

The International Music Council

MANYMUSICS ACTION PROGRAMME **Music Production Research Project**

FINAL REPORT

INTRODUCTION

Music Production, in the context of the MANYMUSICS Action Program, refers to musics as they are practiced, expressed, created, shared, and disseminated by individuals and peoples of diverse cultural traditions, history, environment, and time. These musics are also characterized by their diversity in concept, form, aesthetics, theory, style and mode of realization and communication. With music production as integral to every individual's and people's intangible cultural heritage, the MMAP Focus Area of Music Production identified the following points of concern with regard to the protection of musical traditions and heritage as well as the empowerment of music artists:

Musical expression

- The dynamic continuity of musical traditions in the light of the threat of global forces, technology and homogenized formats for music production
- Support for the practice of music in its indigenous (local) environment as well as in venues that expose the music to the greater population within and outside the region

Artists/community

- Recognition of the contribution of artists and their music to the formation of culture and society
- Opportunities for musical creation through subsidies/grants, artist-in-residence programs, commissions and interaction with other artists
- Protection of the traditional skills and indigenous technology related to music production
- Appropriate training in music production and music dissemination
- Infrastructure and technology for the creation and dissemination of music
- Freedom of musical expression
- The exploitation of artists and their music due to lack of intellectual property rights in some regions

The investigation on Music Production also categorized the different institutions and initiatives (in the form of activity-based programs) as either coming from the government, non-government organizations or corporate or private sector.

THE RESEARCH

The results of the investigation on Music Production revealed the “*diversities* in music production” as practiced in different countries with regard to:

- ethnic diversity of the populace;
- institutions/individuals involved in music production;

- musical traditions practiced, preserved, and disseminated;
- forms of safeguarding and enhancement;
- forms of empowerment, and;
- strategies used for production, protection and promotion of music

The research also provides general profiles of common regional concerns, problems and difficulties as well as strategies in music production. It is for these reasons that the Research Staff of MMAP Music Production Research considered the necessity to include so many countries, and institutions, and organizations as a research strategy.

Data Collection

The approach taken by the researchers was to investigate selected national and international institutions, from large national agencies to small private initiatives in order to gain insight into how different societies and communities with different cultural backgrounds and environments produce or cause to produce music vis a vis their human and cultural aspirations, on a local, national, regional and international or global scale.

Researchers were assigned to 4 general geographic areas and were able to get information on 87 countries, 248 national organizations and 33 international/regional organizations (See Annex D):

GEOGRAPHIC AREA	NUMBER OF COUNTRIES	INTERNATIONAL/REGIONAL INSTITUTIONS
EUROPE	24	13
AMERICAS and the CARIBBEAN	20	7
ASIA (South, Southeast, East) and OCEANIA	20	8
THE ARAB REGION and AFRICA	23	5

Each country has entries of 1 to 5 organizations (sometimes up to 10). On top of these, international/regional organizations are added to each geographic region.

The data collection was conducted using available materials published in the internet and in brochures and journals, and e-mail inquiries from known and new contacts. The list of countries included in the study was initially based on the list of members of the IMC, but was finally determined by either:

1. promptness of the e-mail responses to the researcher's inquiries by member and non-member organizations;
2. the availability of information on the internet, or;
3. the availability of information in the English language.

The data gathered was organized according to a research framework (see Annex A and C), which was translated into a database. The database framework includes a list of definitions (Annex B) that is meant to serve as a guide in the use of the database. While the database can still be further improved (given

additional resources), it serves as an initial demographic sampling of institutions (from small local initiatives to large-scale national and international dispensations) and the communities that created them, that are significant to the principles of the MMAP.

THE FINAL REPORT

The following summary reports are intended to offer a general view of the diversities existing in the global society today, not only in the musics produced, but also in how these musics relate to contemporary life, how they are being shaped by ideological motivations, and what may be perceived as threats and problems to the musics, their practitioners, and consumers.

The threats and/or problems may either be explicit or implicit – explicit, when the practitioners and purveyors themselves are aware of these challenges; implicit, when the threats are hidden in the very conditions by which music production appears to draw its sustenance, such as external or internal exploitations by market institutions or national economic interests as well as international relations and exchange.

The summaries are presented according to 5 major geographic divisions: the Asia and Oceania, the Americas and the Caribbean, Africa, the Middle East, and Europe.

ASIA AND OCEANIA

An overriding concern in Music Production in Asia is one that represents 3 particular realities: 1) its natural cultural condition of being pluralistic, multi-lingual people, 2) its wealth of diverse expressive traditions, and 3) its recent historical experience as a highly colonized region of the world. Across its vast geographic span – Central Asia, South Asia, East and Southeast Asia, the preservation and conservation of traditional practices is a paramount concern. This task is mostly undertaken through formal training and by academic institutions which pursue their conservation mandate with actual practice and execution. At the same time, research has become institutionalized, resulting from the academic and scholarly institutions established during the colonial era.

The strong bent on preservation of traditional cultures and musical practices may be linked to the general aspiration of Asian countries to promote and project their distinctive cultural identities in the global community, as well as furthering their emancipation from their past colonial image. It is for this reason that the role of national governments is extremely apparent in the task of preserving traditional arts. The few independent institutions draw their support from foreign agencies. Private initiatives to promote artists or are concerned with artists' rights and welfare are just an emerging phenomenon which may be said to be in place only in economically competitive countries such as those belonging to the East Asian region.

While the strong government hand in the preservation of Asian cultural traditions may be seen as a welcome force, the threat lies in the fact that in

Asian political bureaucracies such as those in Southeast Asia, very little power is shared by the civil society or the sector that represents the main players in expressive productions, in policy and decision making.

What may be considered a positive scenario across the Asian continent is the significant number of policies and objectives that represent an affirmative action on musical/cultural diversity, in which the productive activities incorporate the multi-cultural fabric of their national constituencies. The diversity is pursued in different ways, such as empowering artists and cultural communities to actively participate in institutional programs, or developing local audiences to share in the uplifting fruits of music production

It can also be observed that artistic expressions in Asia are not viewed as a means of material wealth or economic profit, but more as a source of social or political prestige, making them prone to the exploitation of the global entertainment market or national tourism programs. In spite of the new economic values relegated to traditional arts mostly by external entities, certain programs recognize and try to preserve the unique identities of musical expressions for their intrinsic values, such as the system of awards to master artists as national living treasures. The master artists are supported to perpetuate their art forms by engaging in pedagogical activities, or establishing schools for living traditions

One interesting phenomenon that is emerging and gaining headway is the concept of regional alliances and zonal networking. While these alliances are clearly aimed at political and economic goals, the utilization of expressive/musical productions to strengthen understanding and diplomatic ties, could nevertheless boost the significance of the arts and the importance of the artists in geopolitical empowerment, not to mention the potential of retracing mutual historico-cultural roots and common or shared heritage. The ASEAN Committee of Culture and Information (COCI) is one such institution which has enabled through its musical projects, not only shared regional identity vis a vis diversities, but also the contemporary cultures and common aspirations of ASEAN member nations.

Because music in Asian traditional arts is hardly practiced as a separate expressive form, its different forms of production and conservation are therefore carried out with or in the context of other forms such as dance, theater, rites, and other celebratory activities. It will be observed that music and its cognate arts are usually managed by merely one of several departments or sections within an entire cultural agency or ministry. As can be seen from the above, music and the arts are relegated with other national concerns such as tourism, education, youth, etc.

In reaction perhaps to its decontextualization according to western art paradigms, there appear to be efforts to return music production from the art music venues to a variety of environments and locales. Revivals or revitalization of musics in temples as well as countryside, village and street music-making are getting more and more attention.

The AMERICAS AND The CARIBBEAN

In South America, the Andean identity (of Bolivia, Colombia, Ecuador, Peru and Venezuela) seems to be reinforced through these countries' music/arts programs and projects. A strong example of this is the orchestra of indigenous instruments – seen in Bolivia and Ecuador – which exhibit the truly Andean nature of the instruments even while performing a diverse repertoire. The percentage of peoples of African heritage in the countries investigated is quite low, mostly 1 to 3 %, which Brazil having the most at 6%. Nonetheless, there are outstanding programs which highlight the African heritage through music. Serious issues such as empowerment and recognition of African historical, cultural contributions, rights, etc., are aired via the different festivals such as the annual Carnival. Youth empowerment, in particular, is co-fused on by means of institution –run schools and programs that encourage economic ascension and build self-esteem. In general, programs and activities aim to provide and develop understanding, tolerance and respect of and for the multiculturalism that exist in these countries.

Simultaneously, many organizations press for the preservation and protection of their native cultural patrimony. Thus, while migrant music traditions common in S. America such as reggae, hip-hop and ska are earnestly cultivated on one side, the indigenous music of the Incas, for instance, is also underscoring. Finally, arts/music festivals uniquely feature trade shows, combining each event's celebratory aspect with the business dimension.

Only two countries were surveyed in Central America – Costa Rica and Guatemala, but more or less general picture of the music state in the other nations (El Salvador, Nicaragua, etc.) may be arrived at, given the political turmoil that reigned over the region in the recent past. Costa Rica has always been known as the “most American country in Central America”, by and large, peaceful and politically calm. Guatemala, on the other hand, gives us an idea of the general music state. Here, there is a host of cultural organizations, but the majority are vehicles for development and empowerment of the country's indigenous peoples. It must be remembered that there are 22 indigenous Mayan groups, each with its own language and tradition. Human rights is an underlying, on-going, theme

The countries of the Caribbean have organizations devoted to empowerment too, but of Afro-Caribbean peoples, especially those in rural and marginal communities. These deal with the establishment and reconstruction of identity, serve as agencies for social transformation and act as resources for cultural policy issues. The tourism aspect is always at the heart of programs and festivals, which are ensured to be economically viable, and not only for sheer cultural purposes.

Other trends are the commonness of youth programs, popularity of steel pan culture, the vibrancy of the Western classical tradition, and the

economic viability of collaborations (in recordings, for instance) between indigenous and popular music artists.

North America has many organizations/festivals devoted to musical diversity, which seek to present, promote, enhance all varied and diverse forms, traditions of music. It appears that countries such as the US and Canada have taken the role of “keeper of the world’s cultures”, given the extremely numerous and varied “immigrant” cultures that co-exist in these countries, as well as the material capability of these two North American economies.

While not on the mainland, Hawaii, too, is a multi-cultural zone, the melting pot of the Pacific. Apart from the organizations surveyed which profile different ethno-linguistic groups, the following, scattered all over the US and Canada, might be helpful to note, giving us a general picture of the region’s prolific musical diversity: Yax Te Mayan Cultural Foundation, Club Creole, Peninsula Steel Pan, Inc., Reggae Caribbean Festival, Haitian Roots Ensemble, Cambodian-American Heritage, Inc., American Gamelan Institute, Irish Arts Foundation, Institute of Near Eastern and African Studies, Eastern European Folklife Center, Society for Appreciation of Bharatiya Heritage and Arts, Brazilian Carnival Commission, Raices Culturales Latinoamericanos, etc. The list goes on and on.

THE ARAB REGION

The countries in the Arab region have a number of organizations that specifically address music production (whether through preservation or development). While one primary concern appears to focus on the preservation of material culture (archaeological artifacts), various institutions have programs that support all kinds of artistic expressions and other forms of heritage conservation.

The performances of local repertoires usually take place in concerts and festivals as well as official government functions.

The institutions involved and/or support production and preservation of music in the region include state-based foundations and organizations and privately funded organizations and initiative. These organizations consist of centers and performance venues, councils and ministries, as well as performing groups that keep the practice of music alive (contemporary and traditional) in the region

There is an awareness of the local musical traditions in the region, even as , the practice of western classical and popular music is also quite prevalent. In the more significant festivals and musical events that are locally organized, top western performing artists have been consistently featured vis a vis well known music masters from the region performing music from the classical western as well as regional repertoires. Musicians, in some cases, have proficiency in both western and local traditional instrument music playing.

What is also interesting is the presence of women's organizations that use music to assert their position in society, such as the Daughters of the Nile Orchestra in Egypt and the Arab Alliance of Women in Music in Jordan.

AFRICA

There is strong awareness among the peoples of Africa of their local musical traditions. The institutions involved in music production, whether they cater exclusively to music or to more holistic artistic forms, are, in fact, geared towards the promotion and preservation of these artistic traditions. The general approach taken by the institutions is both inward and outward. Meaning, the perpetuation of their local music occurs through the empowerment of its artists within the region and the dissemination and promotion of their creations and expressions outside the region.

The institutions and initiatives that support art and music programs/activities and/or address concerns of artists include the government (in the form of cultural ministries or national councils on the arts), the corporate sector (sponsorships in festivals), international agencies (such as SIDA, NORAD, UNESCO, Jeunesses Musicales among others) and other local (individual and group) organizations.

One concern of musicians in Africa is the seemingly unstoppable flow of their artistic creations from their localities to the distribution agencies outside the region, which do not necessarily result in the payment of royalty fees to the creator. The vast number of organizations in the region that specifically address this problem is a testament to the lack of government supervision on piracy. As a response, recording studios in the region put up by locals have sprouted, seeking to professionalize their recording industry. Advocacy groups that specifically target music piracy have also created networks composed of music organizations from the different countries in the region.

Local performing groups that focus on African dance and drum have been formed. These groups not only perform in local and international stages, they also conduct workshops and classes on African dance and drum. They have also produced CDs of their music which can be bought on-line. Small groups also promotes the diverse choral traditions of South Africa through the collection and notation of choral music and the recording of contemporary arrangements of African choral music.

Corporate support for big African music and arts festivals seems to be quite consistent, the marketing scheme being that it will attract tourism in the area. The involvement of foreign agencies, both non-arts and arts-related organizations, in music production in Africa include financial, logistic, and structural support. The South African-Norwegian Music and Music Education Programme is an example of a collaborative effort between the National Arts Council of South Africa and the Norwegian Concert Institute to promote music and music education in the region. Jeunesses Musicales International established the Music Crossroads program to promote professionalism of musicians, pride in their cultural heritage and knowledge

about other social issues such as the spread of AIDS. In some cases, music festivals have been used as vehicles for information campaign on social issues such as recycling, domestic violence, AIDS, drug abuse, among others.

Generally, local initiatives in the region are strong when it comes to the promotion of their artistic expressions and the empowerment of local artists. Some organizations give out awards for local artists to recognize their talent and contribution to specific musical forms, which may include more popular forms of music. It must be noted, however, that since the general thrust of the region is towards the outward exposure of their artistic traditions, the musical forms expressed may experience some sort of modification to suit the taste of the global community.

EUROPE

There are numerous organizations in Europe that devote their attention to music, although there are also art foundations and organizations that support all kinds of arts, including music.

The vast number of music organizations in the region cater to either western classical music (which is no wonder since this genre is indigenous to the region), folk traditions, or contemporary music (either electro-acoustic or fusions of traditional and modern). While many of these organizations are specialized in terms of genre, instrument tradition, or musics of a particular composer or ethnic group, some are more dynamic in their accommodation of new trends in music creation and production (Society for Electroacoustic Music of the Czech Republic, Association Internationale des Accordeonistes, SPNM in the UK). The diversity of music traditions in the region is already manifested through the flourishing music organizations that cater to specific kinds of music.

State support for music production is strong. National Art Councils and other government agencies such as concert bureaus are present and active in European countries, through the implementation of music events and activities and financial support/grants for music projects and endeavors, commissions and annual subsidies.

Music production is highly organized in the region. Many organizations have been around for more than 20 years, some even more than a hundred years. In other words, the tradition and practice of music production has been deeply ingrained into the life and processes of greater European society

The activities of these organizations cater to audiences within and outside the region. Music practitioners, however, are conscious of the continuous need to develop and hone their craft, whether it is to establish a pool of professional and famed musicians or to just be better in what they do.

The international organizations such as the Jeunesses Musicales and the International Federation of Musicians based in the European region are

intent on empowering musicians everywhere around the world, providing opportunities for training, touring, performing and participation in competitions. Some of these international organizations already have local counterparts in different regions/countries outside of Europe. On the other hand, organizations such as The Maison des Cultures du Monde recognizes cultural traditions around the world by providing venues, infrastructure and opportunities to promote understanding among world cultures through the arts. World cultures are featured the CDs produced by the organization as well as in the Festival de l'Imaginaire, held every year in France. On the same vein, regional organizations in Europe celebrate the musics in their particular region (including the marginal groups) and foster cooperation between their countries.

CONCLUDING SUMMARY AND RECOMMENDATIONS

The present investigation presents a sample panoramic view of the existing diversities in the area of Music Production from a global perspective. It shows that musical diversity results not necessarily from the artificial conjoining of different musics and repertoires, but from different types of diversities: 1) the diversity of cultures, traditions, and social realities, 2) the diversities of the peoples and institutions that produce them (from affluent and politically powerful societies to migrant, immigrant, village and rural communities), and 3) the broad spectrum of different shared agendas, aspirations, and actions and priorities that these institutions represent in the utilization of their musical and cultural resources vis a vis the social, political and economic demands of contemporary life. It also shows that empowerment of peoples and cultures - from the point of view of national identities to the individual rights and access - comes in different forms of support, developmental strategies, recognition and respect, as well as opportunities for interaction and exchange. At the same time, the study also suggests a close monitoring of the effects of cross-cultural and international interfacing of musical products as well as artists and communities, in such a way that they can be protected not only from undue economic exploitation, but also from the devaluation or homogenization of their distinctive aesthetic, societal, and humanistic integrities.

As a practical guide to the IMC's thrust in musical diversity, the present study provides an insight into a vast arena of initiatives by the global music community, whether they are executed by international and regional networks, or national institutions, local and/or small-scale common-interest associations. The study also reveals the diversity of motivations and purposes, as well as priorities and strategies by which music production is carried out, promoted, safeguarded, and even threatened.

It is in this light that the IMC can re-orient its global mandate and mode of service in such a way that its policies reflect the concerns of its diverse membership and be relevant to the perspectives, aspirations and initiatives in the area of music production. It must not only accommodate and coordinate diverse musical views and expressions, but also reconcile, as well as build and

strengthen relationships, serving as a bridge that connects, sustains, and enhances them.

Ramón P. Santos

With: Monica FA W. Santos

Patricia Brillantes-Silvestre

Magnolia Silvestre

Sheila de La Paz

Gia Navarro-dela Peña