

MMAP MUSIC PRODUCTION

Definition of Terms

SUSTAINING AND ENHANCING MUSICAL DIVERSITY – THIS IMPLIES CONTINUITY AND AFFIRMATIVE ACTION IN ENABLING ARTISTS TO PRACTICE THEIR DIVERSE MUSICAL EXPRESSIONS, BOTH EXISTING AND FURTHER FLOURISHING AND EVOLVING.

NATIONAL INSTITUTION

Local - Agencies whose scope of jurisdiction covers a limited geographic and political area, such as a province, municipality, village/barangay.

National - Agencies whose scope of jurisdiction and sphere of influence and operation cover the entire country.

INTERNATIONAL INSTITUTIONS – ORGANIZATIONS WHOSE SCOPE OF MEMBERSHIP AND JURISDICTION COVERS MORE THAN ONE NATION-STATE.

Endowment - Organizations whose mandate is limited to support (financial) of projects and initiatives within its geographic area of coverage.

Execution - Organizations whose mandate is the initiation and implementation of projects and activities.

Sectors

Corporate Institutions - Profit-oriented agencies and institutions.

Government Institution - Institutions and agencies that are run and managed by local or national government.

Government Institution – Endowment

Government Institution - Execution

**Non-Govt and Non-Profit Agencies – Foundations and independent org-
anizations that are committed to specific social and cultural interests.**

Non-Govt and Non-Profit Agencies - Endowment

Non-Govt and Non-Profit Agencies - Execution

Subsectors

Area Interest Group Organizations – Organizations whose membership

belong to a particular specialized activity or field; e.g. music education, composition, choral music, youth music organization, etc.

Arts and Culture Foundations – Foundations, whether public or private, whose mandate is to promote the interests of the arts and culture.

Cultural Centers – organizations and centers that promote, assist, accommodate and implement cultural and artistic activities, thru use of infrastructure and other resources.

Cultural Ministry and Equivalent – government agency that is charged to oversee the cultural affairs of a particular country or political state.

Cultural Organizations – organizations that deal with the arts and culture promotion, protection and safeguarding.

Government Media – Radio and television broadcast institution run and operated by government.

Internet - Electronic information network.

Local Government Units – political governing bodies that are smaller than the national government; e.g. provincial, municipal, village governments.

Mass Media - Facilities and tools for communication and information dissemination – radio, television, movie – to the general public.

Movie Industry – profit ventures in the field of cinema.

Musicians' Organizations – organizations whose membership covers the different areas in the music profession – performance, composition, education, research. (Most of the time, musicians' organizations are confined to performers and/or performers and composers.) This may be differentiated from “area interest organizations”.

National Concert Bureau – government agency that takes care of the musical life of the citizens of a nation-state, thru concerts and other types of performance activities.

National Endowment Agencies – government agency that is directly involved in assisting artistic and cultural activities through grants and similar awards.

National Music Council – government or non-government councils that are directly concerned with the musical life of a nation-state. Most national music councils have been established in the 1950's with the establishment of the IMC by UNESCO as an umbrella organization for the musical activities of

Recording Industry – profit-oriented endeavors in the field of recording and marketing.

Theaters and Concert Venues – infrastructure-related organizations that provide space for public performance.

Tourism Office – office, national or local, that is mandated to promote a country to visitors, for the purpose of economic and/or political gains.

MEMBERSHIP – refers to the membership of the organization

Leadership – refers to the types of individuals (their professional backgrounds) that comprise the leadership.

Foreign - outsiders, either non-citizen or non-member of a cultural community involved in the institution or production and activities, programs.

Local - insiders, citizens or members of a cultural community involved in the institution or production, programs and activities.

Artists - personnel trained in the arts and art practitioners; distinction can also be made between music artists and non-music artists; or experts or non-experts in a particular musical area (e.g. folk music, pop music, etc.)

Non-Artists – cultural bureaucrats, with little or no direct knowledge of music and the arts; government appointees.

Artists/Compensation – refers to information on how artists representing different categories of artistic production benefit from their participation or membership in the organization and its management and activities, in terms of billing, compensation, and other forms of reward or recognition.

- Equal** - receive equal billing, compensation, and other promotional or professional benefits in programs of music production.
- Unequal** - opposite of the above
- Polarized** - treated insignificantly; given secondary role in cultural productions; e.g. entertainment parts
- How?** - This may refer to Membership, Leadership and/or Artists/Compensation

Funding Partners – refers to other organizations or agencies in the national government, private sector, and international community, that the institution may be part of and/or related with, or draws resources in the form of collaboration, partnership or sponsorship.

FORMS OF DIVERSITY

Expressive Traditions – refers to forms of expressive practices that are traditionally imbedded in the social and cultural life of communities that include extra-musical elements and properties that provide cultural uniqueness and distinction to particular practices.

Musical Repertoires – refers to genres and categories of musical performance that may include dance and theater in the context of integrated forms.

Environment __- the physical surrounding and venue for music production covering both traditional and non-traditional spaces.

Strategies - refers to the different types of activities in achieving the goals and objectives of the organization in the field of music production; e.g. concerts, festivals, workshops, etc.

Participation – refers to the diversity of the participating artists, groups or nations in programs and projects in music production.

POLICY - refers to general thrust and vision of an institution or to a general perspective in the field of culture and the arts that relates to diversity and/or music production.

MISSION/OBJECTIVES – refers to targeted goals in relation to the Policy with specific plans of action.

Affirmative Action on Diversity – refers to a policy and mission/objectives that deal directly with musical diversity – its sustenance and enhancement, either as an end or as means. Programs and events that are specially conceived according to the parameters of musical diversity.

Empowerment – refers to the uplift of individuals, communities, and nations in terms of social, political, and economic status and capability in controlling individual destinies and external negotiations.

Safeguarding Tradition - refers to one's cultural heritage, identity, and way of life that provides distinction and self-respect to individuals, communities and nations.

Understanding/Peace – refers to the long-range goal of achieving understanding among individuals, communities and nations, as well as the formation of cultural, political and economic alliances.

N.B. The areas under Policy and Objectives could all be interrelated in terms of ends and means.

Problems – refers to difficulties, constraints, and limitations that inhibit the dynamic pursuit of the mission and objectives.

ACTIVITIES Programs, projects, actions and events in the directly effect music production, as well as support for and conservation of music production.

Music Production – actual generation and realization of music and musical objects.

Performance – Forms of live music-making and events, such as concerts and festivals, rites and other events, as well as different forms of experiencing and sharing music.

Creative Work – new works or compositions where elements, techniques, and musical ideas from different sources are exchanged and realized; e.g. composers' festivals or inter-arts performances, fora and meetings.

Recording - the production of recorded sound materials such as tapes, discs and other audio-visual and electronic formats.

Publication – refers to written or printed materials (including electronically transmitted), such as scores and manuscripts, as well as secondary musical materials such as books, periodicals, and other educational and communications materials.

Support - refers to various types of assistance to artists, organizations, programs and projects to enable, encourage and empower the recipients to undertake activities in music production.

Training - forms of enhancing and developing skills and knowledge of practitioners and consumers of music, either through formal education or non-formal, short-term programs and activities. This includes outreach projects that share music production and musical expertise with others from outside cultures and environments.

Opportunities/Grants - Forms of financial and material assistance and/or incentives, patronage, collaboration, partnership, and help in the promotion and marketing of music production; protection of intellectual property rights.

Physical Infrastructure – the provision of appropriate venues, spaces and facilities for music production.

Forms of Recognition – awards, competitions, and other forms of moral and artistic incentives to deserving practitioners, institutions and communities involved in music production.

Conservation – the sustenance and enhancement of traditions in music production existing in localities, communities and nation-states.

Research – Activities related to discovery and acquisition of knowledge, appreciation and understanding of traditional music productions.

Heritage Conservation – Strategies in conserving knowledge in music production, such as sound archives, library, virtual music museums, and activities such as conferences and symposia, schools for living traditions, establishment and organizing of countryside performing groups, and other forms of safeguarding existing practices in music production as intangible cultural heritage.

Instruments Skills Transfer – deals directly with instrument-making and the application or non-application of traditional technology in their manufacture.

Supplementary Definitions

Types/Classifications

- Indigenous** – so-called ethnic music, or traditional musical practices, repertoires that are culturally distinctive
- Pop** – music derived from western pop culture, characterized by its entertainment value for the youth sector and usually disseminated through mass media
- Classical Non-Western** – musical practices and repertoires derived from court or temple traditions in non-western cultures; e.g. Indian classical music, Persian *radif*, etc.
- Popular** – musics that are known and practiced by majority of population, such as music for weddings, cinema, ordinary entertainment, love songs, etc.
- Classical – Western** – music produced according to western theory and practice, covering the different musical style in western musical culture
- Non-Western Classical** – formal musical traditions and repertoires from non-western cultures, such as court music, temple music
- Folk** – music from the countryside, mostly syncretic in nature, band, rondalla, etc.
- Contemporary** – innovative musical production, whether western-based or non-western-based.
- Others** – regional genres (e.g. Ladino music) or instrument-related musics (Pan music, Rondalla), musics in the streets, different types of vocal expressions, church bell music, children's games, nature sounds, etc.