

# The Archives and the Community



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# The Archives and the Community



- ❧ How does the community define the archive ?
- ❧ How does the archive define the community?



# The Archives and the Community

## Issues of Ownership and Identity



### ❧ Who is the community ?

❧ Contributors

❧ Users

❧ Performers

❧ Communities

❧ ...

❧ ....

### ❧ What is the responsibility of the archive towards its community ?

❧ Preserve

❧ Provide Access

❧ Dissemination

❧ Represent

# Case Study

## Archives and Research Centre for Ethnomusicology, INDIA



Established in 1982 as part of the American  
Institute of Indian Studies

Post  
colonial

- ❧ The Archive
- ❧ Repository
- ❧ Voluntary Deposit
- ❧ Focus on Audio Visual Collections made by foreigners that would otherwise not be accessible in India
- ❧ Bring to India collections that are held in archives in other countries
- ❧ Collections in India which are in need of physical preservation
- ❧ Research
  - ❧ Stimulate the study of ethnomusicology in India

### ❧ The Community

❧ Depositors,  
contributors and  
users

- ❧ Foreign scholars
- ❧ Researchers
- ❧ Institutions

Repatriation



# ARCE Collections

## 1982-2013. “Repatriation”

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- ❧ Arnold Bake
- ❧ Nazir Ali Jairazbhoy
- ❧ Fox Strangways
- ❧ Gunther Sontheimer
- ❧ Coates India Collection

- ❧ Helen Myers ( Indian diaspora)
- ❧ Susan Wadley
- ❧ Regula Qureshi
- ❧ Edward J. Jay
- ❧ Roderic Knight
- ❧ Frits Staal

# ARCE Collections

1982-2013



∞ 226 Collections

∞ International Scholars	137
∞ International Institutions	7
∞ Indian Scholars	43
∞ Indian Institutions	17
∞ Indian Collectors/Musicians	32

# An IPR Trace – Phase I



∞ Indian Copyright Act

∞ “ Expressions of  
Folklore”

∞ ARCE Depositor  
agreement

∞ ARCE Request Form

∞ Depositor chooses degree of access

∞ 3 options

∞ No access for a limited period

∞ Listening/Viewing at ARCE

∞ Copies available for research  
or educational purposes

Ownership : ARCE . Depositor

No rights to performer. Option 2 can exclude performer



# Archives and Research Centre for Ethnomusicology



## Phase II

- ❧ Field project
  - ❧ Rajasthan Atlas Project
- ❧ Smithsonian Globalsound
  - ❧ Contributing tracks with permissions
- ❧ Remembered Rhythms
  - ❧ Diaspora and the music of India
  - ❧ Seminar, performance, publications
- ❧ The Community
  - ❧ Depositors, contributors and users
    - ❧ Foreign scholars
    - ❧ Researchers
    - ❧ Institutions
  - ❧ **Performers**
  - ❧ **Musician communities**
  - ❧ **Online users**
  - ❧ **Partner institutions**

# An IPR Trace – Phase II



- ❧ Altering Option 2 not to exclude performers
- ❧ ARCE taking an active role in creating permission forms
- ❧ Agreements for sharing collections
- ❧ Permissions for recording
- ❧ Depositor and performer permissions for online use for Globalsound
  
- ❧ Copyright Act amendments 1992
  - ❧ Performer Right
  - ❧ Fair Dealing

# Archives and Community Partnership



## ☞ The Concerns

- ☞ Documentation and research as intervention
- ☞ Changes in patronage and transmission
- ☞ Shrinking traditional repertoire
- ☞ Inadequate rights management
- ☞ Decontextualisation – traditional practices to art form, practitioners as artists, ritual to “item”
- ☞ Role of State Competitions
- ☞ Cultures as monolith

Global  
to  
Local

Subaltern

UNESCO  
Community  
based  
inventorying



# The opportunities

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- ❧ Concern from communities
- ❧ Performers interaction with archives
  - ❧ Demand for archival recordings
  - ❧ Recordings for teaching
- ❧ Digital technology
- ❧ Greater access to technology in rural areas

# Archives and Research Centre for Ethnomusicology

## Archives and Community Partnership

A project supported by the Ford Foundation



### Creating partnerships

- Archiving with community leadership and inputs
- Advisory committee including local institutions / scholars, musicians and NGOs
- Train local documentation teams
- All project materials to be archived at
  - ARCE
  - State (regional archives) with stipulations for access
  - Support or create local archives
- Create economic models to share revenue through shared rights

# Archives and Research Centre for Ethnomusicology

## Archives and Community Partnership



### ∞ Dissemination - Local and Global

#### ∞ Global

- ∞ Access to international scholars through ARCE, Smithsonian Globalsound and other avenues
- ∞ Distribution of CDs internationally and nationally
  - ∞ Underscore Records
  - ∞ Scholars without borders
- ∞ Negotiate broadcast on All India Radio Worldspace and other networks



# Archives and Research Centre for Ethnomusicology

## Archives and Community Partnership



### Website

- Musicians directory with contact information, specialty etc.
  - Information on rights agreements
  - Project information
  - Sample recordings, internet radio
  - Articles, bibliographies
- At the end of 3 years the website will be handed over to the local / community archive

# Archives and Research Centre for Ethnomusicology

## Archives and Community Partnership



### Sharing recordings, rights and revenue

- ✧ Copies to performers with full rights
- ✧ Elicit rights perceptions with musician communities
- ✧ Identify non financial parameters for inclusion in agreements
- ✧ Create a scale of payments based on kinds of use
- ✧ Formulate oral agreements as well as written agreements
- ✧ Create terms for sharing rights with archives
- ✧ Assure performer and community access
- ✧ Support community ownership

# The communities

## Rajasthan

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- ❧ Manganiars
- ❧ Sarangiya Langas
- ❧ Surnaiya Langas

- ❧ Musician Castes
- ❧ Pluralistic traditions
- ❧ Marginalised groups
- ❧ Tourism





# Goa

## The Communities

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☞ Gavdas – music in the life of a community

☞ Hindu Gavdas

☞ Christian Gavdas

☞ Nava Hindu Gavdas

- Post colonial
- Syncretic
- Marginalised
- Tourism

☞ A genre - The Mando

☞ Konkani

☞ Goan Composers

☞ Elite Catholic to Contemporary





## Goa

Cotta family singing the Mando  
Avadem Gavdas  
Palkar family at Nauxin  
watching the Zagor recordings



# What we achieved..



- ❧ Recordings made with community consultation
- ❧ Copies provided to performers/community with full rights
- ❧ Capacity building – local documentation teams
- ❧ Institutional partnerships
  - ❧ Childrens' workshops – Rajasthan
  - ❧ Students projects – Goa University



# Archives and Community Partnership

## Training local documentation teams- Workshops for recording technologies



Right: young musician of Manganiar community, Rajasthan, India.  
Left: Community members, Goa, India

# What we achieved..



- ❧ Website [www.music-community.in](http://www.music-community.in)
- ❧ Archival recordings
- ❧ CD series : Master Musicians from the Archives
  - ❧ Tracks selected with musicians
  - ❧ Detailed notes and lyrics in local language
  - ❧ 35% to community/performers
- ❧ Broadcasting through community radio
- ❧ Support of community archive
  - ❧ Manganiar Lok Sangeet Sansthan
- ❧ Mobile application on android platform



# Research objectives



- ❧ The place of music in the community
- ❧ Music as identity
- ❧ Traditional cultural expression on the urban stage
- ❧ Rights and ownership perceptions
  - ❧ Recordings
  - ❧ Performance
  - ❧ Patronage
  - ❧ Individual vs. Community
- ❧ Genres and contexts
- ❧ Pluralism in practice

# Challenges and lessons learned



- ❧ “Community led” initiatives
- ❧ Research as intervention
- ❧ Learning about consensus and roles
- ❧ Perceptions of rights and ownership
- ❧ Pluralism and syncretic practices as negotiation
  - ❧ Conversion and traditional roles
- ❧ The Mobile and the digital dissolve

# IPR Trace – Phase III



- ☞ Agreements with performers created for each project
- ☞ Rights to performers for their recordings
- ☞ ARCE use of recordings with prior or standing permission with a minimum of 25% of net price to performers

# Reflections on archives and community



- ❧ Providing copies of archival materials
  - ❧ What purpose can it serve ?
  - ❧ Documentation and cataloguing
- ❧ Creating archives for community
  - ❧ Community memory
  - ❧ Teaching and transmission
  - ❧ Identity
  - ❧ Ownership
  - ❧ Control