Research questions / issues per domain

This is the list of 200+ questions used by researchers to assess the cultural sustainability of the nine contrasting case studies. The questions and issues below have been formulated in a semi-structured interview format, following the five domains of the cultural sustainability model. It is designed to use with practicing musicians, but the questions can easily be adapted to other target groups or be answered wholly or in part on the basis of earlier research, experiences, observations, analyses, and/or other sources. In each section the key questions are followed by a number of prompts to ensure depth and breadth of response, as well as consistency across the case studies; these questions can have multiple answers beyond the options here suggested.

The questionnaire is merely a guideline to invite meaningful discussions, and is by no means intended to restrict the breadth of topics addressed. It can be used with/by practitioners to produce a deep assessment of the complexities in processes of change and survival for each music culture, and to identify the potential for targeted intervention that would improve the vibrancy of each music culture.

Domain 1. Systems of learning music

This domain assesses balances between informal and formal training, notation-based and aural learning, holistic and analytical approaches, and emphasis on tangible and less tangible aspects of musicking. It explores contemporary developments in learning and teaching (from master-disciple relationships to systems based on technology/internet), and how non-musical activities, philosophies and approaches intersect with learning and teaching.

1.1. What is your own musical history?
- Earliest remembered musical experiences (either listening or playing)
- Music in your family (either listening or playing)
- Beginning to learn music (formally or informally)
- Learning music formally or informally in your main music tradition
- Learning music formally or informally in other traditions (including Western art music)

1.2. From whom or where did you learn your music (of your own culture)?
- At an institution for professional music training
- With a teacher / master / family member
- As part of a community in which this music is made as a matter of course
- A combination of these

1.3. In learning music (of your own culture), what was the focus?
- Embodiment versus emphasis on mental processes
- Creative versus technical versus other musical skills
- Using notation versus aural transmission (including recording)
- Analytical versus holistic teaching (or music-centered versus culture-centered)
- Tangible versus less tangible elements

How has this changed in teaching and learning in the past five/twenty years? Is it continuing to change?

1.4. Is there a formal structure and/or regulated progression in skill level for music learners?
    - [e.g. music examination board; 'primary' to 'graduate' student; learning instruments in a specific order according to age or seniority]

    Does music training lead to a formal qualification or recognition?

    Are there incentives for involvement in specific music training programs?
    - [e.g. stipends; exemption from military service; performance opportunities]

    Have these structures changed in the past five/twenty years? Are they continuing to change?

1.5. How does a learner become a teacher? Are there explicit processes?

1.6. Are there musical, social, or other criteria for beginning to learn your music?

1.7. What do you consider to be the ideal way to become a musician in your culture? Why?
    - Through birth / community / private teacher / an institution / combination of these
    - Through formal / informal study or instruction
    - Through predominantly analytical / holistic study or instruction
    - Through predominantly aural / notation-based study or instruction
    - Through study or instruction using technology

1.8. Do learning aids play a role in teaching and learning your music culture? Which role(s)?
    - [e.g. scores, recordings, web-based resources (tutorials, music videos, online classes), technology, texts, and transcriptions]

    How was that different, say, ten or twenty years ago? Is the change continuing?

    Do you consider learning aids to be a useful tool in becoming a musician? Which ones?

1.9. Which non-musical philosophies or approaches are formally or informally learnt by musicians in your music culture?
    - Spiritual / emotional / ritual / philosophical etc.

Domain 2. Musicians and communities

This domain examines the role and position of musicians and the basis of the tradition within the community. It looks at the everyday realities in the existence of creative musicians, including the role of technology, media, and travel, and issues of remuneration through tenured employment, portfolio careers, community support, and freelancing. Cross-cultural influences and the role of the diaspora are also examined, as well as the interaction between musicians within the community.

2.1. Who makes music in your culture / community?
   - Everyone / trained musicians only / amateurs / men / women / the elderly / the young

   How was that different, say, ten or twenty years ago? How is it changing now?

2.2. What role(s)/function(s) does your music play in your culture / community?
   - Aesthetic / ritual / entertainment / religious or spiritual / social / cultural recuperation / a combination of those etc.

2.3. What is the role of people who make music within your culture / community?

   How was that different, say, ten or twenty years ago? How is it changing now?

   Is this the same within diasporic contexts?

   Do technology, media, travel, and migration play a role in being a musician? Which role(s)?

   How was that different, say, ten or twenty years ago? How is it changing now?

   How do these three things impact, positively or negatively, on being a musician?

2.4. What is the position and status of musicians within your culture / community?
   - Formal recognitions of position / status at the local, national, and international levels [e.g. Living Human Treasure / knighthood / etc.]
   - Procedures (formal or informal) that lead to such recognition

2.5. Is your music culture part of an indigenous / minority / majority / diasporic community?

2.6. How do musicians typically relate to each other in your culture?
   - Collaboratively / through formal or informal networks / supportively vs competitively / etc.

2.7. What kind and level of interaction does your (music) culture have with other manifestations of cultural life, both within your society and outside of your society?

   How, if at all, does the music of other communities guide or influence musical practices?

   What effect has commercial music, either from within or outside of your culture, had on your music?

2.8. Are musicians remunerated for performances? If so, how, typically?
   [more than one answer possible]
   - Through tenured employment
   - Through community (or in-kind) support
   - Through sponsorship / funding / grants
   - Through fees for performances
   - Through individual contributions
   - Through gifts
   - Through a combination of these
   - Other

 2.9. Are musicians formally or informally employed in other ways related to music? If so, how, typically?
   - As a teacher / master / advisor / researcher / administrator / combination of these

      What financial / social / other consequences does this have for the musician?

2.10. Which qualities are required to be a successful musician?
   - Musical skills
   - Technical virtuosity / creativity / expression/ expansive repertoire / theoretical knowledge
   - Business acumen
   - Heredity / family connections / networks and contacts
   - Willingness to adapt or diversify, musically
   - Specific linguistic, poetic, or translation skills
   - Dance or other performing arts skills
   - Specific physical appearance
   - Other

Domain 3. Contexts & constructs

This domain assesses the social and cultural contexts of musical traditions, which, for most music cultures, are already well-documented. It examines the realities of and the attitudes to recontextualization, cross-cultural influences, authenticity and context, and explicit and implicit approaches to cultural diversity resulting from travel, migration or media, as well as obstacles such as poverty, prejudice, racism, stigma, restrictive religious attitudes, and issues of appropriation. It also looks at the underlying values and attitudes (constructs) steering musical directions. These include musical tastes, aesthetics, cosmologies, socially and individually constructed identities, gender issues, as well as (perceived) prestige, which is often underestimated as a factor in musical survival.

3.1. How do attitudes to each of the following guide or influence musical practices in your culture?
  - Aesthetics / gender /environment / religion / media / cosmologies / societal roles / nationalism / ceremony / ritual / links between generations / other cultures

3.2. How do musical practices in your culture contribute to the construction of identity, social ties, and wellbeing?
  - Personal / cultural / social / national / transnational

3.3. How do musicians/the wider community view music in terms of accessibility, popularity, and prestige?

Is your music culture generally associated with certain strata of society? Which?

Is there a perceived hierarchy of music cultures in which your music culture is situated?
[e.g. itinerant groups to folk to court to aristocratic/'literati' music]

How do your community's perceptions and pre-conceptions about your music culture guide or influence musical practices? [including stigma / issues of prestige]

Are these perceptions informed in any way by historical or societal preconceptions or prejudices?

3.4. What are considered appropriate contexts for your music?

Have these changed in the last five / twenty years?

3.5. Is your music culture perceived as fixed or constantly in movement?

Would you characterize the music as a preserved or living tradition?

Does this have positive / negative effects?

Who decides what the 'tradition' is?

Can you give an example of 'newness' in the music, where it differs from previous generations?

3.6. Does the concept of authenticity play a relevant role in your music?

   If yes, what is considered as authentic in your music?

   Is authenticity considered positive or negative? In what way?

   Who decides what is 'authentic'?

3.7. What place does your music culture have in the musical landscape in contemporary settings, both within and outside of your culture?

   What place did it have in historical settings (at various stages of its development)?

   Where do you see it placed five / twenty years from now?

3.8. How is your music perceived by outsiders?

     Are you happy with the way your music is perceived by outsiders?

   How is your music 'used' by outsiders?

     Are you happy with the way your music is 'used' by outsiders?

3.9. Do the following play a role in creating constructs within your music culture? Which role?
   - Perceptions and pre-conceptions of your music culture by other communities
   - Researchers, scholars, or academics, and their work
   - Teaching institutions
   - The diaspora
   - Foreign interests (tourists, audiences, etc.)
   - Other institutions
   - Association with 'stars'
   - Media

Domain 4. Infrastructure & regulations

This domain primarily relates to the 'hardware' of music: places to perform, compose, practice and learn, all of which are essential for music to survive, as well virtual spaces for creation, collaboration, learning, and dissemination. Other aspects included in this domain are the availability and/or manufacturing of instruments and other tangible resources. It also examines the extent to which regulations are conducive or obstructive to a blossoming musical heritage, including grants and subsidies, artists' rights, copyright laws, sound restrictions, laws limiting artistic expression, and challenging circumstances such as obstacles that can arise from totalitarian regimes, persecution, civil unrest, war or the displacement of music or people.

4.1. What formal structures are in place to help musicians in your culture, with regard to the following?
- Compose / perform / learn / teach / collaborate / tour / preserve or promote the music culture

For example, which of the following exist?
- Musicians' unions
- Teachers' associations or bodies
- Performers' agencies
- Formal networks or societies
- Virtual spaces for collaborating / performing
- Cultural organisations or institutions
- Provisions for amateur / community music-making
- Awards and prizes

4.2. How do musicians source instruments? Are they expensive / difficult to source?

Are there physical or intangible restrictions on instrument-making?

Who makes musical instruments? How are they trained, and by whom?

Are there enough instrument-makers? Do they earn a living from their craft?

How does this differ from five / twenty years ago? How is it changing now?

Have there been significant recent changes in materials or design of instruments?

4.3. Apart from musical instruments, what other paraphernalia, equipment or *tangible resources* are required for performing, creating, or transmitting your music culture?

Are they expensive / difficult to source?

How does this differ from five / twenty years ago? How is it changing now?

4.4. Where do musicians in your culture undertake the following?

- Perform / rehearse / practise / teach / learn / create music / record / publish / broadcast

4.5. What other conditions are needed for performing, creating, or transmitting your music culture?

Are they difficult to access / expensive?

How does this differ from five / twenty years ago? How is it changing now?

4.6. Are there festivals and competitions for your music?

What is their focus with regard to tradition versus innovation? (are there separate categories for each?)

What are the benefits or drawbacks with regard to their effect on performance practices?

How are judges appointed?

What are the criteria for excellence? Who decides?

What is the role of the media in the festivals/competitions?

4.7. Which non-musical factors exist that directly or indirectly impact on your music culture?
- Level of poverty
- Government regimes
- Civil situation
- Health issues
- Land reform / land rights
- Displacement or population drift
- Environmental changes
- Geographical distance

4.8. Which authorities impact on your music culture?
- [traditional / local / state / federal or national / international / church or religious / education]

4.9. Are there issues of censorship or repression that impact on your music culture?
- Political / religious / gender-based / other

Are artists / musicians given special 'allowance' to dissent, as their role, or even duty?

Do musicians self-censor? If so, why?

How would you describe the regulation of freedom of expression for your music culture, along the continuum: totally repressed ←----------→ totally free

4.10. What are the copyright laws, if any, that affect your music culture? Are they enforced?

If your music is 'traditional', is it considered free of copyright? If not, who owns it?

4.11. Which other government or government-induced laws and regulations exist that directly or indirectly affect musicians and music-making, either positively or negatively?

- Artists' rights
- Taxation laws
- Free trade policies
- Sound restrictions
- Work permits
- Censorship laws
- Education regulations (curriculum / other)
- Royalty collection and distribution
- Broadcast regulations (quota of locally produced music / other)
- Venue restrictions (hours of operation / smoking / drinking / other)

What has been the general trend with regard to amendments or revisions to laws and regulations affecting your music culture in the last, say, twenty years?

Do they reflect a general tightening or relaxing of rules?

Do they reflect the needs/interests of musicians?

How do you envisage the next five years in this regard?

4.12. What forms of assistance, if any, does the government provide to economically develop the music sector?
- Through state-owned entities and programs
- Through subsidies
- Through tax concessions
- Through public/private partnerships
- Through financial instruments (e.g. access to loan funds)

4.13. Where are these forms of support directed?
- Live performance (including venues, cultural centres, festivals, touring)
- Record production and distribution
- Music video production
- Music publishing
- Broadcasting
- Internet and multimedia
- Improving business practices
- Building music exports
- Statistics collection
- Training
- Other

4.14. What is the position / status of your music culture, internationally?

    Are there formal recognitions of its value?
        - [e.g. UNESCO Oral Masterpiece / Intangible Cultural Property, national recognitions]

    What are the procedures (formal or informal) that lead to such recognition?

4.15. How, if at all, do governments at any level seek to protect or promote the following?
- Your music culture
- Other music cultures within your country
- Music cultures of immigrant communities

    Does the government have a regional or national cultural plan in place that may impact   your music culture?

    Are there publically available government documents or reports relating to your music culture?

    Are they widely known? What function do they serve?

4.16. What is the impact of the government's attitude to cultural diversity and multiculturalism (or national cohesion/cultural purity) on your music culture?

4.17. What external support (if any) is required to be a successful musician?
- Government backing
- Sponsorship / grants / funding
- Institutional and community support (performance venues; resources)
- Public support (audiences; purchase of recordings; radio airplay)

Domain 5. Media and the music industry

This domain addresses large-scale dissemination and commercial aspects of music. Most musicians and musical styles depend in one way or another on the music industry for their survival. Over the past 100 years, the distribution of music has increasingly involved recordings, radio, television and internet (e.g. Podcasts, YouTube, MySpace). At the same time, many acoustic and live forms of delivery have changed under the influence of internal and external factors, leading to a wealth of new performance formats. This domain examines the ever-changing modes of distributing, publicising, and supporting music, including the role of audiences (including consumers of recorded product), patrons, sponsors, funding bodies and governments who 'buy' or 'buy into' artistic product.

5.1. How widely is your music culture accessed by people within your community?

How is it accessed? (Live performances / CDs / internet / radio / podcasts)

How has this changed in the past five / twenty years?

How do you imagine this might change in the next five / twenty years?

5.2 In a typical performance context, are audiences expected or required to pay?

Is the price high, medium, or low, within the market?

How has this changed in the last five / twenty years?

5.3. How widely is your music culture is accessed by people outside your community?

By whom is it accessed, and where, and how?

How has this changed in the past five / twenty years?

How do you imagine this might change in the next five / twenty years?

5.4. Is your music culture regarded by governments as a significant source of export income?

Does it contribute to international image?

Are exports or international presentations of your music assisted by the Governments? How?

How do the national and international markets for your music relate?

5.5. Which legal means of *distributing* (disseminating) your music exist? How significant is each?
 - Live performance (including festivals)
 - Recordings
 - Radio broadcasts

- Television
- Internet (podcasts; YouTube; MySpace)
- file sharing (peer-to-peer)
- Internet downloads
- Other

5.6. Which issues of legality exist with regard to *distributing* (disseminating) your music?
- Locally / nationally / internationally

How significant are the illegal (piracy) means of distributing your music in comparison with the legal means?

What arrangements of ownership exist, and how do they relate?

5.7. Which of the following play a role in *publicizing* your music? Which role?
- print media (magazines / community bulletins / newspapers)
- Internet (e-bulletins / lists / emails / websites / wikis / blogs / e-networks)
- Radio
- Television
- Word of mouth
- Other

5.8. How has the representation of your music in the media influenced the public perception of it?

5.9. Which of the following play a role in *financially supporting* your music? Which role?
- Patrons
- Sponsors
- Government
- Funding bodies
- Commissions
- Other

5.10. What is the interaction between your music culture and the tourism industry?

How do they mutually impact each other?

Is your music culture a primary or secondary attraction for cultural tourism, for example through festivals or performances?

Does the music or musical event alter when presented for tourists? How?

Issues and initiatives for sustainability

This section addresses a number of issues that are likely to have emerged in the previous sections, but considered across domains, emphatically in relation to sustainability, and inviting assessments of initiatives past, present and future.

6.1. Is a sustainable future of your music currently being supported?
- By music programs in schools
- By conservatories or music schools
- By universities or research institutes
- By private trainers/businesses
- By performing arts organisations or venues
- By government policies (and funding)
- By the commercial music industry
- By the tourist industry
- By the diaspora
- By audiences within or outside of your community

6.2. Do any of these forms of support change aspects or the essence of the tradition (if so, how)?

Do any of these forms of support change the position of the music in the community (if so, how)?

6.3. Are you aware of similar initiatives in your culture to safeguard other forms of intangible cultural heritage?
- [e.g. dance / arts / crafts / food / martial arts / theatre / plays / rituals / drama / language / storytelling / poetry]

6.4 Are there other music cultures or traditions, related in some way to your own, that are being revived or reinvented?

Why are they being revived?

What resources are there?

Who is reviving them?

What changes in music content or structure are there as a result?

How successful is the revival or reinvention?

6.5. How well documented and archived is your music?

Which research outputs, recordings, archives, and collections exist?

Are they available and easily accessible to your community?

Is there a system of notation with the purpose of sustainability/preservation?

6.6. What are the *most* successful specific safeguarding initiatives in place for your music culture?

    Who funds them?

    Who carries them out?

    How is their success measured?

    Why do you think they are successful?

   Are there mechanisms to train people within your community to conserve, archive, document, disseminate, and/or promote your music?

6.7. What are the *least* successful specific safeguarding initiatives in place for your music culture?

    Who funds them?

    Who carries them out?

    How is their success measured?

    Why do you think they are unsuccessful?

6.8. What is the primary threat to sustainability of your music? Why? How can it best be overcome?

6.9. What internal or external factors are most conducive to a sustainable future for your music? Why?

6.10. How do you envisage the best ways of creating a sustainable future for your music?

    What can be done?

    Who could carry it out?

    Who could fund initiatives in this area?

    How could their success be measured?

6.11. What future do you see for your music in five/ten/twenty years?

6.12. Is there relevant information regarding the sustainability of your music culture not yet addressed?

Sources

The questions have been compiled by Catherine Grant, Huib Schippers & Dick Letts with reference to much work previously conducted by colleagues around the world, but specifically the following sources:

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