MUSIC IN PEACEBUILDING:
Examining Music within the Peacebuilding Discipline

by

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DEDICATION PAGE

I would like to dedicate this thesis to the Halifax Music Co-op, Peaceful Schools International, Sistema Moncton and the wonderful staff at Dalhousie University for making this research possible.

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ABSTRACT

This thesis will examine the peacebuilding discourse, alongside current findings in the music discourse, to determine whether the integration of music could enhance current peacebuilding practices. Music is an important albeit overlooked aspect of human development, having effects on health, communication and education. By examining peacebuilding and transformation this thesis will explore the potential contributions of music programming for peacebuilding practices. The influences of music can be found on the individual, community and international levels with varying degrees of success. There appears to be a stronger relationship between music and transformation at the individual and community level. This thesis will address the need for more research on the influence of music, to determine whether it could positively contribute to large scale peacebuilding programs. The case of El Sistema Venezuela is analyzed to determine if music can impact individuals and lead to desired social change.

LIST OF ABBREVIATIONS USED

FGS	Faculty of Graduate Studies
CBA	Cost Benefit Analysis
CVA	Capacities and Vulnerabilities Analysis
Dal	Dalhousie University
ICT	Individual Change Theory
GMT	Grassroots Change Theory
PTP	Personal Transformation Process
UDCP	Uppsala Conflict Data Program
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organization
VCA	Vulnerability and Capacity Assessment
WHO	World Health Organization

ACKNOWLEDGEMENTS

CHAPTER 1   INTRODUCTION

Rationale

An orchestra consisting of Palestinians, Israelis, Syrians, Lebanese, Egyptians and Jordanians performed a piece by Wagner in Ramallah, the heart of Palestine, in 2005 (Barenboim, 2009, p. 64). A group of young refugee boys sang songs to remember their home on a long walk from South Sudan to a refugee camp in Kenya (Coates. 2010, p 162). A recovered drug dealer claimed music saved his life after being given free clarinet lessons through a music program in Venezuela (Eatock, 2010, p. 590). These examples illustrate a small sample of how music has inspired transformation in individuals and communities through different situations across the globe.

The connection people have with music is fascinating, experienced worldwide and historically noted (Boxill, 1997; Barenboim 2009; Gardner, 1983; Capurso, 1952). Throughout the years, music has been used for a range of purposes in a diverse array of fields (Boxill, 1997; Levitin 2006). However, music receives little academic attention or research outside of psychological development and music therapy practice (Heidenreich, 2005). Dambisa Moyo (2009) stated that music appears widely underutilized in international humanitarian efforts, beyond being used in awareness campaigns (p. 26). I found music to be utilized in some grassroots humanitarian efforts, including social transformation programs like the one presented in the Case Study, El Sistema (Govias, 2010; Landin, 2013; Heidenreich, 2005). However, I struggled to find examples of larger international organizations utilizing music programs to promote social development, and

published research on the topic is limited (Pruitt, 2011; Sandoval, 2016). With music's diverse variety of historical applications and its use in grassroots social transformation programs, it is worth exploring the possible use of music as one of the many tools in international social peacebuilding programs.

Peacebuilding, unlike peacekeeping or peacemaking, attempts to "over-come the contradictions that lie at the root of the conflict" (Schweitzer, 2007, p.155). By using "a range of measures targeted to reduce the risk of lapsing or relapsing into conflict" peacebuilding aims to "strengthen national capacities" and to "lay foundations for sustainable peace" (Secretary-General's Policy Committee, 2010, p. 5). This thesis examines the potential of music to contribute to peacebuilding efforts, especially in places that already use music for healing, communication, and education. Since new conflicts can require unique strategies, music programs could be incorporated as one component of existing or new programs that focus on using grassroots strategies to promote individual and community development. By introducing select theories, literature, and case studies, this thesis will explore the contemporary uses of music alongside peacebuilding and transformation theories.

1.1 RESEARCH QUESTIONS

The following research question will serve to guide this thesis throughout:

How can music contribute to peacebuilding and transformation?

The following three sub-questions help guide the overall research question:

Sub Question 1: How is music already being used around the world to inspire individual and community transformation?

Sub Question 2: Can music benefit the transformation of the individual, the community and the international community?

Sub Question 3: Can grassroots music programs influence international peacebuilding efforts?

This thesis will demonstrate the relationships between music, peacebuilding and transformation at three different levels: individual, community and international. Music has been included in several individual- and community-level programs that focused on transformation with varying degrees of success. Based on the established connections between music and personal or social development, it would be beneficial to examine further the possibility of using music in large scale international peacebuilding programs.

1.2 Methodology

To examine effectively the connection between music and peacebuilding, this thesis will review contemporary literature on music and peacebuilding, along with several small case studies, before focusing on the larger case of El Sistema Venezuela. Building on a series of comparisons, it will evaluate and isolate the role of music in enhancing the capacity for success in peacebuilding practices. Limitations will be discussed in the case study and conclusion.

A case study can be defined in the social sciences as "an attempt to systematically investigate an event or a set of related events with a specific aim of describing and explaining this phenomenon" (Berg, 2009, p. 317-318). In the fourth chapter, a qualitative case study is applied by examining the case of El Sistema Venezuela. El Sistema was chosen for a case study because it is a large scale national music program that seeks to transform individuals and enhance communities (Landin, p. 1, 2).

The case study uses a review of secondary research materials. This method was chosen to examine the connections between theory and experience to answer the research questions in a situation where primary field research was not possible. I used one primary case and several secondary cases as it was the most suitable method for addressing my research questions, due to time constraints and funding. Further research including field research and primary sources is strongly recommended in the concluding paragraph of this thesis. Since one case study cannot possibly prove the theory in question, all cases should be examined with caution and leave the reader with questions.

1.3 STRUCTURE

Chapter Two offers a review of the relevant literature on peacebuilding and is divided into two main sections: modern peacebuilding and transformation. Individual Change Theory (ICT) and Grassroots Mobilization Theory (GMT) are introduced to examine the relationships that currently exist between music, transformation and peacebuilding practices. *Chapter Three* focuses on music as a tool for change and reviews the wide range of scholars that advocate the power of music in both individual and community-scale transformation. This section examines the argument for using music in peacebuilding practices by highlighting the existing known effects of music in various disciplines, with a focus on individual-, community- and international-level change.

Chapter Four examines the case of El Sistema programs in Venezuela to investigate further the connections between music and change. El Sistema started in Venezuela as a government-funded, free after-school music education program designed to help individuals gain the capacity to change their lives (Tunstall, 2013, p. 69; Creech, 2013, p. 16; Landin, 2013, p. 1-2). El Sistema is a grassroots initiative that inspires individuals through a national music program, making it an interesting and relevant case to examine.

Chapter Five provides a summary of the conclusions that can be drawn from the analysis and discussion in the previous chapters. It also offers recommendations for further research, study and analysis to address the use of music as a tool in large scale peacebuilding practice.

CHAPTER 2   Peacebuilding and Transformation

2.1 LITERATURE REVIEW

A literature review and secondary research methods were chosen over primary research due to financial constraints. While primary research was considered, at the small scale that would have occurred in a master's level program, it was unlikely to do the topic justice. The literature review introduces the theory, explains expected relationships, describes the theory that will be used, and suggests why it is a useful theory to examine (Creswell, 2013 p. 28). The literature review provided in this chapter hopes to accomplish just that – to describe the relationship that already exists between music, peacebuilding and transformation, and to suggest that examining these relationships further could benefit future peacebuilding programming.

According to Cooper (1984), this literature review would be considered *integrative*, rather than *theoretical* or *methodological*, meaning the research is presented to summarize the broad themes found in the literature. Examining the broader themes will highlight the relationship between various theories on peacebuilding, change, and music. The themes identified in this chapter will relate directly to the case example introduced in Chapter Five.

2.2 Modern Peacebuilding and Transformation

This literature review will be divided into two sections. The first section will examine the transition from the modern concepts of peace and peacebuilding to the more integrated idea of creating a culture of peace. The second section will discuss three key processes of transformation as they relate to peacebuilding: changing ourselves (individual-level), connecting with others (community-level), and changing the world (international-level) (Ledwith, 2010, p. 201). This section will include arguments from scholars such as Johan Galtung, Joseph Osamba, Elise Boulding, Paul van Tongeren, Cheyanne Church and Mark Rogers to provide an understanding of the context of peace being discussed throughout this work.

It is important to introduce the lens in which peace will be examined, as there are many approaches to this topic. Peace will be discussed as the absence of physical or structural violence (Galtung, 1969, p. 167 – 174). This first section will examine concepts of peace, peacebuilding, violence and conflict to better help guide this paper. Ideas of modern peacebuilding (Schweitzer, 2007; Boulding, 2000; Gregor, 1996), positive peace (Roche, 1986; Adams, 1991; Galtung, 2007) and theories of change (International CARE, 2012; Church, 2006; Ledwith, 2010) are examined before discussing how music relates to these topics.

The next chapter will describe the number of ways music is used and has historically been used for a range of purposes related to peace and transformation with a major

variance in outcomes (Gardner 1983; Levitin, 2007; Barenboim, 2009; Boxill, 1997; Church 2006; Heidenreich, 2005; Sacks, 2007; Van Tongeren, 2005).

2.2.1 Introducing the Relationship between Peace, Conflict & Violence

Peace is often discussed in relation to security and in opposition to conflict and violence. Well peace is regarded as the absence of violence, conflict is considered important to the processes of change and is not inherently negative (Galtung, 1969, p. 167 -168; van Tongeren, 2005, p. 11). Although conflict is not necessarily negative, violent or armed conflict is in direct opposition to peace. Conflict and violence have existed since antiquity, and, with them, the search for peace and security (Osamba, 2001). This search for peace has led many scholars to research and write about the topic and push further into the theories and concepts that surround the idea of peace.

2.2.2 Current State of Conflict and need for considering more Peacebuilding tools

Since 1945, the amount of conflicts per year has risen and fallen with large fluctuations, and there has been some dispute over the exact numbers (Pettersson, 2014). Many scholars argue that the number of armed conflicts has decreased substantially since the end of the Cold War and that wars are also in decline. The 2010 Human Security Report suggested that "there has been an 'extraordinary decline' in the numbers of high-

intensity conflicts—with more intra-state conflicts ending and not recurring" (cited in Newman, 2011, p. 1739). However, there is some caution about the actual decline in the intra-state conflict in terms of "the manner in which conflicts are codified and defined, how the data are interpreted, and what historical timeframe is used for analysis" (Newman, 2011, p. 1739).

Figure 1: Number of Armed Conflicts, 1946 - 2014
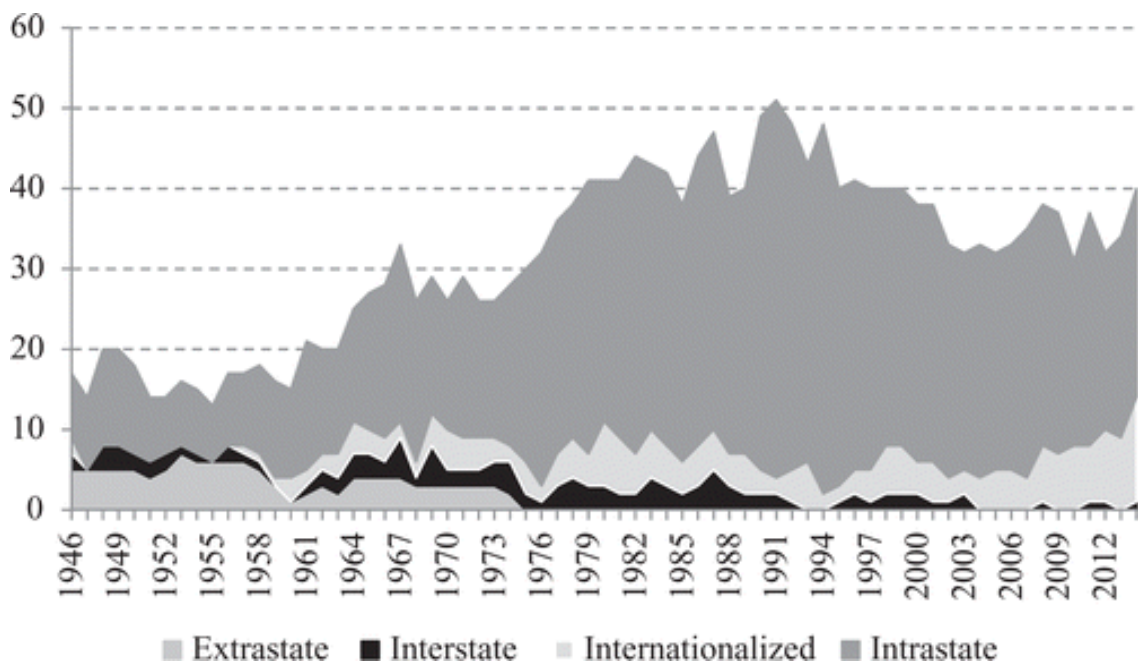
(Pettersson, 2014)[1]

Furthermore, from 2004 to 2014 there is a recorded, albeit uneven, upward trend in internationalized armed conflicts[2] (Pettersson, 2014). Also, according to the HIIK

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[1] The complete datasets (UCDP/PRIO Armed Conflict Dataset, UCDP Dyadic Dataset, and UCDP Battle-Related Deaths Dataset) updated to 2016 are found at http://www.pcr.uu.se/research/ucdp/datasets/.
[2] Conflicts in which one or more states contributed troops to one or both warring sides (Pettersson, 2014).

Conflict Barometer, around 300 political conflicts with varying degrees of violence are identified in any given year (Schwank, 2008, p. 23). The HIIK Conflict Barometer also found that "the number of conflicts observed per year has risen more or less continuously from 81 in 1945 to 328 in 2006, most of which are low-intensity conflicts" (Schwank, 2008, p. 24). This estimated 300% increase in conflict, even low-intensity, should be a serious concern, especially since almost every international organization with a peacebuilding mandate has been created in that timeframe.

In 2014, the Uppsala Conflict Data program (UCDP) reported 40 armed conflicts[3] that year making it the highest number of recorded conflicts since 1999 (Pettersson, 2014). Of those 40 conflicts, 11 were defined as wars, meaning 1,000 or more battle-related deaths occurred within the year. During 2014, four new armed conflicts were reported, and three previously registered armed conflicts resumed. It is interesting to note that only one of those 40 conflicts were a large-scale interstate conflict which was not considered a war because fewer than 50 fatalities were reported. The remaining 39 conflicts were fought within the states; however, thirty-three percent were internationalized in the sense that they utilized troops from one or more states (Pettersson, 2014). Although the number fluctuates often, conflict and war are still of concern and peacebuilding measures are still in demand.

There is an ongoing need for new and creative peacebuilding tools due to the current range of new and ongoing conflicts around the world. Since there is no cookie-cutter method for creating peace, and with ongoing violent conflicts that have yet to be

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[3] Minimum 25 battle-related deaths (Pettersson, 2014).

solved, research into new tools and methods is important to strengthen the field of peacebuilding.

2.2.3   Peace, Peacebuilding and the Concept of a Culture of Peace

Peace as the Absence of Physical and Structural Violence

Johan Galtung, a principle scholar in the peacebuilding discipline, has often been quoted for defining peace as the 'absence of war', but, what he writes in 1969 is, "what we intend is only that the terms 'peace' and 'violence' be linked to each other such that 'peace' can be regarded as 'absence of violence'" (p. 167 -168). Galtung's 1969 article, *Violence, Peace, and Peace Research*, defines the difference between physical violence and structural violence. Structural violence, also referred to as 'indirect violence' or 'social injustice' is violence where there is no person or actor directing the harm, in contrast to 'personal' or 'direct violence' where there is an actor that commits the violence (Galtung, 1969, p. 170). By examining violence from these two different perspectives, further research into violence, conflict and peacebuilding efforts have evolved over the last few decades to include structural forms of violence in the solution.

One of the most recently accepted definitions of violence comes from the *World Report on Violence and Health* (WRVH), written by the World Health Organization (WHO) in 2002. The WHO (2002) defines violence as:

"The intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation" (World Report on Violence and Health: Summary)

This definition of violence offers a deeper understanding of peace as the absence of physical violence. It touches on the idea of structural violence but does not specifically define it. It includes the idea of using power, but it is not clear whether this is physical or structural power. It also describes not just physical harm, but also psychological harm, maldevelopment and deprivation. However, these harms can all be caused by physical violence, once again not making the ties to structural violence very apparent. Although the WHO definition does touch on the idea of structural violence, it is still premised on the intentional use of physical force or power. Presenting violence as intentional does not allow for the idea that violence can happen through unintentional measures, such as unfair political structures. Although the WHO definition of violence is commonly called upon, Galtung's concept allows for a more in depth look at structural violence.

"The general formula behind structural violence is inequality, above all the distribution of power" (Galtung, 1969, p. 175). The violence may be direct or indirect and is essentially built into the social structures by creating social injustices through unequal power structures. One example of structural violence is the uneven distribution of vital resources such as education, medical services and income (Galtung, 1969, p. 171). The uneven distribution of resources is sometimes done intentionally to create an imbalanced

power structure; however, it can also happen as an unintentional side effect of economic decisions. Structural violence can include any uneven power structure that creates conditions for social injustice to incur (Galtung, 1969, p. 171).

A major hurdle when approaching the reduction or elimination of structural violence is that the structures causing harm are often viewed as the 'social norm' (Galtung, 1969, p. 174). This means that changes often require patience and long-term planning. It is difficult to address structural violence without risking new physical violence. There is also a concern about replacing one form of structural violence with a new one. However, if the goal of peace is the absence of violence, then the elimination of both physical and structural violence should be considered in the solution (Galtung, 1969, p. 172).

Positive Peace

Galtung (1967) introduced the idea of peace as the 'absence of violence' but he also addressed the minimalist nature of this concept by describing it as a 'negative peace' theory. Although the presence or absence of violence can help to draw a clear line between peace and conflict, Galtung points out that "the whole idea of 'negative peace' is problematic" (Galtung, 1967, p. 13). The issue with a negative peace approach is that it only asks people not to act in violent ways, rather than to act in ways that facilitate a peaceful environment. When looking at peace from the negative approach many forms of inequality, subservience and exploitation are not considered, and structural violence is able to flourish (Galtung, 1967, p. 14). Furthermore, to ensure the absolute absence of

violence would be an incredibly difficult task and require a great amount of action. Rather than spending time focusing on a negative peace theory, Galtung (1967) suggested that the emphasis is placed on *positive peace*: "the search for conditions for the absence of negative relations, and the search for conditions that facilitate the presence of positive relations" (p. 14). Galtung provides a few examples of positive relations including: 1. Presence of cooperation; 2. Freedom from fear; 3. Freedom from want; 4. Economic growth and development; 5. Absence of exploitation; 6. Equality; 7. Justice; 8. Freedom of action; 9. Pluralism; 10. Dynamism (Galtung, 1967, p. 14).

Galtung's idea of positive peace relates well to Woodrow and Anderson's (1989) views on capacities and vulnerabilities. If the conditions or vulnerabilities that lead to negative relations were actively reduced and the capacities for facilitating peace were actively enhanced, sustainable peaceful relations would be more attainable. As the Seville Statement of 1986 argues, "The same species that invented war is capable of inventing peace" (Roche, 1986, p. 54; Adams, 1991). People are agents of their own fates and to ensure peace, a focus on security will not suffice. There must be an emphasis on positive relations, equality and the absence of exploitation (Galtung, 1967, p.14). John A. Vasquez's third conclusion in his book, The War Puzzle (1993), points to positive peace as the active creation of peaceful relationships (p. 292). Vasquez reinforces his conclusion by pointing out that nations must learn how to create a culture of peace just as they would have to learn how to go to war. Galtung (2007) echoes this view that peace must be built and goes on to state, "Webs of togetherness must be woven; humanizing where there has been dehumanizing, and depolarizing where there has been polarization" (p.63).

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Peacebuilding

In the search for conditions that facilitate the presence of positive peace, a shift towards active peace theories led to the idea of 'building' peace. Peacebuilding relies on positive peace actions and encompasses a range of methods, strategies, approaches, stages and definitions.

Former UN Secretary General, Boutros Boutros-Ghali, published the *Agenda for Peace* in 1992, making the terms *peacekeeping*, *peacemaking* and *peacebuilding* well known internationally (Schweitzer, 2007, p.155). But, it was Galtung who, 20 years earlier, called them 'approaches to peace'. The three terms are described as follows: "*Peacemaking* aims to change the attitudes of the main protagonists; *peacekeeping* lowers the level of destructive behavior; and *peacebuilding* tries to over-come the contradictions that lie at the root of the conflict" (Schweitzer, 2007, p. 155). Many measures fail to resolve conflict and violence because they focus on mere symptoms rather than root causes (Osamba, 2001). Because half of the countries that end a conflict are likely to return to it within five years, it imperative to look for sustainable solutions that focus on the root causes (Collier, 2003, p. 10).

The UN is a central institution for defining and defending international peacebuilding and its diverse approaches over the years. In 2010, the Secretary-General's Policy Committee[4] described peacebuilding as:

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[4] Found in the *UN Peacebuilding: an Orientation.* "Much of the paper is based on the Report of the Secretary-General on Peacebuilding in the Immediate Aftermath of Conflict of June 2009, which addressed peacebuilding throughout the UN system. The focus of that report was the first two years after

a range of measures targeted to reduce the risk of lapsing or relapsing into conflict by strengthening national capacities at all levels for conflict management, and to lay the foundations for sustainable peace and development. Peacebuilding strategies must be coherent and tailored to the specific needs of the country concerned, based on national ownership, and should comprise a carefully prioritized, sequenced, and relatively narrow set of activities aimed at achieving the above objectives (p. 5).

As the UN points out, there is no single way to ensure peace is built. Rather, a number of measures are taken into consideration depending on the specific needs and capacities present. This UN definition does not directly state that it is focused on overcoming root causes, but it does allude to this idea of looking for sustainable solutions by examining the specific needs of the country concerned. The introduction of positive peace and sustainable peacebuilding inspired the creation of "cultures of peace" theories.

Creating a Culture of Peace

On the more integrated end of the spectrum of peace we find the concept of a culture of peace. If peace is viewed as an absence of violence, it could be argued that a culture of peace strives to live in a culture absent of violence. David Adams (2000) promoted the movement of a culture of peace with UNESCO and wrote "We are currently living in a culture of war and that a culture of peace may best be conceived as a diametric opposite to this war culture" (p. 1 - 10).

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the main conflict ends: a crucial window of opportunity to get early peacebuilding activities underway, yet one which the international community has too often missed" (UN Peacebuilding Support Office, 2010, p. 4).

After years as a psychology professor, Adams developed the Culture of Peace Program

with UNESCO in 1992. Adams believed this program was a necessary alternative to the

military peacekeeping operations that were clearly struggling at the time with situations

in almost every continent of the world. The idea of a culture of peace gained momentum

in the 1990s and was solidified as a strategy for peace by the United Nations in the 1999

Declaration of a Culture of Peace. The UN further supported the idea of promoting a

culture of peace by initiating a *Decade for a Culture of Peace and Non-Violence* from 2001

to 2010 (UNSG, 2001, A/56/349).

Article 1 of the UN *Declaration of a Culture of Peace* states that, "A culture of peace
is a set of values, attitudes, traditions and modes of behaviour and ways of life based on:

a. Respect for life, ending of violence and promotion and practice of non-violence
   through education, dialogue and cooperation;
b. Full respect for the principles of sovereignty, territorial integrity and political
   independence of States and non-intervention in matters which are essentially
   within the domestic jurisdiction of any State, in accordance with the Charter of
   the United Nations and international law;
c. Full respect for and promotion of all human rights and fundamental freedoms;
d. Commitment to peaceful settlement of conflicts;
e. Efforts to meet the developmental and environmental needs of present and
   future generations;
f. Respect for and promotion of the right to development;
g. Respect for and promotion of equal rights and opportunities for women and
   men;
h. Respect for and promotion of the right of everyone to freedom of expression,
   opinion and information;

i.   Adherence to the principles of freedom, justice, democracy, tolerance, solidarity, cooperation, pluralism, cultural diversity, dialogue and understanding at all levels of society and among nations; and fostered by an enabling national and international environment conducive to peace" (1999, A/RES/53/243).

The conditions are loose enough to be adapted to local needs yet still sets a common base of standards to be met universally. For example, (f) describes: "Respect for and promotion of the right to development." The right to development can be achieved in a universal sense, but the means of development will certainly differ from region to region.

Elise Boulding, along with her husband, Kenneth, devoted their lives to peacebuilding and conflict resistance. Elise Boulding (2000a) defined cultures of peace as "a mosaic of identities, attitudes, values, beliefs, and institutional patterns that lead people to live nurturantly with one another and the earth itself without the aid of structured power differentials, to deal creatively with their differences, and share their resources" (p. 196). Boulding's definition offers a holistic approach to developing cultures of peace and, when used alongside the UN definition, it creates a deeper understanding of what is incorporated in creating such cultures of peace with the individuals concerned. When promoting peace building, a culture of peace naturally ensures a holistic approach, as it includes the idea of an entire culture of individuals working towards the proposed goals of peace collectively at all levels.

Although Adams supports human capability to create a culture of peace, there is a major opposing argument from scholars who believe humans are not innately peaceful creatures. On one end of the spectrum, some scholars believe in the possibility of peaceful coexistence. On the other end, scholars like Sigmund Freud and Konrad Lorenz feel

peacemakers are at a disadvantage because humans are intrinsically aggressive creatures (Lorenz, 1966, p. 209, 246; Freud, 1920, p. 28). David Adams proposes an alternative view, arguing that it is a self-fulfilling prophecy to believe humans are intrinsically violent; It is only when people believe that they are innately violent that they will stop striving for peace. Adams points out that there is no scientific reasoning for believing humans are aggressive beings (Adams, 1991, p. 264). However, it should also be noted that there is also no scientific basis for believing humans are naturally peaceful. Although it is not clear whether humans are innately violent or peaceful, there are examples and reasons to believe that most humans have the capacity for both (Adams, 1991, p. 264).

The concept of a culture of peace is still in its infancy and there is arguably no existing nation that prescribes to these measures on a consistent basis (De Rivera, 2004, p. 96). There is also an argument that considers the UN's concept of a culture of peace as being based more on liberal ideology rather than empirical evidence (De Rivera, 2004, p. 13). Although there are arguments against the concept of a culture of peace, it was included in this work to demonstrate the one extreme of peacebuilding, as well as to introduce the concept of creating an entire *culture* dedicated to set conditions of peace. Further, creating a culture of peace has many direct challenges including poverty, inequality, improperly regulated arms industry, power disparities and human ego (De Rivera, 2004, p. 97). These create barriers to sustainable peaceful development in both physical forms and in the minds of the people that need to encourage these initiatives. The impact of creating an entire culture of peace is impossible to measure empirically because it does not yet exist. However, culture is arguably an important aspect of both

war and peace and the idea of creating a culture of peace might have more relevance in smaller community projects, rather than on an international scale.

2.2.4   Conflict, Violence and Transformation

Conflict and violence are commonly grouped together, but it is important to distinguish one from the other when discussing approaches to peace. Conflict, whether it is on an international political scale or between two neighbours, is often the result of a clash in goals, which does not inherently involve violence (Galtung, 2007, p. 60). Viewing conflict as a clash of goals allows for resolution through accommodating and compromising goals; whereas viewing conflict as a clash of parties often leads to one party using violent measures to control the others (Galtung, 2007, p. 60). The outcomes are not always clear, but this lens allows for solutions which focus on the compromising of goals rather than the controlling of people.

Although both violence and conflict can involve harm, conflict is not necessarily negative and tends to exist in almost every aspect of human social life. Conflict is considered important to the processes of change and transformation (van Tongeren, 2005, p. 11). It is the way people respond to conflict that makes it destructive or constructive (van Tongeren, 2005, p. 11). Aggression and violence are sometimes used to respond to conflict and this can lead people to overemphasize the relationship between conflict and violence/aggression. However, peaceful means can also be utilized to work

through conflicts. How conflicts are responded to, managed and prepared for can make a significant difference in the outcome.

Transformational Peacebuilding

All peacebuilding efforts seek to transform a non-peaceful situation into a peaceful one. If a peacebuilding effort is successful, it would essentially have transformed the people involved. Peacebuilding and success take form at different levels. Ledwith and Springett (2010) propose three key processes of transformation: changing ourselves (individual), connecting with others (community), and changing the world (international) (Ledwith, 2010, p. 201). To examine some of the major ideas and arguments surrounding the topic of transformational peacebuilding success, this next section is divided into three major areas: international, community and individual. This was done to help separate and clarify the material on this topic, as well as to help to guide further chapters in this thesis.

Changing Ourselves: Focusing on the Individual

The first step to transformative change starts within the agency of each individual. By examining Individual Change Theory (ICT), this section will highlight the value of every individual in peacebuilding change theories. ICT relies on the proposition that "peace comes through transformative change of a critical mass of individuals, their consciousness, attitudes, behaviors, and skills" (Church, 2006, p. 14). When a critical mass of individuals shifts their perspective or changes their behavior, it can cause a ripple effect that leads to a change in the community at large.

Individual change is vital to the other two processes. If someone were seeking to change their community, they would need to start with self-transformation. According to Ledwith and Springett (2010), "Personal change is connected to changing the world… If we are seeking balance and wholeness in community, we need to hold a balance within ourselves, and be aware when that balance is challenged" (p. 202). Edith Boxill is another supporter of personal transformation as a prerequisite for attempting to change the world. As a personal music therapist, Boxill worked on assisting people through personal challenges and was a firm believer that personal transformation can transform the entire world by extension (1997, p. 8, 9). All too often, the power of individuals, acting alone or in concert, are underestimated (van Tongeren, 2005, p. 85).

There are several methods for investing in individual change, but four of the most common are: personal transformation processes; trauma healing; dialogues and group communication; and/or training workshops and education (Church, 2006, p. 14). A brief description of each method follows:

- *Personal transformation processes* can allow individuals to view, beyond their own transformative change, the potential ways they can be involved in higher levels of change, thus allowing the individual to rationalize their placement in overall peacebuilding processes (Church, 2006, p. 14, 21, 22).

- *Healing traumas* is a vital aspect of ICT because individual health and well-being are important to changing oneself and encouraging change in one's own community (Ledwith, 2010, p. 203).

- *Dialogue and group communication* is a method that includes a collection of individuals and is considered integral to peacebuilding initiatives. Since conflict usually involves some degree of a breakdown in communication, conflict resolution and peacebuilding generally require innovative ways to restore group communications and encourage further dialogue (van Tongeren, 2005, p. 87).

- *Education and training* are used as methods for social change to inspire both individual and social transformations by attempting to raise awareness, build capacities and empower individuals (Church, 2006, p. 14; Gershon, 2009, p. 317; Freire, 1993, p. 66, 148). "Education is not merely formative, it is transformative" (Carroll, 2010, p. 263).

These four methods of investing in individuals are also identified when reviewing the literature on how people around the world interact with music. The connections between ICT and music are deep and can be further highlighted when examining these two ideas alongside one another. We will return to these connections in the next section by exploring the literature on music alongside methods for investing in the individual.

Although ICT can be considered the first step in self-transformation, investment in individuals does not always lead to direct beneficial returns and should be regarded only one of many theories in peacebuilding.

"Individuals, and groups of individuals, can call attention to simmering crises, alert the public and the world to injustice, sway public opinion, and even persuade legislators and policymakers to pursue peace and justice… but it would be a mistake to presume that just because it can happen, it will. Peacebuilding requires individuals to take the first step… every individual has the capacity to make a personal contribution to the building of a nonviolent society" (van Tongeren, 2005, p. 83).

The agency of each individual also has relevance. Some people might be granted increased agency within their societal structures enabling them to change themselves with more ease than others. Since ICT is limited to the individual, it is important to examine community and international levels of peacebuilding.

Connecting with Others: Community-level Peace

Peacebuilding from below started to gain more interest, as peacebuilding initiatives became increasingly concerned with providing strategies tailored to the specific needs of the country concerned. Peacebuilding from below is an effort by "civil society actors" to "effectively prevent and resolve the violent conflicts of today" (van Tongeren, 2005, p. 1). Civil society actors include all individuals and organizations that operate independently from governments and international bodies (van Tongeren, 2005, p. 46). Peacebuilding from below calls upon all individuals, from grassroots to international levels, to actively participate in ensuring effective conflict prevention and resolution (van Tongeren, 2005, p. 1). Peacebuilding from below is a bottom up approach that calls upon individuals to create change by working within a community model.

When discussed within the context of peacebuilding, Grassroots Mobilization Theory (GMT) is driven by the concept that, if grassroots groups can mobilize enough support for peace, the political leaders will be forced to pay attention and start working towards the desired peace (Church, 2006, p. 15). Grassroots groups include the people from the community in which the conflict, or desired change, is concerned. The main method for investing in GMT is to mobilize groups that oppose war or advocate for positive action. Some more specific examples of how to mobilize groups using positive action are: using nonviolent direct-action campaigns; using various media outlets; using education and training; organizing advocacy groups; and/or using dramatic events to raise awareness (Church, 2006, p. 15).

The direct knowledge of local grassroots groups can assist in building sustainable peace (van Tongeren, 2005, p. 48). Much like peacebuilding from below, GMT implies that grassroots communities are capable of mobilizing action by exerting pressure from the bottom up (van Tongeren, 2005, p. 47). GMT relies on civil society but also recognizes the important role of the government in determining the final decision. Especially in political conflict, the government plays the central role in formally ending or prolonging the conflict. It should also be noted that "governments acting to end conflict without the support of their people risk failure" (van Tongeren, 2005, p. 85, 86). It is vital that the people support the government and vice versa for GMT to be successful (Church, 2006, p. 39). As can be expected, political leaders do not always respond, regardless of the amount of support gained. Therefore, it is best to consider this theory alongside others for a stronger impact.

Ledwith and Springett's (2010) *stages of change* and Freire's (1993) argument that

liberation comes from the oppressed are grounded in the ideas of GMT and peacebuilding

from below, and each offers a crucial perspective on the importance of grassroots change.

Ledwith and Springett (2010) believe that "the barriers to transformation lie within

existing organizations and those working in them" (p. 206). It is only by working with these

organizations and the people working in them that authentic transformation can be

formed. They borrow ideas from Paulo Freire's (1993) famous work *Pedagogy of the*

Oppressed, to argue that authentic transformation must come from the marginalized

through grassroots organizations (Ledwith, 2010, p. 6). According to Freire (1993), "It is

only the oppressed, who by freeing themselves, can free their oppressors" (p. 38). Freire

acknowledges the vital role of civil society in both oppression and liberation. These

scholars all appear to support the idea that grassroots mobilization will only produce

authentic transformation if it comes from the people involved.

GMT and Peacebuilding from Below are also explored in Joseph Osamba's article,

Transformation from Below (2001), which looked at using indigenous strategies to help

societies resolve conflicts. Osamba (2001 examined pastoral communities in the

borderlands of Eastern Africa. Osamba (2001) concluded that transformation can, and

should, come from encouraging the use of indigenous methods and practices whenever

it is relevant (p. 2). Osamba (2001) argued that,

"Indigenous cultures viewed conflict as a communal concern. Thus, the society was seen as having ownership of both the conflict and its context… a grassroots peacemaking approach hinges on the premise that since most of the active players in any conflict situation are grassroots people, it becomes inevitable to involve this large segment of the society in the process of peace making and conflict resolution. This approach also presupposes that peace can be built from below" (p. 2).

Osamba proposed a bottom-up model in which the tools for social transformation come directly from the people being affected by them. When conflict is viewed as a communal concern, it takes a community to resolve the conflict and create peaceful transformation.

Changing the World: Western Approach to International Peace

One argument is that international peace appears to have emerged from modern western development approaches. The 1851 London Exposition inspired a new world of global commoditization and international relationships. During the Exposition, several countries developed networks and exchanged innovative ideas on science, education, arts, fashion and several other markets; there was hope that this global partnership would encourage peaceful relationships that would eventually run deep enough to render war obsolete (Boulding 2000a, p 193). The terms "development" and "transformation" are often used interchangeably, but Freire (1993) argued that, "while all development is transformation, not all transformation is development" (p. 142).

Regardless of numerous attempts to ensure global security, the twentieth century experienced a series of violent conflicts including two devastating World Wars, a number of civil and international conflicts and several genocides. The Treaty of Paris, International

Court of Justice, League of Nations (United Nations), and many other national and international measures were taken in hopes of further establishing worldwide peaceful cooperation (Boulding 2000a, p. 194). Negotiations, treaties, organizations, and numerous peace missions were led internationally in hopes of bringing worldwide peace, yet low-intensity political conflict has risen steadily since 1945 (Schwank, 2008, p. 24).

With the end of the Cold War, there was a common belief in the West that democratic capitalism would provide equality in development and lead to an interconnectedness that could eventually inspire lasting peace initiatives (Gregor, 1996, p. 292; Newman, 2011, p. 1738). John Vasquez wrote, "With the emergence of a new global order, it is now politically possible to utilize some of the insights of international relations inquiry to construct a theoretically sound peace for the twenty-first century. Humanity need not be condemned to "a world of war" (Gregor, 1996, p. 292). Unfortunately, the twenty-first century has not proven fruitful in constructing a universal model for peace, nor has it come any closer to finding a universally effective approach to peacebuilding.

Many scholars believe that "the barriers to transformation lie within existing organizations and those working in them" (Ledwith, 2010, p. 206). When looking for authentic transformation, it is essential to look to structures, institutions and actors. Although international peacebuilding has encountered many negative consequences[5],

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[5] "The consequences, such as social unrest, political stagnation or volatility, weak state institutions, and the threat of insecurity, can be seen in Bosnia, East Timor, Kosovo, Coˆte d'Ivoire, Sierra Leone and elsewhere" (Newman, 2011, p. 1739).

the intervention of international actors can significantly impact the end of a civil war and influence the prevention of reoccurring violence (Newman, 2011, p. 1739).

According to the *UN Peacebuilding Orientation* (2010), peacebuilding is as much about *how* things are done as about *what* is done (p. 14). Since international peacebuilding efforts have mixed records of success, and conflict is still a global issue, there is obvious room for improvement in peacebuilding approaches and strategies.

2.3   Chapter Summary and Conclusions

When sustainable peace is not established, there is a high risk of conflict reoccuring (Collier, 2003, p. 10). In search for the conditions that facilitate sustainable peaceful relationships, this chapter has examined select literature on transformational peacebuilding through three key processes of transformation: changing ourselves (individual), connecting with others (community), and changing the world (international) (Ledwith, 2010, p. 201). ICT and GMT offer a number of methods for engaging in individual and grassroots transformative change like personal healing, awareness campaigns, group communication, using media outlets to raise awareness, and education and training (Church, 2006, p. 14). However, international peacebuilding efforts have been criticized for their top-down approaches and liberal agendas. (Newman, 2011, p. 1739; De Rivera, 2004, p. 13; van Tongeren, 2005, p. 47). There has also been an estimated three hundred percent increase in low-intensity conflicts from 1945 to 2006, which is interesting because

most international peacebuilding organizations began during this timeframe. On the

other hand, there has been a reported decrease in intra-state and high-intensity conflicts

(Newman, 2011, p. 1739). It is possible to assume that there is an ongoing need for new

programming to meet the needs of new conlficts and there is no harm in examining

possible peacebuilding tools.

CHAPTER 3   The Value of Music

This section will examine concepts of music and the value it has by looking at some of the ways music has influenced people and communities over time and across various disciplines. As music is involved in many areas, this chapter has been divided into three sections. The first is a brief introduction to the concepts that will be covered. Next is an in depth look at the ways in which music has been used is divided into three levels: international, community and individual. Lastly, the conclusion will bring these ideas together and summarize the main points.

3.1 THE CONNECTION BETWEEN MUSIC AND PEOPLE

As the composer Edgard Varése famously defined it, "Music is organized sound" (Levitin, 2008, p. 14; TEDxSydney, 2014). Varése's simple idea of music as "organized sound" makes it easier to discuss within a variety of contexts.

It is not certain how long humans have been aware of the effects of music on our body and mind, but it is reasonable to believe that music was being used long before history started keeping records. There is presumptive evidence of music being used in organizing work groups, hunting parties, and religious rites with some musical instruments dating back to the Stone Age (Gardner, 1983, p. 115). This chapter will examine the relationship between music and peacebuilding, as well as music and transformation.

Howard Gardner, a reputable American developmental psychologist, believed that music is so foundational to humanity that he writes in *Frames of Mind (1983),* "If we can explain music we may find the key for all of human thought" (p. 123). Studies have shown that certain hormonal chemicals are secreted when listening to or interacting with music (Levetin, 2006, 181). Levitin (2006) explains that, when we are listening to something we enjoy, we secrete dopamine, which is a feel-good chemical produced naturally in the human brain. On the other hand, when we listen to something we do not like, or certain sounds occur, we can release adrenaline, which has a variety of adverse effects on the body (p. 189 – 191). This natural relationship to the endocrine system might explain why and how music can influence human behaviour and the processes of individual and community transformation. The study of behavioural endocrinology is the scientific study of the interaction between hormones and behaviour; Hormones influence the nervous system, which regulates behaviours (Becker, 2002, p. 3). Participation in music is considered a positive activity and can even serve to replace destructive behaviors that lead to intentional or unintentional harm (Cundy, 2010; Boxill 1997). If music is strong enough to affect our hormones and emotional reactions, it is worth looking into its transformational value to change attitudes and behaviours.

Organizations like "Song for Africa (SFA), El Sistema Venezuela, Musicians without Borders, and many more were founded on the belief that socially conscious music and art can have a positive impact on sustainable change at an individual and community level, both domestically and abroad" (Cundy, 2010, p. 6; Landin, 2013, p. 1, 2; Musicians without Borders, 2013, p. 3). There is also research on the effects of music on cognitive

development, emotional responses, learning new languages, communicating and retaining information, neurochemical reactions and connections to creativity (Gardner, 1983; Heal, 1993; Heidenreich, 2005; Levitin 2006). Although music therapy has proven beneficial to multiple research fields, no research has been conducted on using it within international peacebuilding efforts (Heidenreich, 2005, p. 129). This is an area of research that would benefit from further study in the future.

3.2 THE TRANSFORMATIONAL POWER OF MUSIC

This chapter will examine the various ways music relates to personal and community transformation, as well as the ways international organizations have used music in the past. Similar to Chapter Two, it will be divided into three levels: individual, community and international. Each section includes subsections related to the topic.

3.2.1 The Individual Connection

The individual connection to music and transformation will be examined in three areas: the physical, the emotional and the cognitive.

The Physical Connection

The physical connection between music and the individual is most apparent when examining the effect music has on the brain. The brain is so interconnected to music that it can be accurately stated that "what goes into the ear comes out the brain" (Levitin, 2006, p. 29). In one fascinating study, researchers placed electrodes directly into the

auditory cortex of the brain and played a pure tone. The neurons in the auditory cortex fired at the exact frequency as the tone being produced. By simply observing brain activity, scientists could determine the exact pitch being played (Levitin, 2006, p. 29). The fact that the tone being produced is determinable by observing the neurons in a human brain, demonstrates one way that music has a direct effect on humans on physical and chemical levels. It is not currently known why our brain has this strong of a connection with music but understanding how deep this connection goes is important when observing the ways music can affect a person overall.

Music has also been found to have an impact on hormones, emotions and behaviours (Levitin, 2006, p. 181; Gardner, 1983, p.124; Cundy, 2010; Boxill 1997 Capurso, 1952, p. 27 – 33; Becker, 2002, p. 3). Many studies have concluded that music is directly related to increased metabolism and has varying influences on internal hormone secretions like dopamine and adrenaline (Gardner, 1983, p.124; Levetin, 2006, 181, 189 - 191). This natural relationship to the endocrine system might explain why, and how, music can affect the overall process of individual and community transformation. There is a need for further research into the area of how much music can affect a person's behaviour and, furthermore, their actions. However, music does have the ability to affect human hormones and emotional reactions, and it is possible that it is strong enough to change people's attitudes and behaviours. There are several cases that identify music as the cause of change in behaviour or actions but the causal link between the two needs further development through research.

An example of music's effect on emotions comes from neurologist Oliver Sacks,

author of *Awakenings, Musicophelia,* and *The Man Who Mistook His Wife for a Hat*

(2007). Sacks (2007) offered an interesting personal story about a patient of his that

experienced brain trauma and no longer had any emotional capacity or desire for

'wonder'. Although he regained cognitive abilities, his emotional capacities for

excitement, interest and wonder did not reemerge. However, he realized that, when he

sang, he experienced a full range of emotions that would have otherwise been left

unnoticed. Through singing, the man re-conditioned his brain to experience a full-range

of emotions (Sacks, 2007, p. 334). This is only one case but there are many like it (Sacks,

2007, Boxill,1997, Levitin, 2006).

The Emotional Connection

Music has been considered "one of humankind's most ancient and most natural

means of expression, communication and healing" (Boxill, 1997, p. 10). This section

focuses on music therapy, as it has a long history of being used in a variety of cultures and

contexts and it relates to the idea of healing for individual change and community well-

being. Music therapy also appears to be the most widely accepted and studied framework

for combining music and transformation.

Music therapy explores the human experience of sounds, emotions and

behaviours (Heal, 1993, p. 1). The *Canadian Association of Music Therapy* (2014) defines

Music Therapy as,

"The skillful use of music and musical elements by an accredited music therapist to promote, maintain, and restore mental, physical, emotional, and spiritual health. Music has nonverbal, creative, structural, and emotional qualities. These are used in the therapeutic relationship to facilitate contact, interaction, self-awareness, learning, self-expression, communication, and personal development."

As a multidimensional tool, music therapy has proven beneficial in many fields. There have been studies in neuroscience on the effect music has on cognitive development, emotional responses, learning new languages, communicating and retaining information, neurochemical reactions and connections to creativity (Gardner, 1983; Heal, 1993; Heidenreich, 2005; Levitin 2006). Music therapy has also proven useful in programs of psychosocial aid in at least 15 countries (Afghanistan, Bosnia-Herzegovina, Cambodia, Chechnya, Congo, Eritrea, Georgia, Palestine, Romania, India, Kosovo, Rwanda, Sierra Leone and Tanzania) (Heindenreich, 2005, 130). Music therapy can be experienced through different mediums including, tape recordings or live interactions with music. Music therapists can develop different levels of relationships with clients from individually-guided-therapy to objective observations. "This diversity arises from what can be an uncomfortable, yet enriching, marriage of art and science" (Heal, 1993, p. 1).

Lindau (2013) observed the beneficial effects of music therapy methods when helping children suffering from PTSD in Mostar, Bosnia. She recalls a specific example of a young boy who often had trouble communicating with others. Through drumming, this boy learned to express his repressed emotions and, eventually, joined with others in a

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drumming group (Lindau, 2013). This experience helped him begin healing as an individual so he could take part in his community.

Music therapy has been recorded throughout history for a variety of reasons pertaining to health and overall (individual) well-being. Capurso (1952) wrote, "Through the ages the influence of music over mind, body and emotions has manifested itself so diversely and so frequently that its existence is no longer denied. In response to harmonious sounds, recorded changes of moods, influences on appetite, sleep and general well-being have occurred too often to be ignored or taken for granted" (p. 24). There appears to be a history of using music to promote a healthy body and mind. In ancient times, many great philosophers wrote about the effects of music including Confucius, Plato and Aristotle (Capurso, 1952, p. 26). Confucius loved music for its harmonious value but also found it had significant social virtues. Confucius believed that the clues to living harmoniously could be found within ritual and music. Plato also believed in the use of music for its connection to bodily movements. In *the Fourth Book* of *The Republic*, Plato states that a healthy body and mind is achieved through music and gymnastics and participation should continue throughout life (cited in Capurso, 1952, p. 26). Plato's most famous student, Aristotle, built upon these ideas and incorporated medical and emotional benefits to the list of musical uses. Aristotle believed that music had beneficial health effects because it embodies an 'emotional catharsis[6]' (Capurso, 1952, p. 26). The concept of using music as a tool for healing appears to have been common practice and, including the three philosophers mentioned above, many others

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[6] *Emotional Catharsis* is the relieving of emotional tensions, especially through certain kinds of art.

have cited the benefits of music, including Cassidorus and Pythagorus who expand upon earlier arguments in favor of music on health of mind and body (Capurso, 1952, p. 26).

It is interesting to note the resurgence of music therapy for healing in the post-war United States. The Second World War had neuropsychiatric wards filled with patients in its aftermath (Capurso, 1952, p. 25). Men and women alike were affected and there was a need to find solutions to the range of psychological needs that had never been experienced on such a devastating scale before. In hopes of authoritatively investigating music's potentialities, the Music Research Foundation was organized, and its initial studies began in 1944 at Walter Reed General Hospital, Washington D.C., upon authorization of the Surgeon General's Office" (Capurso, 1952, p. 25).

The purpose of highlighting these different points in time is to demonstrate that the healing benefits of music are a long-respected theory and practice. This historical value has potential to inform future planning, as well as give credit to the overall argument that music has the capacity to enhance certain aspects of individual and community transformation.

The Cognitive Connection: Learning music

Gardner (1983) begins his sixth chapter of *Frames of Mind* with the statement, "Of all the gifts in which individuals may be endowed, none emerges earlier than musical talent" (p. 99). Music is central to the human experience and is arguably one of the first intelligences we exhibit. From the sounds experienced within the womb, to the ability to

dance in rhythm before walking, to the Jolly Phonics that teach the basics of the English language in Canada[7], music is involved in cognitive development.

Not only does music appear to emerge as our first intelligence, but it also involves nearly every part of the brain we know about (Gardner, 1983, Levitin, 2006). Through his review of medical studies, Levitin (2006) concluded that "music listening, performance and composition engage nearly every area of the brain that we have so far identified, and involve nearly every neural subsystem" (p. 9). Studies have also shown that more of the brain is involved in perception and response to music than to language or any other subject (Sacks, 2007). This relationship between music and our brains is vast, widely connected and incomparably strong.

When it comes to actively learning music, Levitin (2006) took a middle position and stated that "passive exposure is enough but knowledge of music is not an innate characteristic and must be gained through experience" (p. 37). Levitin points out that, while exposure can teach some aspects of music, there comes a point in which the student must actively engage in the process of learning to gain more knowledge. He emphasized the active component in learning music while also recognizing the inherent value in the process of learning music. Christopher Small (1998) introduced the term, Musicking, to emphasize the active component of learning music and the significance of

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[7] (Hus, 2001, p. 173 – 182). Dr. Yvette Hus carried out an early reading project on at-risk students with English as a second language, to see whether Jolly Phonics improved their ability to become literate in the English language. The study concluded that Jolly Phonics did have a positive outcome in this case. Jolly Phonics is a multi-sensory program approach to teaching literacy. It is not based around music but does incorporate music into the lessons. The role of music in this success is inconclusive. Similar examples can be found at, http://jollylearning.co.uk/2011/03/24/research/

the process. By turning music into a verb, the emphasis shifts from the product to the

process of how it was learnt. Howard Gardner (1983) also recognized the value of music

as an action and, like Small and Levitin, emphasized the process. Gardner (1983)

compared the learning of music to the learning of language and wrote that "language is

learnt by listening to others and practicing but music can be encountered through many

channels: singing, playing instruments by hand, inserting instruments into the mouth,

`reading of musical notation, listening to records, watching dances, or the like" (p. 119).

These various ways of interacting with music demonstrate the diverse processes that can

lead to music education. Understanding the various processes for experiencing music is

key to integrating it into peacebuilding transformation practices.

Music and Education: Two Cases

There is a variance in how music education is experienced around the world, and

this section will contrast a common North American approach with that of the Anang

people of Nigeria. Howard Gardner (1983) presented a detailed observation of how pre-

school children might experience music in both regions. First, he details the relationship

between young children and music before school age in North America,

"During infancy, normal children sing as well as babble: they can emit individual sounds, produce undulating patters and even imitate prosodic patters and tones sung by others with better than random accuracy… Infants as young as two months are able to match the pitch, loudness and melodic contour of their mother's songs, and infants at four months can match rhythmic structure as well… In the middle of the second year of life, children affect an important transition in their musical lives. For the first time, they begin on their own to emit series of punctate tones that explore various small intervals…. They invent spontaneous songs… they begin to produce small sections of familiar songs. But, by the age of three or four, the melodies of the dominant culture have won out, and the production of spontaneous songs and of exploratory sound play generally wanes" (Gardner, 1983, p. 108, 109).

Gardner (1983) discusses music in the infant and primary stages with positive rhetoric, yet concludes that the dominant culture overtakes exploratory experiences as the child emerges into schooling age (p. 109).

In contrast to the North American model described by Gardner (1983), the Anang people of Nigeria emphasize the importance of creating music in personal and community development, starting at birth and continuing through adulthood. Infants are introduced to music in their first week of life through singing and dancing by their mothers. This might seem common in many places of the world but the Anang do not stop at infancy. Fathers generally fashion small drums and, by the age of two, children are organized into groups to learn basic cultural skills that include singing, dancing and playing instruments. By the age of five, when children in North America are generally declining in musical skill and training, the Anang children become responsible for remembering hundreds of songs, playing several instruments and rehearsing complicated dance moves (Gardner, 1983, p. 110).

The Anang children are encouraged to keep alive their traditions through music and, therefore, music plays an integral role in their overall social development. A few of the other cultures that emphasize the importance of musical training in the 1970s and 80s were China, Japan, and Hungary. In each of these places children were expected to gain ability in singing and playing of instruments wherever possible (Gardner, 1983, p. 110).

Gardner offered some interesting views on several cultural approaches to musical training, but it is far from a comprehensive world study and would need current revisions, as it was conducted in the late 1970s. Although much research has been conducted since the 1980s on education in almost every country of the world, few incorporate music, let alone make it a focus. Although things may have changed over the decades, the Anang case is an interesting example of a culture dedicated to the knowledge and use of music.

3.2.2   Music & the Community: Connecting with Others

Any community success starts with the individuals involved because it is the accumulation of individual success that adds up to group achievements (Church, 2006, p. 15; Freire, 1993, p. 69). It is the success of individuals within a band that makes the band sound successful and cohesive (Barenboim, 2007). This section examines the idea of using music to connect with others. Once again there are three distinct sections: the use of

music to connect with others, the ability of music to initiate complex dialogue, and the examination of music as a model for peaceful coexistence.

Opportunities to Connect

Simply put, music creates opportunities for connecting people. People engage in music for a variety of purposes. Some might passively listen, others might actively create, and some intentionally use it as a means of connecting with other people. Music makes connections by creating opportunities for music communities to be founded (Barenboim, 2009). On a basic level, bands create fan-bases that are viewed as small communities. Even the band is considered a small community. On a larger scale, national anthems attempt to bind people across their nation in a demonstration of collective national pride (Pruitt, 2013 p. 17).

The connection that individuals feel emotionally with music can also be experienced between people. Music is capable of transferring feelings from the performer to the audience. Gardner (1983) argued that, "music can serve as a way of capturing feelings, knowledge about feelings, or knowledge about the forms of feelings, communicating them from the performer or the creator to the attentive listener" (p. 124). Anyone who has heard their favorite band play live could potentially relate to the transfer of emotions, energy and thoughts they experienced from the performer and audience surrounding them.

Music can bring people together because it does not inherently discriminate based on "social status, race, or ethnicity and can often act as a bridge between disparate

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groups" (Cundy, 2010, p. 3). However, people have used music to discriminate or even control certain groups (Yusuf, 2009; Barenboim, 2009. 62). The financial cost of many musical performances or music lessons is also a barrier for those looking to engage with music in these ways. Although some people may never feel included in music, based on their personal experiences, social status, gender, class, religion, or any number of factors, music is inclusive by nature and anyone is essentially capable of enjoying music through some form of interaction. Howard Gardner (1983) proposed, "Both our autistic child and our young composer display considerable genetic potential in the area of music" (p. 113). Many music therapists and enthusiasts agree with the idea that music is an inclusive and non-discriminate form of therapy (Boxill 1997; Cundy, 2010; Barenboim 2009; Levitin 2006). The inclusive nature of music is also important for demonstrating inclusivity in peaceful relationships.

The story of Vedran Smailović offers an interesting account of an individual's music being used to connect a community in a time of war. Smailović brought awareness to a tragedy and inspired hope in a small community without any intention of doing so. Although his intentions may only have been to express himself, his story went on to affect his community and was eventually heard by the world. Smailović's story originates with the 1992 Bosnian genocide. After twenty-two people in Sarajevo were hit by a bomb while waiting in line for supplies, Vedran Smailović returned to that same spot to play his cello for twenty-two days (Gang, 2014, p. 76). It is impossible to know Smailović's exact intentions, as he has never written or spoken publicly about the event. Whether he did this to keep his own sanity, inspire those who could listen, or to attempt to return

normalcy in a time of chaos, is simply unknown. What is clear is that Smailović was willing

to put his life at risk each day to play his cello in the open. In one of the many accounts,

> "By refusing to give into the terror, Smailovic was making a statement, also on behalf of his fellow Sarajevans, that they can kill some of us, but they cannot kill our spirit and they cannot rob us of our dignity or our humanity" (Van Tongeren, 2005, p. 302, 303). Smailovic was one of many who stayed in Sarajevo, confronted the terror and "found ingenious ways to hold their lives and their families lives together; to publish newspapers and keep radio and television stations on the air throughout the siege; to organize concerts, theater performances, and films; and even to laugh a bit at the absurdity of their existence" (Van Tongeren, 2005, p. 303).

Smailovic's actions immediately impacted his neighbours and his story became so widely

known it was made into a book and a movie. According to Van Tongeren (2005), "There

can hardly be a more compelling example of how a solitary fighter might embody the

power of people's resistance" (p. 303). Smailovic's story demonstrates the effect an

individual can have on their community, yet also attempts to raise awareness about the

consequences of war. Smailovic's story illustrates how music can be used as a grassroots

method for awareness and healing. It also relates to the methods for developing

individual change because it demonstrates a personal relationship with music that

inspires the healing, dialogue and education of post-war trauma.

Music opens Dialogue and Communication

Dialogue must underlie any cooperation, and when there is a lack of

communication, even between allies, relations can become strained. When there are

opposing parties, dialogue and communication are imperative to reconciliation (van

Tongeren, 2005, p. 89). According to Van Tongeren (2005), "Conflict often involves a

breakdown in communication… conflict resolution, then, frequently involves finding ways

to restore communications and encourage dialogue" (p. 87).

> "After the traumatic war experiences in Croatia following the breakup of Yugoslavia, the Center for Peace, Nonviolence and Human Rights-Osijek launched the Listening Project in 1999, in order to open a space in the local community for dialogue and communication among its residents. Through 'active listening,' the Listening Project helped the people of Osijek to better articulate their needs and problems and open ways for better understanding and reconciliation" (van Tongeren, 2005, p. 91).

It is projects like these that encourage dialogue and start the path to healing. Music could

be used as one method for inspiring such dialogue between feuding parties.

Music can be used as the initiating point to open dialogue and allow for expression

between members of society, especially opponents (Barenboim, 2009, p. 49). When

managed effectively, music therapy strategies can be used to ease tension between

feuding groups by promoting tolerance and allowing opportunities for expression and

understanding (Cundy, 2010; Barenboim, 2009). Music can enhance the capacity for open

dialogue because of its inclusive nature. In spoken dialogue, we take turns speaking, but,

in music, all voices are speaking and listening simultaneously (Barenboim, 2009, p. 17).

Music exemplifies a model of a system that incorporates all voices with equal appreciation

for each. This is not to say that all participants should talk simultaneously, but, rather,

demonstrates a simple idea of inclusivity and acceptance. "Music accepts comments from

one voice to another at all times… conflict, denial and commitment all coexist at all times

in music" (Barenboim, 2009, p. 17).

Music can also help to build feelings of self and group efficacy and offers an opportunity for individuals and groups to express themselves. This can help give a voice to experiences that are often too difficult to talk about (Cundy, 2010). Many conflicts focus on the differences between people, but music can act to highlight the commonalities and capabilities that exist between them (Cundy, 2010; Barenboim, 2009). Music has assisted many individuals and groups in expressing difficult emotions by acting as a common denominator between peoples. "Songs in particular may be an even greater socialization force than normal language events since through songs, thoughts, feelings and comments which cannot be stated in normal language situations are more readily expressed, thus offering kinds of information that are not otherwise easily accessible" (Silver, 2001). Barenboim (2009) points out that if we could always say what we needed in words, music would seem unnecessary (p. 123). "Music offers a holistic approach to the development of individuals and communities" (Cundy, 2010).

Music as a Model for Peaceful Coexistence

Barenboim (2009) dedicated his novel, *Music Quickens Time,* to this idea that music is not an alternative but a "model" for society that displays interconnectedness, development, and acceptance of change. Some of the connections Barenboim draws between music and human interactions are quite simple and obvious. For example, just as notes are part of the whole, individuals are the parts make up the whole nation or whole world (Barenboim, 2007). A more abstract connection from Barenboim (2007) is that "music teaches us that we have to accept the inevitability of an incident that changes

the course of events irrevocably. Although one can have either an irrational sense of optimism or an irrational sense of pessimism following a great catastrophe, the ebb and flow of life, like the ebb and flow of music, are undeniable" (p. 19). Here he points out that everything inevitably changes, and, regardless of whether people accept these changes, they will occur. Barenboim (2007) creates a strong argument for how music can be used as a model for peaceful co-existence, as music could potentially serve as a useful tool in peacebuilding initiatives by demonstrating peaceful relationships.

The West-Eastern Divan Orchestra is a very powerful example of music being used as a tool for modeling peaceful relations through creating opportunities for dialogue and communication. The West-Eastern Divan Orchestra connects people that, otherwise, would not have likely had the opportunity to meet and it further demonstrates a peaceful coexistence between historically feuding groups of peoples. This orchestra challenges social conventions by including members from feuding regions that include Egyptian, Iranian, Israeli, Jordanian, Lebanese, Palestinian, Syrian and Spanish backgrounds (Barenboim, 2009, p. 61). It further pushes these limits by performing in areas that currently, or formerly, would oppose this relationship (Barenboim, 2009, p. 61 – 65). One performance is of particular significance. The Divan Orchestra performed the Wagner opera *Tristan and Isolde* with the German mezzo-soprano Waltraud Meier. This may not seem significant at first but a review of the members of the Divan Orchestra, and the influences of Wagner, make this example quite strong (Barenboim, 2009, p. 61 – 65). Richard Wagner was an avid supporter of anti-Semitism and he demonstrated this through his writing and music. Hitler was known for using Wagner compositions to inspire

Nazi hatred towards Jews. Furthermore, there are accounts of select pieces, like the

Opera Rienzi, having been played as Jews were walked to the gas chambers (Barenboim,

2009. 62). The West-Eastern Divan Orchestra is based in Spain and, as mentioned above,

includes members from Palestine, Israel, Syria, Lebanon, Egypt and Jordan. According to

Barenboim (2009), "It would have been unthinkable for the Israeli members of the

orchestra to do so in an exclusively Israeli orchestra" (p. 61). By connecting members from

various feuding backgrounds, the Divan Orchestra is capable of defying normal

expectations (Barenboim, 2009. 61). For this orchestra of diverse members to perform

alongside German opera singer Waltrund Meier throughout Europe, most notably in

Germany, enabled the connections made within the orchestra to be demonstrated to the

public; this example acts as a model for peaceful coexistence that could possibly be

replicated in peacebuilding practice.

3.2.3   Music & International Organizations

Awareness Campaigns

Music has been used by a few international organizations, but not because of its

capacity for healing or its connection to cognitive development (Boxill, 1997, p. 10;

Heidenreich, 2005, 129). Instead, music is often used as an awareness strategy to gain

attention for specific efforts in hopes of drawing people towards collective social action or raising funds.

The Live Aid Concerts organized by Bob Geldof in 1985 and 2005 are clear examples of using music to raise awareness among ordinary citizens of the global North (Moyo, 2009, p. 26). However, awareness is only the first step towards action and more concrete measures are still needed (Gershon, 2009, p.154). In her bestseller book *Dead Aid* (2009), Dambisa Moya heavily critiques the Live Aid Concerts for inspiring glamour aid and essentially turning "public discourse" into a "public disco" (p. 26). Even worse, the whole idea of these poverty awareness concerts is characterized by the relationship of a 'Powerful Giver' and 'Powerful Receiver', known as the Live Aid Legacy (Darnton, 2011 p. 6). This Live Aid Legacy has been powerful enough to influence people's opinions, creating a one-dimensional picture of poverty that exists decades later (Darnton, 2011 p. 23). In a 2002 study on the influence of Live Aid, eighty-percent of respondents asked to make spontaneous associations with the developing world brought up war, famine, debt, starving people, poverty and corruption (Darnton, 2011 p. 23). Geldof did successfully gain the attention of 1.5 billion people and a significant amount in donations in 1985, but after thirty-three years, not much has really changed to reduce global poverty (Moyo, 2009, p. 26; Darnton, 2011 p. 6, 13). When observing the ways music is used by international organizations, in contrast to the ways it is used at individual and community levels, there is clear room for including music beyond awareness strategies. The idea of including music in international peacebuilding programs must go beyond awareness

concerts if significant changes are to occur. It is still not certain that further measures would lead to desired results, but this strategy alone will not suffice.

Music Beyond Awareness

There are several cases of international aid organizations creating programs in war-affected areas that include a musical component (Heidenreich, 2005, 133). These programs all have different goals and outcomes. These initiatives incorporate music in a variety of unique ways, each reflecting the grassroots community it serves. Alongside the musical component is often a range of programming focused on grassroots mobilization. In some cases, "they (participants) also receive leadership training, learn about conflict resolution, team-building skills and attend management courses" (Heidenreich, 2005, 133). These integrated programs can offer individuals the chance to transform themselves and their community.

Plan International offered an interesting case in which music was used on a grassroots level to encourage individual healing in hopes of transitioning war-affected youth into formal education programs with more success and ease than before. Plan International created a four-week trauma-healing program designed to start the youth in formal education programs. This four-week programming was part of their overall Rapid Education Plan and incorporated music therapy multiple times a week. "Tests before and after these four weeks showed a strong decrease in problematic symptoms that made it possible to then start with the actual education project" (Heidenreich, 2005, 133). There is no sound conclusion as to whether the music therapy component made any significant

difference. However, the inclusion of music and music therapy in post-war and peacebuilding programs could have a positive impact on these programs.

3.3   CONNECTIONS AND CONCLUSIONS

This chapter examined the concept of music and music theories in literature at three distinct levels: individual, community and international. Music plays a role in individual transformation and grassroots movements through several methods including music therapy, creating new avenues for dialogue, community healing, awareness campaigns and education. The idea that music has a strong impact on people is not revolutionary and is found throughout the literature in several disciplines including health, communication and education. However, music does not appear to be regularly recognized by major international organizations for anything other than being an awareness strategy plagued by the Live Aid Legacy.

Chapter Four will introduce a unique and relevant case that embodies many of the components discussed in the previous chapters. El Sistema is a grassroots music program with the main objective to inspire positive change within its students. Within the last few decades, this program has inspired unique grassroots programs on nearly every continent in the world.

CHAPTER 4   EL SISTEMA: The Case of Music for Grassroots Change

"No longer putting society at the service of art,
and much less at the service of monopolies of the elite,
but instead art at the service of society,
at the service of the weakest,
at the service of the children,
at the service of the sick,
at the service of the vulnerable,
and at the service of all those who cry for the vindication
through the spirit of their human condition
and the raising up of their dignity"

- Founder José Antonio Abreu, TedX, 2009

4.1 INTRODUCTION AND GOALS

At its most basic level, El Sistema is a government-funded free after-school music education program, "dedicated to changing the lives of Venezuelan children through intensive immersion in collaborative, ambitious, and exuberant ensemble playing and singing" (Tunstall, 2013, p. 69). El Sistema has developed programs around the world and this section will examine the ways in which El Sistema Venezuela relates to the themes presented in this thesis, including peacebuilding and transformation, including ICT and GMT.

El Sistema-inspired programs seek to transform individuals and enhance communities through music (Landin, 2013, p. 1, 2). The case of El Sistema Venezuela was chosen because it is a resourceful representation of a grassroots tool, music, being used

to encourage the betterment of individuals and communities to create peaceful co-existence through poverty alleviation. The intention of this work is to explore whether music can be used as an effective tool in peacebuilding practices. The fundamental question guiding this research is: *How can music contribute to peacebuilding and transformation?* Although El Sistema programs are not focused on peacebuilding, their programs do incorporate aspects of transformation towards a peaceful society.

The previous two chapters focused on the two areas of research, peacebuilding and music. This chapter will examine the case of El Sistema Venezuela alongside these concepts to further explore the connection between music and transformative peacebuilding. By highlighting one specific program for a case study, this chapter attempts to illustrate how an effective music education program can inspire individual change using a grassroots tool. As Aristotle (350 B.C.) wrote, "With a view to action experience seems in no respect inferior to art, and men of experience succeed even better than those who have theory without experience" (Part 1). Much of this thesis has sought to display theory, but this section will be dedicated to gaining from the experiences of El Sistema programs.

4.1.1   Methodology

A qualitative case study method was applied to highlight the connections between theory and experience to answer the research questions examined in this thesis. Case

study methods are common in social studies research because cases can offer an explicit example to refine the research and reach more valid claims. As Alexander L. George and Andrew Bennett (2005) argue in *Case Studies and Theory Development in the Social Sciences,*

> "Whereas statistical studies run the risk of 'conceptual stretching' by lumping together dissimilar cases to get a larger sample, case studies allow for conceptual refinements with a higher level of validity over a smaller number of cases… Consequently, statistical research is frequently preceded by case study research to identify relevant variables and followed by case study work that focuses on deviant cases and further refines concepts" (p. 19 – 20).

Due to time constraints and available funding, one primary case and several secondary sources were chosen as the most suitable method for observing my research questions.

Case studies are a common way to describe, explain, analyze or explore a certain topic. There are different types of case studies and their form depends on the field(s) being researched. A case study can be defined in the social sciences as, "an attempt to systematically investigate an event or a set of related events with a specific aim of describing and explaining this phenomenon" or "a detailed examination of one setting, or a single subject, a single depository or documents, or one particular event" (Berg, 2009, p. 317-318). It is a system of investigation and examination that seeks to convey a certain message through detailing lived experiences. Since one case study cannot possibly prove the theory in question, all cases should be examined with caution and leave the reader with questions.

One limitation of using a case study is that the information presented is subject to the researcher's choice (George, 2005, p. 18). This selection process can lead to an

intentional or unintentional bias in the work (George, 2005, p. 22 - 24). Case studies are

also limited in the conclusions they can make. Unless there is a very well-controlled before

and after case comparison, in which only one independent variable changes, it is basically

impossible to determine whether or not the variable being examined is responsible for

the outcome desired (George, 2005, p. 25 – 26). A case study is stronger at assessing

whether and *how* some variable matters to the outcome rather than assessing *how much*

it matters (George, 2005, p. 25).

4.2 GRASSROOTS PEACEBUILDING: THE CASE OF EL SISTEMA

Numerous peacebuilding programs and strategies have been designed to increase

capacities for individual and community transformation; yet, music is often overlooked

outside of the music therapy discipline and being used as an awareness strategy. El

Sistema is one example of a program using music as a grassroots method for change by

enhancing the individual's capacity for positive change. Simply put, El Sistema "uses

music education as a vehicle for social action" (Creech, 2013, p. 16). El Sistema is a

government-funded (free) after-school music education program, "dedicated to changing

the lives of Venezuelan children through intensive immersion in collaborative, ambitious,

and exuberant ensemble playing and singing" (Tunstall, 2013, p. 69).

Founder, José Antonio Abreu, an economist by trade, connected the worlds of classical music and poverty in 1975 when he founded the youth program now known as La Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela (The National Network of Youth and Children's Orchestras of Venezuela). Venezuelans shorten the impossibly long name to an acronym, "FESNOJIV," or simply call it "El Sistema" (Eatock, 2010). El Sistema has successfully kept funding through six changes in government and did not appear to be losing support as of 2013 (Govias, 2013, p. 51).

Abreu considers El Sistema a program that is in a perpetual state of 'being and not yet being' (Govias, 2013, p. 54). As it is a work in progress, the organization continues to grow and develop new directions. Referred to by members as an orchard, the program continuously flourishes and changes "as more trees spring forth and bear fruit" (Govias, 2013, p. 54); and, as all forests grow, each tree is a unique and individual part of the whole.

Participants spend up to four hours a day and up to six days a week at the program (Creech, 2016, p. 16). However, there appears to be considerable variance in frequency and intensity of contact with participants at different núcleos[8] (Creech, 2016, p. 36). Program time is generally divided into three categories: instrumental sectionals, theory/music history classes and orchestral rehearsal (Creech, 2016, p. 16). A new participant will often spend the first several months participating in music classes and choir before joining the orchestral rehearsals (Creech, 2016, p. 16).

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[8] El Sistema music learning centers are referred to as *núcleos*

Although each núcleo is unique, there are core principles and an overall vision they follow. There is a unified vision within El Sistema that "social development may be achieved through music education that is founded on inclusive ensemble-work and high aspirations" (Creech, 2016, p. 16). Furthermore, there are broad principles and values that guide each program including:

- "Ensemble and peer learning/teaching with a focus on the joy of making music together
- Inclusiveness
- Accessibility
- Frequency, intensity, and consistency of contact
- Aspirations for excellence
- Performance embedded within the pedagogy
- Family and community engagement
- Responsiveness to local community needs
- Holistic development
- Lifelong learning communities" (Creech, 2016, p. 16).

4.2.1 Using the CVA to Examine Capacities and Vulnerabilities found in El Sistema

The Capacities and Vulnerabilities Analysis [CVA] is a tool that was developed in the late 1980s to analyze both the capacities and vulnerabilities of a disaster area prior to administering a solution (Anderson, 1989). It is an attempt to provide organizations with an analysis template for maintaining development during disasters (Anderson, 1989). Although this template was created within the context of managing disaster

development, it can essentially be used to analyze the capacities and vulnerabilities in any situation in need of new programming

To fully understand this analysis, the terms *capacity*, *vulnerability* and *needs* must be defined. Capacities are the existing strengths of an individual or community (Anderson, 1989, p. 11). Capacities can include any strength from infrastructure and policy, to ideology and food systems. Vulnerabilities are the long-term conditions that affect people's ability to respond to or prevent disaster. It is important to distinguish the terms *needs* from *vulnerabilities,* because both are used in the tool and can sometimes be confused with one another. Whereas vulnerabilities are the long-term conditions that make a community susceptible or unable to respond, needs, used in the disaster context, refer to immediate requirements for survival and/or recovery (Anderson, 1989, p. 10). For instance, an area that suffers from earthquakes may have an immediate need for shelter and medical attention. They should also consider the vulnerabilities of that area, including long-term trends and factors that contribute to the suffering caused by the earthquake. They would want to consider vulnerabilities such as whether their homes are built on stable land, if there is crowding of a certain area, if there are better materials for building infrastructure, and so on.

Anderson and Woodrow (1989) focused on three categories to demonstrate how society is generally affected by a disaster: physical/material, social/organizational, and motivational/attitudinal, as shown in Table 4.1 below.

Table 4.1: El Sistema Program Capacities and Vulnerabilities Analysis Matrix

	Capacities	Vulnerabilities
PHYSICAL/ MATERIAL What productive resources, skills, and hazards exist?	- Supports participant health (Uy, 2012, p. 6). - Gains in academic achievement (Creech, 2016, p. 12). - Gains in musical achievement (Creech, 2016, p. 12).	- Teacher Development (Creech, 2016, p. 28, 104).
SOCIAL/ ORGANISATIONAL What are the relations and organization among people?	- to create a positive social development (Uy, 2012, p. 20). - opportunities for expression amongst members (Landin, 2013, p. 24). - Increased social skills (Creech, 2016, p. 12). - Membership of protective social networks (Creech, 2016, p. 12).	- Transition to secondary school (Creech, 2016, p. 28, 105). - Partnerships working effectively (Creech, 2016, p. 28, 111).
MOTIVATIONAL/ ATTITUDINAL How does the community view its ability to create change?	- Participants had higher class attendance rates and a much lower school drop-out rates. (Cuesta, 2008). - Personal Development (Creech, 2016, p. 12). - Psychological well-being (Creech, 2016, p. 12). Programmes support social, emotional, and cognitive well-being (Creech, 2016, p. 21).	- Keeping children engaged in the programme (Creech, 2016, p. 28, 104). - Sustaining family and community engagement (Creech, 2016, p. 29, 112).

The physical/material is the most visible category and can include land, climate,

environment, health, skills, infrastructure, food, housing, capital and physical

technologies (Anderson, 1989, p. 13). Social/organizational explores "how a society is organized, its internal conflicts, and how it manages them" (Anderson, 1989, p. 11). This category might examine the current internal and external conflicts, organizations lending support, and/or the laws that govern the area. The Motivational/attitudinal category asks people how they view themselves and their ability to effect change in their society. This category might ask who the affected people believe can prevent or manage disasters in their country, and/or what might motivate people to want to decrease vulnerabilities in the area. The lines inside the matrix remain dotted, rather than solid, to demonstrate the interconnectedness of these categories and their ability to overlap (Anderson, 1989, p. 13).

Table 4.1 above demonstrates some of the existing capacities and vulnerabilities of El Sistema programs in 2016 (Creech, 2016). To work with the framework, the indicators are divided into three categories: physical/material, social/organizational and motivational/attitudinal (Anderson, 1989, p. 11). Some indicators might belong in more than one category and the dotted lines represent their ability to move between categories (Anderson, 1989, p. 13). Each indicator is only listed once to ensure clarity.

This is not an extensive list and more items could be included with further research. It is also important to note that the CVA only provides a snapshot in time and needs continual assessment to identify any changes (1989, p 17, 21). Therefore, the information represented in this table is now outdated and it only being used for representation purposes. Generally, this analysis is conducted by observing a *location's*

capacities and vulnerabilities; for the purposes of this paper, this analysis is observing the

program capacities and vulnerabilities.

4.2.2   From Grassroots to International

"Never doubt that a small group of thoughtful, committed citizens can change

the world; indeed, it's the only thing that ever has."

This famous quote by Margaret Mead relates to the significant progress made by

El Sistema programs over the past 40 years. Starting with one individual, Sistema has

grown from a small grassroots initiative into an international phenomenon that has

positively affected the lives of people in at least in 55 countries

(sistemaglobal.org/programdirectory, 2017). Abreu felt discouraged when only 11 out of

the 200 registered students showed up to his first evening but, convinced that free

classical music education could be used for the betterment of his community, he decided

that those 11 youths were worth focusing on (Eatock, 2010). Many people are glad he did

because, over the last several years, Abreu's revolutionary ideas have caught the

attention of the rest of the world. El Sistema is basically an anomaly; the program grew

fast with little financial support and now receives government funding and international

recognition (Govias, 2010, p. 50). Abreu's achievements started out as a "purely

Venezuelan endeavor" but ended up inspiring the classical music communities of the

world (Eatock, 2010). The El Sistema community that started in Venezuela has travelled worldwide and affected the lives of children in remote areas on almost every continent.

Since its inception in 1975, Sisetma has grown into an enormous international network of programs. In Venezuela alone, there is a network of 125 youth orchestras, as well as choirs, folkmusic ensembles, and instrument-building workshops. At least 400,000 children around the world have passed through one of the 286 *núcleos* (El Sistema music learning centers) (Tunstall, 2013, p. 70; Eatock, 2010). El Sistema remained almost unknown outside Venezuela for the first few decades and only gained international attention through world tours of its premiere youth symphony, the Simon Bolívar Youth Orchestra of Venezuela (Tunstall, 2013, p. 69). "Currently as many as 700,000 children and young people are involved in the Venezuelan network of approximately 420 local núcleos." (Creech, 2016, p. 17).

Today, programs have been established across the United States, Canada, Europe, and many Asian countries (Tunstall, 2013, p. 69). Some of the most notable El Sistema-inspired orchestras are found in Los Angeles, Boston, Stirling County (Scotland), Lambeth, Liverpool, Norwich (England) and Portugal (Uy, 2012, p. 2). El Sistema programs have also received several awards for their outstanding services over the years. In 2008, the Prince of Asturias for the arts and the Harvard School of Public Health awarded El Sistema for its impact as a social institution. In 2009, founder Abreu was awarded Canada's Glenn Gould Prize and the TED Prize for his vision to transform the world (Uy, 2012, p. 1). Abreu used the $50,000 cash prize from TedX to buy more musical instruments for the program (Eatock, 2010).

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There is a common finding that El Sistema programs are hard to evaluate because each satellite program is created from the needs, capacities and vulnerabilities of the people involved in that specific community. This bottom-up approach allows for various unique programs to be developed under the El Sistema umbrella, but it also limits the possibility for researchers to find consistent elements that are common to all Sistema programs. . It is important to note that this is a research limitation, not a program limitation.

Conductor Jonathan Govias spent two months studying the El Sistema programs in Venezuela and wrote the article *Inside El Sistema* (2010) to offer his perspectives on the transformative power of these programs. He concluded that, "(El Sistema) cannot be reduced comfortably to bullet points or pedagogical soundbites" (2010, p. 50). Govias was only assessing the programs in Venezuela, so one can imagine the difficulties found when assessing the global network of El Sistema programs. Although the programs are based on a common idea, they do differ greatly from region to region and each study reveals this common limitation with finding overall conclusions.

El Sistema Fellows realized this expansion in new programs being designed after El Sistema Venezuela and this created a need for assessing and evaluating all their programs worldwide. Fellows started by looking at the values, missions and vision and found that "it was difficult to extract common themes; thus, adhering to the ideal that El Sistema-inspired programs seek to transform individuals and enhance communities through music" (Landin, 2013 p. 1, 2). The fact that El Sistema programs worldwide are hard to lump together in one assessment does pose some difficulties for evaluation and

finding conclusions; but it also demonstrates their ability to adhere to community-based

grassroots needs, while still upholding the basic principles of El Sistema.

4.2.3   How can these Programs be the same but Different?

El Sistema's programs are found worldwide but each núcleo functions with unique

and localized aspects, just as Abreu had intended. José Abreu has related El Sistema to an

orchard of apple trees: "each tree is unique, its height, width, leaves and branches, size

and number of apples distinct, and yet every tree grew from an indistinguishable seed,

and every tree produces apples" (Govias, 2010, p. 50; TedX 2009). This approach to let

each program grow in a distinct manner is unique and reflects the ideas of grassroots

transformation from below. As Eatock (2010) points out, "The good news is that it's a

flexible system. But the bad news is that if you ask ten people how to put together an El

Sistema program, you'll get ten different answers" (p. 590). This programming strategy is

flexible at best and chaotic at worst, but this is only because it lends itself to the needs of

individual communities. "There's no question that El Sistema– inspired programs in the

United States can't copy the Venezuelan model exactly: Each program must be flexible

enough to adapt the system to the real needs of its community" (Tunstall, 2013, p. 71).

One example of the flexibility of these programs comes from Atlanta, Georgia,

USA. Conductor Rameau tailored his program to meet the cultural circumstances of the

community. He found that most the children in the program had never even touched an

instrument before. To increase comfort and instill a sense of community, Rameau has students start with West African drumming and dancing. Forgetting about technique can help students to focus on other aspects that will eventually increase their capacity to play cello or violin in an orchestra (Eatock, 2010). Although El Sistema generally works with classical music, Rameau found a way to assimilate the program into the community with West African drumming before moving into Bach and Brahms (Eatock). El Sistema is ultimately focused on the goal of enhancing the lives of children by using grassroots strategies that relate to the community and create social transformative changes.

4.3 SOCIOECONOMIC COST AND BENEFIT OF EL SISTEMA PROGRAMS

This section will take a closer look at the benefits and costs of El Sistema programs, in hopes of further demonstrating the outcomes of this type of music programming. Cost Benefit Analysis (CBA) is often used alongside other tools, such as the CVA tool. "In order to be effective, CBA must be linked with other tools – such as VCA (Vulnerability and Capacity Assessment), multi-criteria assessment, etc. – and it needs to be conducted in a transparent and accessible manner, using participatory processes" (Chadburn, 2013, p. 10). Although the terms are not completely interchangeable, cost often relates to vulnerability, whereas benefits are linked to capacity.

El Sistema Venezuela is a government-funded free program that strives to offer a wide range of individual and community benefits, including: supporting a healthy lifestyle

and psychological well-being (Uy, 2012, p. 6; Creech, 2016, p. 12); increased attendance and decreased drop-out rates (Cuesta, 2008); participation in community events (Cuesta, 2008); creating opportunities for expression and positive social development (Landin, 2013, p. 24; Uy, 2012, p. 20). At a glance, El Sistema programs appear highly beneficial with very little, or no, financial cost for participants. According to Trish Tunstall, "A more accurate way to address El Sistema's financial impact would be to say that it offers instruments and years of music learning experience, all completely free" (2013, p. 70). Although there is no monetary requirement for joining a program, the participant must dedicate their time and commitment.

El Sistema was originally founded with the vision to reduce poverty, focusing on children and their futures in society. Since its inception in 1975, El Sistema has been intertwined with economics and poverty-reduction initiatives. This focus on poverty reduction is grounded in founder José Abreu's experience as a government economist (Landin, 2013, p. 30). The connection with economics is only strengthened by the fact that the Inter-American Development Bank conducted the only published evaluation of El Sistema, as of 2013[9]. José Cuesta wrote the report for the Inter-American Development Bank, but Cuesta's research only looks at specific social benefits of the program and a

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[9] "A baseline survey was conducted from October to December 2006 in 15 community centers (12% of all centers that composed the System at that time) in six states across the country; Distrito Capital, Aragua, Carabobo, Lara, Sucre, Yaracuy. The sample consisted of 840 boys, girls, and young people, ages 3 to 17, as well as 500 parents and guardians. They were organized into two groups of equal size: the intervention group and the control group, based on whether or not they participated in the System. In order to keep the characteristics of the two groups as similar as possible –except for their participation in the System–, the survey was composed of school class- mates. Information was collected on a total of 26 indicators grouped in categories such as academic achievement, employability, conflict management and social capital, family relations, exposure to the intervention and socioeconomic profile" (Cuesta, 2008: 1, 2).

more detailed assessment of overall costs and benefits is still needed, especially on assessing the costs.

Cuesta highlights outcomes of El Sistema to demonstrate the effects on individual and social groups. According to Cuesta (2008), "developmental psychology studies have already shown substantive *individual* benefits of music ECD programs", but, "no study has previously attempted to estimate their *social* benefits" (p. 4). Table 4.2 below provides the average values of selected indicators.

Table 4.2: Baseline indicators

Measure	Indicator	Treatment Group	Control Group
Academic Achievement	Class Attendance (primary and secondary)	95.5%	87.6%
	School dropout rate (primary and secondary)	6.9%	26.4%
Employability	Participation in formal employment of youth aged 14 and up: participation in social security system and/or written contract	40.7%	12.5%
Conflict Management/ social capital	Participation in community activities	60.1%	37.9%
	Percentage of beneficiaries whose parents or guardians are notified of behavior problems at school	12.4%	22.5%
Socioeconomic profile of the beneficiary	Persons living in poverty	59.9%	69.8%

Source: Cuesta (2008) Inter-American Development Bank Research Department

Using these indicators Cuesta calculated the socioeconomic benefits of El Sistema. Through his research, he determined that the program benefits were estimated at a value of US$259 million, while the costs were valued at US$154 million (Cuesta, 2008, p.3). In

simplified terms, for every dollar invested in the program, there is a saving of 36 cents

(Cuesta, 2008, p. 4). Overall, the report demonstrates that the Venezuelan government

could save money by investing in El Sistema programs, reducing the need for federal

welfare programs (Landin, 2013, p. 30, 31). By investing in the program, the government

could also potentially save money in other sectors based on factors like education,

employment and policing.

Private corporations have also seen monetary and social benefits from investing

in El Sistema programs. Corporations, like Corpbanca[10], see El Sistema as an investment

opportunity because of its connections with creating healthy markets and offering free

advertisement (Uy, 2012, p. 12). Investing in a local núcleos can strengthen the

surrounding community by allowing for students to receive pay for their performances.

Often these situations provide "these students with a source of income much higher than

they otherwise would be able to earn from working an after-school job (Uy, 2012, p. 12).

Furthermore, corporations can provide support by offering spaces for rehearsal and/or

performances. These venues allow for free advertising and positive community attitudes

towards the corporation helping (Uy, 2012, p. 13).

Limitations

Although Cuesta provides much insight into the socioeconomic outcomes, there

is not enough research conducted to draw conclusions about the overall cost and benefit

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[10] Corpbanca is a private corporation in Chacao that's contributes to 10% of the núcleo's budget,
specifically their scholarship program (Uy, 2012, p. 17)

of El Sistema programs. Cuesta's (2008) report on the socioeconomic benefits adds to the abundant evidence provided in developmental psychology and further demonstrates the connections between music and social transformation His report provides a good starting point for El Sistema and hopefully inspires more research in the near future. Cuesta (2008) does well to highlight the main outcomes of El Sistema programs but an overall analysis of the program would be beneficial. It would also be useful to conduct a study on El Sistema in comparison to other major organizations with similar objectives.

Grassroots Programs for Individuals and Communities

El Sistema programs have reported various individual and community successes as a grassroots program using music for social action and change. El Sistema programs do this by enhancing the individual's capacity for positive change within a community atmosphere. The relationship between individual change and social action is used in hopes of positively influencing the individuals, communities and possibly even nations involved. In terms of social change, individuals are a vital part of the larger picture. Individuals can increase the capacity for change in their own lives and their immediate community by extension. This can spread to wide-scale change by challenging conventions in the larger culture (Uy, 2012, p. 12).

4.4 INDIVIDUAL CHANGE AND THE POWER OF MUSIC

All too often the power of individuals, acting alone or in concert, are underestimated (van Tongeren, 2005, p. 85). ICT relies on the proposition that, "peace comes through transformative change of a critical mass of individuals, their consciousness, attitudes, behaviors, and skills" (Church, 2006, p. 14). When a critical mass of individual people shifts their perspective or change their behavior, it can cause a ripple effect that leads to a change in the community at large. Through various methods, including the four described in this thesis, ICT can be used alongside other change theories to assist in peacebuilding practices.

Before further examining the four methods of ICT described in Chapter Three, it is helpful to briefly review them. The four methods are listed below as:

- *Personal transformation processes* can allow individuals to view beyond their own transformative change to the potential ways they can be involved in higher levels of change, thus, allowing the individual to rationalize their placement in overall peacebuilding processes (Church, 2006, p. 14, 21, 22).

- *Healing traumas* is a vital aspect of ICT because individual health and well-being are important to changing oneself and encouraging change in one's own community (Ledwith, 2010, p. 203).

- *Dialogue and group communication* is a method that includes a collection of individuals and is considered integral to peacebuilding initiatives. Since conflict usually involves some degree of a breakdown in communication, conflict

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resolution and peacebuilding generally require innovative ways to restore group

communications and encourage further dialogue (van Tongeren, 2005, p. 87).

- *Education and training* are used as methods for social change to inspire both

  individual and social transformation by attempting to raise awareness, build

  capacities and empower individuals (Church, 2006, p. 14; Gershon, 2009, p. 317;

  Freire, 1993, p. 66, 148).

4.4.1   Personal Transformation Processes: the role of the individual

- ***Personal transformation processes*** can allow individuals to view beyond their

  own transformative change to the potential ways they can be involved in higher

  levels of change, thus, allowing the individual to rationalize their placement in

  overall peacebuilding processes (Church, 2006, p. 14, 21, 22).

Abreu founded El Sistema to allow children an opportunity to learn life skills by

learning to play in an orchestra (Eatock, 2010). Abreu has always stressed that El Sistema

is a social program first, and a music program second (Uy, 2012, p. 1). One of the major

aspects that set El Sistema programs apart from other music-based strategies is this focus

on creating better individuals to participate in social society.

Interestingly, the Ministry of Social Services, instead of the Ministry of Culture,

funds the nation-wide El Sistema music programs in Venezuela. El Sistema receives this

government funding because it is considered a social institution first, and a musical institution second (Uy, 2012, p. 1). Abreu has been quoted as insisting on this arrangement: "I demand that my art be dignified with the mission of creating better human beings" (Eatock, 2010, p). This focus on helping individuals to find their best self relates directly to the ideas above, in *personal transformation processes*.

By giving children the opportunity to play in an orchestra five to six times a week, El Sistema has been considered successful in "*saving* children from lives filled with drugs, violence, and crime (Uy, p. 1). This is possibly the most significant aspect of El Sistema. Tricia Tunstall makes an impacting statement that the children "play as if their lives depend on it, and this is often the case" (2013, p. 70).

El Sistema programs work towards collective social transformation but, ultimately, change starts within the individual (Landin, 2013, p. 30). Personal agency is often considered a requirement for someone to feel empowered to change or transform. The Latin origin of "agency" (*agere)* means, "to drive, lead, manage, perform, do (Landin, 2013, p. 30). El Sistema programs challenge students to become resourceful and learn tools that develop their sense of agency. El Sistema provides "roles, rules and risks" so students can engage in positive self-transformation at an individual level (Uy, 2012, p. 14). Music helps students develop dimensions of their being, such as leadership, commitment and generosity, to elevate self-esteem and empower them (Eatock, 2010). This can lead to emotional and intellectual profits and learning these skills at an individual level can improve social attitude towards others (Uy, 2012, p. 14).

Overall, El Sistema programs enhance personal agency by instilling resources and traits that empower individuals, all necessary aspects of changing oneself. These programs are considered capable of empowering individuals that would normally not have the opportunity to develop musical efficacy (Barenboim, 2009).

Individual Change as part of larger Community Change

Connections are made to enhance individual and community opportunities. "In their very essence, the orchestra and the chorus are much more than artistic structures: They are examples and schools of civic life… because to play and sing together means to intimately coexist together toward perfection and excellence," said founder José Abreu (Tunstall, 2013, p. 64; TedX, 2009, Abreu). These examples of music act as models for peaceful coexistence.

Forming a community is not only an experienced aspect of El Sistema but is intentionally encouraged within the programs through its inclusive nature and opportunities for expression amongst members (Landin, 2013, p. 24). To ensure that community is emphasized above all, students and parents are both included and must learn the roles and rules of participating in El Sistema before beginning the program (Uy, 2012, p. 5). It is important for participants and parents to undergo this initial stage because "the social agenda permeates every aspect of El Sistema's operation" (Govias, 2010, p. 51). Since the orchestra acts as a model of peaceful coexistence it is important that members come from all walks of life and challenge one another in their beliefs;

"Students are placed in situations where they must learn to work together, no matter what social, economic or cultural differences they may have" (Uy, 2012, p. 6).

Whereas most established music training centres focus on the individual through private lessons before entering ensemble, El Sistema works on building up the individual within their ensemble (Govias, 2010, p. 51). Furthermore, El Sistema is unique in that it simultaneously emphasizes and de-emphasizes the individual to create a stronger community connection and develop group efficacy (Govias, 2010, p. 51). This requires the individual to emphasize themselves as an important part of the group, while also being able to de-emphasize the individual so the whole orchestra can become a cohesive unit. This combination of emphasizing and de-emphasizing the individual is a unique and significant aspect of El Sistema programming.

The individual is a necessary part of the whole; just as a núcleo community is an important part of the overall Global El Sistema initiative. By instilling the personal agency to change the self, and then connecting students with others, El Sistema programs work towards transforming society as a whole. The collaboration and cooperation emphasized in El Sistema programs and experienced in the ensemble, ultimately acts as a "metaphor for society" (Landin, 2013, p. 24).

Changing the world might not be a direct goal for El Sistema, but the unique ways these programs are managed challenge conventional worldviews towards poverty, classical music, flexible programming, after-school activities, and certainly more. The program consistently describes its work as, "We are not trying to create musicians. We are trying to create citizens" (Tunstall, 2013, p. 69, 70).

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4.4.2   Healing Trauma: *Tocar y Luchar*

- ***Healing traumas*** is a vital aspect of ICT because individual health and well-being are important to changing oneself and encouraging change in one's own community (Ledwith, 2010, p. 203).

El Sistema's efforts to create positive social development programming that supports participant health is a significant goal for members and the communities they are in. The majority of funding in Venezuela comes from the national Ministry for Health and Social Development (Creech, 2016, p. 17). El Sistema is regarded as a social institution that focuses on social transformation using music (Uy, 2012, p. 6). Music touches on several individual and social benefits including, but not limited to, health. As discussed in Chapter Three, music is "one of humankind's most ancient and most natural means of expression, communication and healing" (Boxill, 1997, p. 10).

Abreu chose a very fitting motto for the program, *Tocar y Luchar,* which translates to, *to perform and to struggle* (Govias, 2010, p. 54). The word *struggle* has multiple connotations for El Sistema members, but the principle remains the same; together, striving for musical excellence and performance will lead to individual and social benefit. Performance is included for a variety of reasons including community building, which is vital to both ICT and GMT. By reaching out to audience members, family, and friends the

student's musical experience is intensified, which leads to beneficial outcomes (Tunstall, 2013, p. 70).

El Sistema programs strive to provide social benefits that reach beyond the after-school programs that simply take kids off the streets (Uy, 2012, p. 20). These social benefits might be due to the use of music to teach life skills, the challenges of learning music, and the treatment of participants as an important and integral part of the orchestra (Uy, 2012, p. 20). The unique approaches of El Sistema appear to have a positive effect on the health and well-being of participants. As conductor Jonathan Govias (2010) cleverly pointed out, "It's such a simple idea, obvious on one hand, but quite radical when considered against the vast industry of conservatories and schools fine-tuned to produce excellent performers" (p. 51).

4.4.3   Dialogue and Communication: the value of inclusivity

- ▪ ***Dialogue and group communication*** is a method that includes a collection of individuals, and is considered integral to peacebuilding initiatives. Since conflict usually involves some degree of a breakdown in communication, conflict resolution and peacebuilding generally requires innovative ways to restore group communications and encourage further dialogue (van Tongeren, 2005, p. 87).

Abreu considers his work art for social improvement and believes it would be self-defeating to set standards any lower. He argues, "Culture for the poor...must not be poor

culture" (Eatock, 2010). This leads to another fascinating aspect of El Sistema, the use of

classical music. Classical music is generally reserved for the sophisticated and higher

socio-economic classes. Abreu decided this high-class music could be used to better the

lives of children, of which an overwhelming amount come from the poorest sections of

the world (Eatock, 2010). Abreu intentionally included classical music as a form of

communication to help bridge the gap between these socio–economic classes.

Although the program openly declares its mandate to help the poor, it is not

exclusive, and anyone from any socio-economic class can join. Michael Uy's 2012 report

claimed that 70% of students come from families living below the poverty line (p. 1).

However, the program gives these students an opportunity to share experiences with

participants from other backgrounds. Uy also points out that, "El Sistema's philosophy is

one of open access, regardless of class, ethnicity, or talent. The program draws students

from both high and low socioeconomic backgrounds. The program does not target low-

income students or families. Rather, these communities are drawn to El Sistema because

they believe that it will give their children the chance to succeed in life" (Uy, 2012, p. 14).

It is important to note that the program does not seek to include only poor children, but

that it provides an opportunity that is desired regardless of economic ability.

This inclusive attitude is incorporated into all aspects of El Sistema programs. To

begin with, no one is required to audition, and everyone is welcome (Eatock, 2010). This

means that there is no prerequisite talent or training necessary. Furthermore, children do

not have to start with a passion for music. The value is not placed on making children into

professional musicians but simply to provide a place where they are considered valuable

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and contributing members of the community. Overall, "The program's chief value is not for children who already know they want to play in orchestras. Its chief value, rather, is for children—all children—who need to feel the sense of being a valuable and contributing part of an entire community" (Tunstall, p. 71). For youth that struggle with communication and social skills, music can offer an alternative way to feel part of a community.

El Sistema openly attempts social transformation within communities by connecting people from different backgrounds in a unique setting. Through the commitment and practice required for performance, students become engrained in an alternative world: "a world where they continually experience being valued, encouraged, and inspired" (Tunstall, 2013, p. 64).

4.4.4 Education and Training: Raising Awareness to Empower Individuals

- *Education and training* are used as methods for social change to inspire both individual and social transformation by attempting to raise awareness, build capacities and empower individuals (Church, 2006, p. 14; Gershon, 2009, p. 317; Freire, 1993, p. 66, 148).

El Sistema programs currently provide over 300,000 instruments for up to four hours of after-school music participation in one of 200 orchestras (Uy, 2012, p. 1). These

experiences have provided opportunities for many individuals and multiple alumni have become distinguished musicians in their home communities and internationally. Alumnus Gustavo Dudamel, the conductor of the Simon Bolívar Youth Orchestra of Venezuela and the Los Angeles Philharmonic, is a prime example of the success an individual can have through El Sistema programs (Tunstall, 2013, p. 69). Another wonderful example is double bassist Edicson Ruiz. Ruiz is regarded as being the youngest member of the Berlin Philharmonic at the age of seventeen (Eatock, 2010; Uy, 2012, p6). These training and education opportunities offer a unique way of life that students likely would not have encountered otherwise.

Table 4.3: Baseline Indicators (Academic Achievement)

Measure	Indicator	Treatment Group	Control Group
Academic Achievement	Class Attendance (primary and secondary)	95.5%	87.6%
	School dropout rate (primary and secondary)	6.9%	26.4%

Source: Cuesta (2008) Inter-American Development Bank Research Department

The information presented in Table 4.3 shows that both indicators have more desirable outcomes in the treatment group. The group that participated in El Sistema programs had higher class attendance rates and a much lower school drop-out rates. Cuesta (2008) assessed the monetary cost and benefit of such programming and he concluded that the education component is a major factor in the success of El Sistema programs. Overall, Cuesta (2008) found that there were two sources of social gains

directly associated with the program: a decrease in primary and secondary school drop-out rates and reductions in the victimization rates of communities with presence a program center (p. 2).

4. 5 CHAPTER SUMMARY

Sir Simon Rattle, the conductor of the Berlin Philharmonic, announced in 2008, "there is no more important work being done in music now than what is being done in Venezuela" (Uy, p. 1). El Sistema started in Venezuela but has gained worldwide attention and encouraged programs in over fifty countries.

El Sistema strives to offer a wide range of individual and community benefits to Venezuelan youth. Some benefits include: supporting a healthy lifestyle and psychological well-being (Uy, 2012, p. 6; Creech, 2016, p. 12); increased attendance and decreased drop-out rates (Cuesta, 2008); participation in community events (Cuesta, 2008); and creating opportunities for expression and positive social development (Landin, 2013, p. 24; Uy, 2012, p. 20). Furthermore, there appear to be financial benefits for investing in El Sistema programs. Cuesta (2008) found that the value outweighed the cost and for every dollar invested in the program, a savings of 36 cents was incurred (p. 3).

El Sistema programs have gained support because some people believe "that wherever there is a núcleo, there is also a better environment for economic activity, in addition to the positive publicity the corporations receive" (Uy, 2012, p. 12). The capacity-

enhancing quality of El Sistema programs offers hope for similar music programming to

be incorporated into peacebuilding practices.

CHAPTER 5   CONCLUSION

6. 1 FINDINGS

This thesis sought to explore whether music can contribute positively to large scale peacebuilding efforts by examining music, peacebuilding and transformation on individual-, community- and international-levels. The literature on music and the literature on transformative change theories overlapped and the methods for investing in ICT and GMT related well with modern concepts of music. Through an examination of the existing connections between music and people, it became evident that music has significant potential to play a more substantive role in peacebuilding programming.

On the individual level, music has been found to have various effects on the human brain, leading to its extensive use in music therapy practices and its inclusion in formal education programs (Boxill, 1997; Hus, 2001). Some studies have concluded that music has varying influences on metabolism, internal hormone secretion and possibly even behaviours. Studies have also shown that more of the brain is involved in perception and response to music than to language or any other subject (Sacks, 2007). Music is used in some programs that focus on the methods for investing in individual change including: personal transformation processes; trauma healing; dialogues and group communication; and training workshops and education (Church, 2006; Gardner, 1983; Heal, 1993; Heidenreich, 2005; Levetin, 2006). However, there is still a need for further research into how music can influence a person's behaviour and actions and to what degree.

On the community level, music could be used to reach the root of the conflict for some grassroots communities through programs designed to use music for dialogue, healing and/or education. Music has an inherent ability to connect people that might not have otherwise connected (Barenboim, 2009). The West East Divan Orchestra is an example of a music community consisting of individuals from feuding backgrounds working together to achieve desired goals (Barenboim, 2009). Dialogue and communication are important to community conflict transformation, and music can be used to initiate difficult dialogue between people and to promote tolerance by offering opportunities for expression and understanding (1999, A/RES/53/243; Barenboim, 2009; Cundy, 2010; van Tongeren, 2005).

On the international level, music is typically used by larger organizations to gain attention for specific efforts in hopes of raising funds or gaining interest in a social action. This use of 'aid concerts' with little, or no, positive outcomes other than fundraising led to critiques of inspiring 'glamour aid' and became known as the "Live Aid Legacy" (Moyo, 2009, p. 26; Darnton, 2011 p. 6, 13). This perpetuated relationship of a 'Powerful Giver' and 'Powerful Receiver' has harmed the overall view of music in international efforts (Darnton, 2011).

From a different perspective, peacebuilding from below is an effort by "civil society actors" to "effectively prevent and resolve the violent conflicts of today", sometimes on an international scale (van Tongeren, 2005, p. 1). Although there are restrictions and limitations, music is inherently inclusive and accessible in some form for most people (Boxill 1997; Cundy, 2010; Barenboim 2009; Levitin 2006). It is possible that music could

be used as an inclusive grassroots tool to inspire peacebuilding initiatives using a bottom-up approach.

El Sistema Venezuela is a unique case that was included to examine connections between a grassroots music program and transformation. El Sistema is a government-funded, free after-school music education program that is provided with the intention of enhancing capacities for individual and social transformation while decreasing vulnerabilities that can lead to poverty. Although El Sistema is focused on poverty reduction rather than peacebuilding, its goals of inspiring individual and social transformation align well with the overall argument for using music as one of the various tools in peacebuilding programs, especially programs that seek individual change through grassroots methods. A 2016 program evaluation of El Sistema found that "there is considerable evidence of the transformative impact of el sistema and sistema-inspired programmes at an individual level, with many reports of enhanced self-esteem, raised aspirations, personal development, and improved psychological well-being" (Creech, p. 34). There are positive outcomes reported in areas of musical excellence, social development, emotional development, raised aspirations, academic attainment and community engagement (Creech, 2016, p. 16). Furthermore, there are "hopeful indicators that support the view that el sistema and sistema-inspired programmes are having a positive and transformative impact upon communities" (Creech, 2016, p. 34). However, a further longitudinal research study is suggested to reach conclusions on community impact (Creech, 2016, p. 34).

6.2 LIMITATIONS & CONCERNS

Concepts of peace are many, and research on the outcomes of music in peacebuilding programs is scarce. First, the idea of peace is not a universal concept and the term can easily be disputed with counter-theories and arguments (CARE, 2012, p.3). Furthermore, even if the amount of high-intensity conflicts and major civil wars is in decline, it is impossible to determine if this is due to largescale peacebuilding efforts (Newman, 2011, p. 1739).

The causal link between music and behaviour is not fully developed and this raises some concern about the extent to which music can influence people. This causes further concern about the ability of music programs to change or transform people's actions to facilitate peaceful relationships.

The case of El Sistema was assessed by from 2013 – 2016 and found some concerns related to the variance between the community desires and what the program deemed best for the community (Creech, 2016, p. 32). Strong local partnerships and high levels of community engagement can, and have, led to successful outcomes, but the response to actual community needs must be ensured by these programs at large (Creech, 2016, p. 32).

6.3 RECOMMENDATIONS / FURTHER RESEARCH AGENDA

Using music as a tool for humanitarian efforts, such as peacebuilding, is a relatively new area of research. Past research on music has focused primarily on psychological

development and cognitive abilities. Below are several areas that have the potential for more research:

- Field research is strongly suggested to further enhance the discussion on music in peacebuilding. Assessing the outcomes of music programs that focus on social transformation would offer more results in hopes of finding better conclusive evidence.

- Much of this thesis has focused on the *processes* of using music for peacebuilding. A study on the *outcomes* of using music in peacebuilding would be beneficial.

- A theoretical foundation for using music in peacebuilding programs and multiple assessment studies to determine 'best practices'.

- A more detailed cost-benefit analysis to be conducted on El Sistema programs, either by region or on a global scale.

- A social analysis focusing on how gender/race/religion/age and other factors affect capability and/or vulnerability in joining a music education programs. This type of study might help highlight unknown limitations, barriers and costs.

- A multidimensional approach to music for transformation including, but not limited to:
  - Music and the arts.
  - Music, movement and sports.

- o   Music and religion.

- o   Music and play.

- A Canadian-based study on the possibility of incorporating indigenous music (and arts) practices alongside Truth and Reconciliation efforts to heal relationships and transform towards more peaceful coexistence.

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Ancillary material should be put in appendices, which appear after the bibliography.

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