If Cebuanos are well-oriented about Cebuano songs and their importance, they patronize them more.

This factor also includes the influences in one's environment; family, school, peers/friends, work, etc.

TREND – this refers to what's being "in" and what's famously patronized by the majority. What's trending is mainly found online, like Youtube, and on social networking sites like Twitter, Facebook, and Instagram.

Today, most people are already "online actives." If Cebuano songs go Trending online, Cebuanos will patronize them. If not, then Cebuanos will not.

PERSONAL CHOICES - People have different choices in life. One of these choices is the type/ repertoire of music they listen to, in other words, their "music preference." In the end, it is still the Cebuanos' choice whether listen or not to listen to Cebuano songs.

IV. Conclusion

Cebuanos may not be forced to patronize Cebuano music in terms of music preference, but Cebuanos can be influenced by showing them the importance of patronizing Cebuano music. Thus, in presenting the factors that affect the patronage of Cebuanos towards Cebuano music, concerned personalities like the Cebuano artists, Cebuano music and Cebuano culture promoters, and even the Cebuano themselves will know where and what to do to make Cebuano music maintain its popularity among Cebuanos' list of preferences.

Cebuanos should patronize Cebuano music because it brings pride to the Cebuanos' name. It contributes to Cebuano culture and plays a significant role in forming the identity of Cebuanos.

V. Recommendations

After this study, the researchers recommend the following:

To Cebuano Artists:

- Widen their vocabulary and produce meaningfully and beautifully written songs.
- Refrain from using derogatory, insulting, and inappropriate words in their songs.
- Produce more songs using the 'Bisaya' dialect.

To the Government authority concerned with culture (music) preservation:

- Make programs/events that promote Cebuano music and Cebuano artists to make them known to the public.

- Allocate the budget for the exposure of these Cebuano songs nationwide and even worldwide.
- Make a group that will produce and promote the new and incoming Cebuano songs and preserves the old ones.

To Schools, especially under the Department of Education CEBU:

Since K+12 Education has already started in which it was mandated to use the mother tongue during the first three years in primary education to teach the pupils, it should also introduce Cebuano music to pupils to open their minds about the importance of patronage towards it.

To KBP Cebu Chapter:

To propose the higher KBP make specifications as to the playing of Original Pilipino Music (OPM) into Cebuano Music as stated in the KBP Code of Conduct Article 15, Section 2 for each Radio station to play at least 4 OPMs per hour in every program.

To Radio Stations in Cebu:

- Make a radio program that will play ONLY Cebuano songs, modern or classical. Prioritize playing Cebuano songs rather than foreign songs.

To future researchers, the following thesis titles are recommended:

- A Compilation of Cebuano Songs (Start-Present)
- Documentation of the Types of Cebuano Songs
- Documentation of the Famous Cebuano Artists (Classics)
- A Study on How Cebuano Artists Survive in the Present Generation
- Cebuano Songs Vs. Foreign Songs: A Study on Cebuanos' Music Preferences

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