

Music Vitality and Endangerment

About the survey

Aim

This survey collects information about the levels of strength and viability of music genres (musical traditions) across the world. It aims to test out the survey itself, and also to help build a picture of the strength of the music genres represented.

Background

The survey is part of a postdoctoral research project at the University of Newcastle (Australia), called "Vital Signs: Assessing Music Vitality and Endangerment". It is modelled on a language vitality survey by UNESCO. The concept is developed and presented in my book [Music Endangerment: How Language Maintenance Can Help](#).

Who can do the survey

If you know something about how a specific music genre works within its social or cultural context, you are encouraged to take the survey. For example, you might be a musician, community member, fieldworker, or researcher. If you can, please consider completing the survey about different genres. Please feel free to share the survey widely.

Doing the survey

This survey should take about 20 minutes to do. If you would prefer to complete your responses on paper, please contact the researcher (contact details below) for a hardcopy. These can be returned by post or email.

Your involvement

Your participation in this survey is fully voluntary. You can stop doing the survey any time by closing down your internet browser. There are no particular risks or benefits to you from doing the survey. You will help advance knowledge about music vitality and endangerment, and I would be very grateful if you would take part.

Your details

At the end of the survey you will be invited to provide your name and contact details. You can choose whether to remain anonymous or to be acknowledged for your contribution in the research outcomes. If you would like to be acknowledged, you will be given the opportunity to check over any information you have provided, before it is made public.

Storage of results

All data will be securely stored for a minimum of five years on the researcher's university computer, with a back-up on the researcher's personal computer. Computer access to all data will be restricted by password. Completed surveys returned in hardcopy will be kept securely until the responses are transferred to digital format. Then they will be destroyed.

Accessing the results

A summary of results of this research will be available on the project website,

www.musicendangerment.com, from late 2014. You may also contact the researcher any time for more information about the results.

For more information

University of Newcastle conducts research in accordance with the National Statement on Ethical Conduct in Human Research. If you have any concerns about the ethical conduct of this project, contact the Manager, Research Ethics on +61 2 4985 4269 or human-ethics@newcastle.edu.au (and quote project H-2014-0149). If you have any questions at any time about this research or your involvement, please contact the researcher.

Researcher

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By continuing to the next page of this survey, you agree to the above.

About the music genre

This page asks about the music genre (sometimes called 'musical tradition') you are going to complete this survey about.

The genre and community you report on in this survey may be quite broad (e.g. Balinese gamelan) or very specific (e.g. Balinese gamelan selonding in Denpasar). Please try to avoid very general categories (e.g. traditional Balinese music).

Throughout this survey, depending on the genre, 'community' could mean those involved with the genre - teachers, learners, audience members, and so on - or a group of people who share or identify with the genre through their common geographical, cultural or ethnic background.

1. What is the name of the music genre you are reporting on? *

2. Are there any other names for the genre?

No, there are no other names for the genre (that I know of)

Yes, there are other names for this genre:

3. Does the genre belong to a wider category? If so, which one/s?

Examples of 'wider categories' are Australian Indigenous, classical Khmer, Bulgarian folk.

4. What is the specific location of the community you are reporting on? Please provide enough detail so that this can be located on a map.

You might decide to report on the genre in general, or on the situation only in a particular location (village, region, country). In both cases, please describe the geographical location.

5. Are you filling out this survey based on your knowledge of the genre from an earlier time, or from now?

I am reporting on the current situation of this music genre

I am reporting on an earlier time (write the year)

6. How do you know about this music genre?

- I am a musician of this genre, or a member of the community where it is practised
- I have done fieldwork or directly participated in or observed the genre in this community
- I have learnt about this genre only from reliable secondary sources

Vitality of the music genre

The questions on this page ask about the strength or vitality of the music genre.

For each question, please choose a number from 0 (inactive / non-vital) to 5 (vital).

Each question has a 'no answer' option if you are not sure, or do not wish to answer.

7. How well is the music genre being passed on from generation to generation?

	0	1	2	3	4	5		no answer
not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	extremely well	<input type="radio"/>

Comments

8. What is the change in the number of proficient musicians in the last 5 to 10 years?

Please interpret 'proficient musicians' in a way appropriate to the genre you are reporting on. For some genres, this may mean community members with a thorough knowledge of repertoire; for others, it may mean those with many years of training.

0 = No proficient musicians; 3 = No change

	0	1	2	3	4	5		no answer
significant decrease	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	significant increase	<input type="radio"/>

Comments

9. What is the change in the number of people engaged with the genre in the last 5 to 10 years?

'Engaged' in any number of ways: as learners, audience members, 'consumers', and so on.

0 = There are no people engaged with the genre

	0	1	2	3	4	5		no answer
significant decrease	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	significant increase	<input type="radio"/>

Comments

10. Think about the way the genre and the practices surrounding it have changed in the last 5 to 10 years. Overall, does this reflect increased or decreased strength (vitality) of the genre?

You might consider changes in the use of technology, in repertoire, in performances practices, in gender roles, and other issues relating to how the genre is performed or experienced.

	0	1	2	3	4	5		no answer
significantly decreased strength	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	significantly increased strength	<input type="radio"/>

Comments

11. Consider any changes to the function(s) of the genre, and the context(s) it is found in, in the last 5 to 10 years. Overall, does this reflect a decrease or increase in its strength?

0 = The genre is not performed in any context for any function

	0	1	2	3	4	5		no answer
significantly decreased strength	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	significantly increased strength	<input type="radio"/>

Comments

12. Consider the way the genre interacts with, and responds to, the mass media and the music industry. Overall, does this reflect strength or weakness?

Note that for some genres, high media or industry engagement will indicate strength; for others, a lack of engagement may indicate strength.

0 = The genre displays an inability to cope with the mass media and music industry

	0	1	2	3	4	5		no answer
significant weakness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	significant strength	<input type="radio"/>

Comments

13. Overall, are the infrastructure and resources that are needed for the music genre accessible?

Consider things like musical instruments, venues for rehearsing and performing, teaching materials, required costumes or ritual objects, and so on.

	0	1	2	3	4	5		no answer
some are completely inaccessible	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	all are easily accessible	<input type="radio"/>

Comments

14. Overall, does the community hold the knowledge and skills required for practising (creating, performing, and teaching / learning) the music genre?

	0	1	2	3	4	5	no answer
knowledge and skills are completely absent	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
							community holds all required knowledge and skills

Comments

Attitudes toward the genre

Page description:

The questions on this page refer to attitudes toward, and support for, the music genre.

15. Overall, what are the **official attitudes** (those of governments or others in power) toward the music genre?

	0	1	2	3	4	5	no answer
very negative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
							very positive

Comments

16. Overall, what are the attitudes of the **community** toward the music genre?

	0	1	2	3	4	5		no answer
very negative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	very positive	<input type="radio"/>

Comments

17. Overall, what are the attitudes of **relevant outsiders** toward the music genre?

'Relevant outsiders' might include researchers, fieldworkers, non-government organisations, and funding bodies.

	0	1	2	3	4	5		no answer
support is absent or adverse	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	support is very strong	<input type="radio"/>

Comments

Viability

Page description:

This is the final set of questions on the music genre itself. The questions on this page relate to the viability of the genre into the future.

18. How well is the music genre documented?

Please consider quality, quantity, and whether it can be easily accessed.

	0	1	2	3	4	5		no answer
not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	excellently	<input type="radio"/>

Comments

19. What is your overall perception of the **level of strength** (vitality) of the music genre?

	0	1	2	3	4	5		no answer
completely inactive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	strong and vibrant	<input type="radio"/>

Comments

20. What is your overall perception of the **viability** of the music genre into the future?

	0	1	2	3	4	5		no answer
it has already died out	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	it is sustainable well into the future	<input type="radio"/>

Comments

About you

Page description:

Thank you so much for completing this survey! Please just take a moment more to respond to the following important questions.

21. Do you have any feedback on this survey?

Your comments here are particularly welcome. A key aim of this research is to improve this survey tool.

22. Please provide your details. These will not be made public unless you request it (in the next question).

Email Address

Title

First Name

Last Name

Institution / affiliation (if any)

Town / city

Country

23. The responses to this survey will be used to create an online resource about music vitality and endangerment for researchers and communities. Would you like your name associated with the information you have provided?

- Yes, please acknowledge me by name in the research findings
- No thanks, I'd prefer to remain anonymous in the research findings

You're done! Thank you. Please click 'submit'.