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

- 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

Post colonial

Repatriation
ARCE Collections
1982-2013. “Repatriation”

- Arnold Bake
- Nazir Ali Jairazbhoy
- Fox Strangways
- Gunther Sonntheimer
- 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

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

- 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
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
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
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

- Manganiars
- Sarangiya Langas
- Surnaiya Langas
- Musician Castes
- Pluralistic traditions
- Marginalised groups
- Tourism
Goa

The Communities

- Gavdas – music in the life of a community
  - Hindu Gavdas
  - Christian Gavdas
  - Nava Hindu Gavdas

- A genre - The Mando
  - Konkani
  - Goan Composers
  - Elite Catholic to Contemporary

- Post colonial
- Syncretic
- Marginalised
- Tourism
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
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