

MUSIC IN A GLOBALISED WORLD

*SUSTAINING AND ENHANCING
MUSICAL DIVERSITY*

**ACTION PROGRAMME -
TERMS OF REFERENCE**

ADOPTED BY THE IMC GENERAL ASSEMBLY 1 OCTOBER, 2001

1 INTRODUCTION

This action programme was established by the International Music Council General Assembly in Tokyo, Japan, 28 September – 1 October 2001. The programme is based on the results of a variety of initiatives, projects and investigations carried out in the biennium 1999-2001 within the framework of the *Music and Globalisation* programme established by the 1999 IMC General Assembly in Petra, Jordan.

The action programme *SUSTAINING AND ENHANCING MUSICAL DIVERSITY* will have two main spheres of action:

1. *action at the local level*
2. *action at the international level.*

It aims at contributing to *sustaining and enhancing musical diversity* through action

1. *in support of local musical production*
2. *in the promotion of diversity in music education*
3. *in the international sphere*

The reasoning behind the programme is:

- that economic globalisation basically is a threat to cultural diversity¹
- that digital technology, even though it is available still to only an infinitesimal portion of the world's population:
 - offers unique opportunities in the hands of those who work on behalf of cultural diversity
 - is a dangerous tool in the hands of those whose activity in music is primarily aimed at generating profit

The ideas and reflections presented in this document will represent points of departure for the implementation of particular actions and projects.

It is obvious that there are many layers of issues not discussed within many of the themes touched upon in this document. For instance, while the focus is on indigenous musics when dealing with local music production and education, it should nevertheless be clear that *local music* includes any music in which people in a society find expression and communication. It should also be understood that out of actions in support of musical

¹ Multinational companies seem to be more interested in branding and marketing than in the quality of the production process. Today *five* multinational companies own around 80% of the recording market.

diversity may arise complex issues of hostility as well as shared identity between persons and peoples.

It should be stressed that the specific actions to be taken within each of the three action frameworks should be seen from the same perspective, and co-ordinated to become elements in a general scheme aimed at sustaining and enhancing diversity in music in all parts of the world. Hence, this programme is an integral part of the IMC's "STRATEGY AND POLICY" document and course of action.

It should also be stressed that even if the following programme framework contains long term goals which require systematic collation and structuring of information, each of the three programme areas contain room for immediate action. IMC's role will be, on the one hand to work systematically and with long-range aims in order to gradually influence the cultural policies around the world, and, on the other hand, to be immediately and offensively visible in relation to relevant policy issues of today. For both long term and immediate actions, IMC will apply a constructive approach and seek co-operation with other organisations working toward similar goals.

2 PROGRAMME AREAS

2.1 LOCAL MUSIC PRODUCTION

The advent of the new century has brought about a new global consciousness among peoples and societies. From a global order based on past colonial experiences, most nations and cultures are now beginning to realise through modern communications technology, the futility of attempting to shape world humanism under one cultural paradigm. The vast plethora of cultural and historical traditions among societies all over the world offer a different global perspective in which individual nations and societies can attain their humanistic value and global significance through the uniqueness of their cultures, ways of life, and expressive heritage. The nurturing and flourishing of expressive traditions are a paramount concern in the preservation of the cultural autonomy and identity of peoples in music and other art forms, as much as the need to transcend their distinctive aesthetic and linguistic boundaries for greater understanding and appreciation, in the interest of world harmony.

Initiatives and actions to sustain local musics must take place within the context of empowering indigenous peoples and other marginalised communities to act as direct participants in the development of new social and political structures. Thus, the IMC shall take into serious consideration the potential contributions of indigenous musical knowledge and practice to the social equilibrium of present-day society. The IMC shall further support initiatives to empower indigenous communities not only to design and decide upon their rightful place in modern society, but to provide modern society with alternative perspectives in life and culture, as well as in modes of behaviour and artistic expression.²

Some of the most important conditions to ensure musical diversity in the world are

- that local musical cultures are sustained
- that local musical cultures are given conditions under which they can evolve naturally
- that artists in local musical cultures are empowered to improve their art within their community and to engage in international exchange through performances, workshops, and other forms of people-to-people and artist-to-artist encounters
- that access is given to musical expressions from all cultures

² From a 2001 SADEM conference paper by R. P. Santos.

- that proper channels are provided for a broader diffusion of local music cultures outside their own territory.

IMC's main rationale for focussing on the preservation of local musical cultures must be to contribute to the strengthening of these conditions in all musical cultures in the world.

IMC ACTION:

- **carry out a study of the conditions under which local musical cultures in various (selected) parts of the world live**
- **develop a rationale to explain why local musical cultures should be sustained and should evolve**
- **develop a set of recommendations that can realistically be enacted upon by local and national musical organisations as well as by political and administrative authorities on how healthy local musical cultures may best be sustained, given opportunities to evolve, and get disseminated.**

The *study* should include the following:

- Existing institutional structures in the different social, cultural and economic environments; e.g. music, musicians and musical life
 - in metropolitan areas;
 - in smaller communities
 - in rural areas
- manners of dealing with cultural activities, policies on the national, regional and local levels
- local and international NGOs that deal with art and culture
- foreign institutions and foundations that deal with both foreign and local cultures
- international bodies such as UNESCO
- commercial institutions involved in the promotion and marketing of arts and culture

This set of data alone should be useful in assessing the strengths, weaknesses and threats surrounding musical traditions in a particular area or state.

The inquiry should also include an assessment of how much participation, power and protection local artists have in sustaining or evolving their distinct musical traditions or their ability to cope and respond to global trends. Questions such as the following may be usefully asked in this respect:

- What are the tools of empowerment for local artists in advancing their art within their own community, their country, or the world at large?³
- What performance opportunities are local artists given within their community, their country, or the world at large?
- What issues arise concerning the preservation and protection of legacies of instrument making? How can local instrument makers be protected from multi-national companies that mass-produce instruments in a way that destroy their aesthetic integrity? How can traditional crafts be maintained through education/transmission of knowledge?

The *rationale* and the *recommendations* should be built on facts and their assessment obtained through the study.

Extensive research work has already been accomplished in this area, among others by UNESCO. It is important that all available data be taken advantage of.

³ The issue of empowerment vis a vis government policy makers and economic exploiters within one's national domain is in many ways related to the issues of education; see below.

2.2 MUSIC EDUCATION

Music education in primary and secondary schools should encourage and empower all young people to take advantage of, enjoy and assess a great variety of musics offered them in an environment characterised by an appreciation of cultural diversity, easy access to a variety of musical expressions, and the valorisation of musical creativity and communication.

Music education in today's and tomorrow's world should give young people an insight into their own musical culture and traditions as well as in other cultures and traditions. It should also develop young people's ability to make valuable and independent musical judgements.

Moving around in a musical environment where artistic, social, commercial and other considerations compete for people's time and money requires personal security in relation to one's own musicality, creative capacities, and ability to assess and value music.

Since most societies have not defined such goals for music education, it is currently impossible to attain these goals.

Some of the most important preconditions to ensure that music education may further such goals are:

- that local musics are given proper attention and regard in educational settings
- that there is access to educational materials that give an adequate account of specific musical cultures
- that music educators have the competencies required to lead the way in a musically diverse world
- that students and educators interact with highly qualified artists in the educational process.

IMC ACTION:

- **undertake a study – with a particular focus on cultural diversity – to look into the situation of music education in primary and secondary schools in various (selected) parts of the world**
- **define a rationale, basic goals and criteria for music education in tomorrow's society**
- **develop and strongly advocate a set of practical recommendations directed towards local and national musical and educational organisations, and political and administrative authorities on how music education can further cultural diversity, taking into account the cultural and economic differences in the world.**

The *study* should concentrate on gathering the following information:

- a. Types of music being taught in formal school settings
- b. Musics learned outside the school system
- c. Systems and methods of teaching
 - music indigenous to a cultural community
 - music foreign to a cultural community
 - music as a general subject
- d. The role of local artists and masters in the teaching of orally transmitted music in the formal school setting

The *rationale, goals and criteria*, and the *recommendations* should be built on the facts and assessment of various situations that will be obtained through the study.

Some organisations within or outside the IMC - the International Society for Music Education for instance – have on their agenda the furthering of diversity in music education. Any IMC initiative should take this into account so that everyone's work be given maximum effect. The IMC Music Education Forum should play an important role here (see also under "Organisation of actions").

2.3 THE INTERNATIONAL SPHERE

The main agenda in international trade calls for trade liberalisation: i.e. removal of the barriers to free trade. From the trade negotiators' perspective, these barriers might be characterised as those set up by a nation to give advantage to its own producers over the producers from other countries. However, from a national perspective, actions such as arts subsidies have not usually been conceived as trade barriers, but as requirements for the survival of certain artistic activities, which in turn might have been conceived as aiding the survival of "culture".

Proponents of free trade point to its many positive economic results. However, in the cultural sphere, a free trade agenda, while making certain cultural products available more freely and cheaply, may at the same time threaten other cultural products. Our particular concern is the loss of local cultural production as a result of the importation of cultural products and services from other countries.

Examples of actions taken by national governments likely to be challenged under a free trade treaty because they give advantage to local cultural production over foreign cultural production include:

- government subsidies exclusively for the benefit of local artists or arts companies
- determination of a quota of broadcasting time in favour of local cultural products, with a consequent reduction of time available for cultural goods imported from other countries.

A proposition advanced by some countries such as France and Canada, or under UNESCO auspices, is that culture should never be included in the regulations of a free trade treaty: As the expression of the spirit of a country, culture is not a commodity to be treated like any other. France and Canada have proposed that trade treaties carry a "cultural exemption". Such a "cultural exemption" requires a careful definition of *culture*.

While there are advantages to removing culture from trade treaties, there may be some aspects of cultural exchange or support for cultural diversity, which could be strengthened through inclusion. For instance, there is a case to be argued for unrestricted exchange of arts products between countries. "Products" might include e.g. live performances by musicians, and we might argue that musicians' entry to a country for the purpose of performances should not be inhibited by onerous or expensive visa regulations or other impediments.

There is a move, so far not well advanced, to develop an international instrument for the protection of cultural diversity, analogous for instance to the Universal Declaration of Human Rights: i.e. it would not have the status of a treaty but might be agreed upon by members of the international community.

Guiding principles for an IMC policy should combine national freedom to sustain and enhance local culture through such measures as regulations and subsidies, while allowing for free exchange of cultural production outside the areas of protection.

IMC ACTION:

IMC will establish a committee

- 1. to monitor trade negotiations in the international arena insofar as they may affect the protection and enhancement of local cultures**
- 2. to formulate policy positions for the protection and enhancement of local cultures and, with IMC endorsement, to promote them in appropriate fora**
- 3. to contribute to the development of an international instrument for the preservation of cultural diversity.**
- 4. to analyse the relationships between the corporate sector, national governments and international organisations with a view to investigate the possibilities for cooperative action in pursuit of cultural diversity.**
- 5. to investigate the possibilities by which local cultures, especially those of developing countries, may be assisted in gaining access to global markets.**
- 6. to collaborate with other national and international organisations in the advancement of this agenda.**

(see Endnote p. 8*)

3 IMPLEMENTATION

In implementing these proposed actions, IMC will

- ensure that information flows between IMC members
- be responsive to and take advantage of the special expertise and competencies to be found within the IMC family, particularly amongst organisations
- be responsive to the needs, and take advantage of the experiences, of the members of IMC, particularly the national committees
- aim to have an impact on local, national, regional and international cultural and educational policies through the dissemination of information and advocacy documents

and will

- undertake and support projects within the framework of the proposed IMC actions.

4 ORGANISATION

The programme will be organised along the following guidelines:

- IMC member organisations working within any of the areas mentioned will be involved in the process.
- A *Programme Steering Committee* will be established by the IMC Executive Committee.
- *Area steering groups* will be established for each of the three action areas. The IMC Executive Committee will give each steering group a detailed written task list.
- For each concrete project within each of the three areas, the steering group will identify individuals, institutions and/or organisations that are capable and willing to carry out the project. Contracts will be formulated with clear aims and objectives, expected outcomes, conditions and calendars.
- The area steering groups will take advantage of the rich IMC family resources, such as the rostra supported by IMC in various parts of the world.

- Each area steering group will report on a pre-determined regular basis to the Programme Steering Committee which, in its turn, will report to the IMC Executive Committee.
- In co-operation with the Programme Steering Committee and the action steering groups, the IMC Executive Committee will develop a plan for utilisation and dissemination of the results of the various initiatives.
- The IMC Executive Committee will, in collaboration with the Programme Steering Committee, develop strategies and plans for the dissemination of information about the programme of action and the various projects established. Information will be given at various stages in the process, internally in the IMC system, as well as externally, to international and national bodies within culture/arts and arts education. High visibility for these actions will be ensured through well targeted advocacy. Co-operation and co-ordination (when applicable) with the IMC's traditional main partner, UNESCO, must be constantly valued, without neglecting other actual or potential partners.

The IMC Executive Committee has appointed the following members to serve on the Programme Steering Committee:

- β Einar Solbu, Norway, chair
- β Frans de Ruiter, the Netherlands
- β Jean Vincent, France
- β The chairs of the three area steering groups:
 - β Ramon P. Santos, the Philippines (local music production)
 - β John Drummond, New Zealand (music education)
 - β Richard Letts, Australia (the international sphere).

5 FUNDING

The Programme Steering Committee will, in co-operation with the three area steering groups, develop specific budgets for each project. The budgets will be submitted to the IMC Executive Committee for approval.

The IMC Executive Committee will approach a number of public and private organisations and institutions in order to fund the various sub-projects of the action programme, e.g.

- β multi-national organisations
- β national governments
- β regional and multi-national development programmes
- β major foundations
- β national research funding programmes.

The IMC will aim at involving funders actively in the action programme through dialogue and consultation.

* ENDNOTE

Notes on actions under 2.3 The international sphere:

2.
 - a) Treaties may be negotiated under the auspices of international bodies, but the negotiating positions usually originate with the national governments that are parties to the negotiations. Therefore, much of the work in this area may be directed to governments by IMC national committees.
 - b) The policy statements could be along the following lines:
 - i. Governments should enter into no international treaty or agreement which constrains their ability to protect and support their local culture.
 - ii. Governments and intergovernmental organisations should take actions to protect, sustain and enhance cultural diversity and take no actions which deplete cultural diversity.
(This could apply to action in the international sphere as well as on the domestic front.)
 - iii. If a government elects to act in protection, support or enhancement of its local culture, it should be illegal for other governments or intergovernmental organisations to retaliate outside the cultural sphere.
(This addresses actual practice. For instance, in a dispute with Canada over new Canadian regulations to support local content in Canadian editions of US magazines such as “Time”, the US placed barriers in the way of Canadian exports to the US of agricultural products.)
 - iv. Cultural products or services should be included in international treaties only through a ‘positive list’ process
(i.e. a country includes them only by a decision to include, rather than by a ‘negative list’ process, where everything is included unless specifically excluded. This would mitigate against careless or unknowing sacrifice of the right to protect local cultures, as e.g. has happened via Australia’s treaty with New Zealand.)
3. It is not known at this point under which auspices this instrument will be formed. Possibilities include UNESCO, WTO, or some other organisation.
5. The IMC’s activity in this sphere need not be restricted to protecting against the threat of trade liberalisation against local cultures, but can also seek to advantage local cultures through the new possibilities offered by globalisation. In this respect, the work of Dagfinn Bach – one of the participants in the IMC April roundtable in Amsterdam - may be instructive.
(Here, we may also deal with the issue of unimpeded temporary entry of artists to other countries, for the purpose of presenting their art. One special possibility is the granting of diplomatic status to “living national treasures”. However, such a practice should not be abused, and therefore there remains a need for a more generally applicable agreement.)
6. The participation of UNESCO is essential to this process. Other international organisations might include the International Network for Cultural Diversity, for instance.