



**EXPERT MEETING ON THE UNESCO COLLECTION OF  
TRADITIONAL MUSIC OF THE WORLD**

**= ANALYSIS AND PERSPECTIVES =**

Paris, 17 – 18 September 2003  
UNESCO Headquarters, Miollis Building, Room XVI

**RECOMMENDATIONS OF THE EXPERT MEETING**

**1. OBSERVATIONS:**

The group of experts, hereinafter referred to as "the Group", discussed today's general conditions for editions and publication of traditional music recordings and noted that:

- the conditions for editing and publishing traditional music recordings have changed considerably;
- the record industry has become professional to a degree unknown a few decades ago at the time of the creation of the first collections of traditional music;
- the record as traditional support of recordings has undergone a process of "democratisation" and is no longer a rare product which is difficult and expensive to produce;
- the awareness which musicians, practitioners and tradition bearers have as to their rights, has increased considerably;
- the particular relationship between the fieldworker and informants and musicians creates situations in which certain principles of conduct in terms of rights protection may in some cases be difficult to apply, particularly in view of possible publications of recorded material;
- the unique character of the UNESCO Collection of Traditional Music of the World cannot be observed any longer given the increased number of collections promoting and diffusing traditional music;
- despite the overall goal of the UNESCO Collection to preserve, promote and diffuse traditional music in order to highlight cultural diversity and to raise awareness for

the need of its safeguarding, editorial politics have to bear in mind aspects related to the music market and the music industry.

## **2. RECOMMENDATIONS:**

### ***I. General recommendations***

- a. The Group unanimously agrees that the UNESCO Collections had a pioneering role in the field of public awareness and that UNESCO should re-establish in the years to come that role in relationship to the new technologies and the Convention for the Safeguarding of the Intangible Cultural Heritage which may be expected to enter into force in the course of 2006.
- b. UNESCO should give to a scientific committee, created by an NGO, the responsibility of evaluating, on the basis of specific guidelines, proposals for projects that would be identified with UNESCO to be released and published with its financial and/or moral support in a decentralized fashion.
- c. Such an NGO should particularly pay attention to the availability of the productions in the relevant local markets, to their international availability, and to the ethically appropriate arrangements regarding artists' rights and suitable documentation.
- d. UNESCO should encourage the Member States, through the Permanent Delegations and National Commissions, to assist in the promotion and distribution of the productions, both locally and internationally.

### ***II. Short term recommendations:***

UNESCO should:

- a. edit a brochure and create a website for information about the Collection;
- b. review the existing recordings in view of their documentation and the various rights issues;
- c. encourage the digitisation of the Collection;
- d. draw attention to the problems of sampling and related musicians' rights and ethical issues; take a clear position about the Deep Forest controversy;
- e. follow-up on the history of the UNESCO Collections and those Collections not issued by AUVIDIS/NAÏVE.

### ***III. Long term recommendations:***

- a. Due to the need for better protection of the rights of performers and tradition bearers, as well as to the necessity to provide advice and assistance to fieldworkers (during and after the field) and to institutions who envisage publication, diffusion and commercialisation of music recordings, UNESCO should elaborate one or more sets of recommendations focusing on law issues and on principles of conduct for the fieldworker; these manuals should complement and refer to the "Handbook for the collection of traditional music and musical instruments" (UNESCO Publishing, 1981, second ed. 2000) and constitute a reference point for the scientific Committee (see *General recommendations*).
- b. In view of the large number of recordings of the living cultural heritage of humanity found in archives and early record releases for which no clear legal rights can be established, the Group recommends that UNESCO creates a special royalty fund in which any unsettled royalties can be gathered which can be paid out in the event of copyright claims by musicians or their descendants, or which can help to finance scientific research and music education.
- c. The Group expresses its concern about the allocation of copyright payments by record companies, radio stations, theatres, and other organisations for traditional music that do not reach the appropriate recipients.
- d. Instead of continuing the work with one single record company, UNESCO may opt for a "decentralization" of the Collection by giving its logo and name as symbolic label for recordings which would be proposed by individuals, institutions or Member States for publication by a record company of their choice.
- e. As to the UNESCO Collections, UNESCO should link the diffusion and promotion of traditional music to new media and new technologies such as the Internet.
- f. Taking into account the visual components of traditional music in addition to Sound, UNESCO should seek to promote recordings in combination with film and additional information on DVD or CD-Rom.
- g. The editorial approach of the programme should strengthen the participation of the communities concerned in order to ensure better protection of the rights of practitioners and performers, and to strengthen the recognition of these practitioners and performers.