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**Can I sing?**

**The Development of an Artistic Talent as a Human Right**



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CIA	Central Intelligence Agency.
CRC	Convention on the Rights of the Child.
HRC	United Nations Human Rights Committee
IFPC	International Fund for the Promotion of Culture.
INIDEF	The Inter-American Institute of Ethnomusicology and Folklore.
IMC	International Music Council
NGO	Non-Governmental Organization.
OHCHR	The Office of the United Nations High Commissioner for Human Rights.
UCLG	United Cities and Local Governments
UDHR	Universal Declaration of Human Rights.
UN	The United Nations
UN-HABITAT	The United Nations Human Settlements Programme
UNESCO	The United Nations Educational, Scientific and Cultural Organization.

## ABSTRACT

The modern definition of Human Rights has emerged from a hegemonic and imperialistic process where western values and challenges have established an international prioritization of understandings of dignity, education, moral, etc. However, a multicultural definition of Human Rights<sup>1</sup>, as a new post-imperial construction, where cultural damage caused by colonialism tries to be repaired, has to be necessary. Under this umbrella, the Right to Knowledge as a new human right can be introduced, allowing the possibility to recognize the existence of a plurality of knowledge. From that perspective, this thesis attempts to recognize Arts (focusing on music) as a cognitive system and the development of an artistic talent as a human right, supported by the fields of neuroscience, sociology and anthropology. In addition, in the last chapter, some examples on the role of music in the refugee context will be described by refugee musicians and by people living in a refugee camp in Greece.

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<sup>1</sup> Theory developed by Professor Boaventura de Sousa Santos.

*This dissertation is dedicated to all the Artists in the world who believe that the Arts are agents of social development, cooperation, solidarity, and tolerance, even when their lives confront the injustices of the system.*

*I am immensely thankful to my parents and siblings who always support me; my friends who encourage me to continue fighting for the essence of music and William Malloy who made me recognize other value in this Master program.*

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## Introduction

*The song that I will sing is an old song, so old that none knows who made it. It has been handed down through generations and was taught to me when I was but a little lad. It is now my own song. It belongs to me. This is a holy song (medicine-song), and great is its power. The song tells how, as I sing, I go through the air to a holy place where Yusun (The Supreme Being) will give me power to do wonderful things. I am surrounded by little clouds, and as I go through the air I change, becoming spirit only.<sup>2</sup>*

*Geronimo, the Apache Chief,  
Native American Tribe (1829-1909)*

It was 2011 when I traveled to Medellin, Colombia for the first time, to study a case in the *Comuna 13*<sup>3</sup> of three human right defender women who had denounced human rights violations committed by public force and thereafter had been inherently persecuted by the Colombian government. The deep relationship I cultivated with two of them (the third was assassinated by the police in 2004) involved me in a frustrated and hopeless feeling against a better future for my country and the world.

Coincidentally, the night when I collapsed in tears, I received a video where musicians from all around the world performed in the street a magical song and attracted the attention of hundreds of pedestrians who, sat with their eyes closed and holding hands, created a unique atmosphere of peace and meditation between them. This image sent me a message which defined my hope in humanity; the Arts.

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<sup>2</sup> Curtis, Edward. p.324. 1907.

<sup>3</sup> It is one of the most dangerous neighborhoods in Medellin and characterized by the high number of crimes, drug trafficking, domestic violence, etc. In 1991, the homicide rate per 100,000 was 381 inhabitants compared to other cities as Santiago de Chile that took 3 , City of Mexico 14, Buenos Aires 34 or Bogota 36. It was the highest rate of homicides in Colombia and Latin America, making it the most violent city in the region and gaining a well-known popularity between Colombian people. See more: Alcaldía de Medellin. 2000. (Author's translation from Spanish)

The Arts, I believe, have power in the human unconscious to provide life to the soul, heart and even the brain! Unfortunately, a well-established system of laws, money and the need of survival oppress our fantasies and abandon freedom in distant waters from what is considered important in the modern world.

This fact can be recognized in the prioritization of issues that governments and international bodies have made - for example the attack towards so-called terrorist groups, the strengthening of capitalism, among others - in which the exclusion of the Arts as an approach to achieve peace, tolerance and unity between social classes, nationalities or simply between human beings, is a reality.

In this thesis, in the first place, explores how the current system of Human Rights has been constructed and the position of the Arts in different treaties, including the role of The United Nations Educational, Scientific and Cultural Organization (UNESCO) and the response of the governments to include the Arts in their structures.

Secondly, the theory of the professor *Boaventura de Sousa Santos*<sup>4</sup>, specifically the one focus on human rights “*Towards a new multicultural definition of Human Rights*”, is presented to understand how he integrated other approaches to open a dialogue and redo a new post-imperialistic, post-abysmal and intercultural system of human rights where other perceptions of life and dignity (non-western) are included.

He proposed five new human rights, such as *Right to take the historical capitalism to prosecution in a world court*, *Right to a transformation oriented to solidarity on property*

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<sup>4</sup> Boaventura de Sousa Santos is Professor of Sociology, University of Coimbra (Portugal), and Distinguished Legal Scholar at the University of Wisconsin-Madison. He earned an LL.M and J.S.D. from Yale University and holds the Degree of Doctor of Laws, Honoris Causa, from McGill University. He is director of the Center for Social Studies at the University of Coimbra and has written and published widely on the issues of globalization, sociology of law and the state, epistemology, social movements and the World Social Forum. He has been awarded several prizes, most recently the Science and Technology Prize of Mexico, 2010, and the Kalven Jr. a Prize of the Law and Society Association, 2011. See more: Centro de Estudos Sociais, *Boaventura de Sousa Santos*, 2016.

*rights, Right to recognize rights to unable entities of duty bearers, Right to a democratic self-determination, Right to organized and participate in the right's creation, and finally Right to Knowledge.*

Focusing on the Right to Knowledge, he mentioned, for example, indigenous knowledge regarding nature in order to visualize the importance to integrate localized knowledge into the necessities and everyday lives of the communities.

From this understanding, this thesis is grounded in the hypothesis that, the development of an artistic talent should be considered a Human Right. It's the reason why I proposed Arts, specifically Music, as a cognitive system, exploring a multidisciplinary approach – using neuro-scientific, sociological and anthropological approach - in order to analyze the role of music in the brain, society and culture. Examples such as Music Therapy, music in the Civil Rights Movement of Afro-Americans in the United States and Music of Gaita in Colombia are provided.

Finally, music in the refugee context is exposed. First, analyzing the feelings and opinions of the refugee population, in one of the camps in Northern Greece, concerning a concert where the philharmonic of Thessaloniki, a professional Syrian musician and some refugee musicians who lived in the camp performed and secondly, through the testimony of some refugee musicians who shared the repercussions and specific role of music in their life and current situation.

# **Chapter 1- Seeking the Position of Arts in the Definition of Human Rights Today**

## **1. Domination of Western perspective in the Definition of Human Rights.**

The perception and definition of what it is morally correct are too often associated with the globalization of (western) values. In particular, these values had defined the basic rights and freedoms all over the world through the Universal Declaration of Human Rights (UDHR), which imposed democratic principles as the best political ideal, capitalism as an economic model and selected a hierarchy of priorities to make laws and investments. Even though the development of these concepts in western societies was important to tackle issues from slavery to the defense of minorities, it also excluded a broader definition that reflects the diversity of cultures and societies around the world.

This exclusion of other knowledge and perceptions impose a homogenous thinking and discourse that ought to be respected by governments and peoples. Unfortunately, this represented the idea that to be from another culture (Non-Western) is to bear the force of selective law in which there is no guarantee of safety, preservation of traditions or tolerance.

A number of scholars in different fields and politicians have expressed concerns with the UDHR alleged Western bias, such as Boaventura de Santos, Makao Mutua, Nathaniel Berman, Riffat Hassan, among others. In 1982, the Iranian representative to the United Nations, Said Rajaie-Khorassani, said that the Declaration was "a secular understanding of

the Judeo-Christian tradition which could not be implemented by Muslims without conflict with Sharia”.<sup>5</sup>

In addition, it is not only the western domination in the discourse but it is also the spurious implementation by western countries. A review of the history since the end of the Second World War and from the creation of the United Nations (1945) until today evidences that Human Rights theory in practice is abstaining from following its foundations and also presents the real possibility of wide gaps between the discourse and actions. Proofs of this are the various reports made by international organizations condemning all the human-right violations committed by a number of states, including the United States which its ubiquitous presence around the world and its influence as the major global cultural, military and political power allows it to assume a role in the maintenance of the international peace and security and be a spokesperson for the “welfare” of humanity, including the foundation of the UDRH.

However, serious violations committed by this country, in the name of Human Rights are evident in many reports and national strategies. One of these reports was made by the United Nations Human Rights Committee<sup>6</sup> which describes the situation in the United States in these terms: “The Committee notes with concern that all reported investigations into enforced disappearances, torture and other cruel, inhuman or degrading treatment that had been committed in the context of the CIA (Central Intelligence Agency) secret rendition, interrogation and detention programs were closed in 2012 leading only to a meager number of criminal charges brought against low-level operatives.”<sup>7</sup>

It is not a secret that a number of the American military, economic and political actions have been in violation of Human Rights, reinforcing the idea that the national geopolitical-economic interests/ benefits are more important than the protection of basic Human Rights.

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<sup>5</sup> Littman, D. 1999

<sup>6</sup> “The Human Rights Committee is the body of independent experts that monitors implementation of the International Covenant on Civil and Political Rights by its State parties.” See more at: OHCHR,2016.

<sup>7</sup> UNHCR Report. April. 2014.

An example could be the abuses committed in the Vietnam War (1955-1975) by the United States, where its containment policy of stopping the spread of communism, “had included (the lowest estimate) 1,234,000 Vietnamese military and civilian war deaths”.<sup>8</sup>

Western actions lie behind a colonial and dominant Human Rights discourse that remains from the foundation of the UN, where the vast majority of countries that today are part of the General Assembly were not even participants in the draft of the UDHR. The assimilation of a wide perspective where there are other values is not reflected in the current definition of Human Rights and appears not to exist in western societies.

A single example will be sufficient to illustrate this. The perception in China and other Asian countries, “that frugality is regarded as a virtue and extravagance as a shame can show the difference. The high saving rates among Asian population constitute an important factor to building a prosperous society”.<sup>9</sup>

In contradiction with western, eastern society believe that “the individual exists only in the context of his family, which is the core value of society. He is not pristine and separate. The family is part of the extended family, and then friends and the wider society”.<sup>10</sup> In consequence “individual rights were viewed as a means to state ends and the collective will would always trump the rights of individual”.<sup>11</sup>

Moreover, the right to subsistence is the most important of all human rights, following “the Confucian doctrine that puts out that ‘One can only learn if one is fed’. Which means that if one is hungry, one cannot fulfill one’s rights to vote, to an education, or to take part

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<sup>8</sup>Hirschman, Charles, Preston Samuel, and Loi Vu Manh.1995.p.791

<sup>9</sup> Guoxiang, Fan. 2003

<sup>10</sup> Zakaria, Fareed. p. 113.2004

<sup>11</sup> Bamford, Lucienne. P.3.2016

in public life.”<sup>12</sup> For that reason, the prioritization of the Economic, Social and Cultural Rights over Political and Civil rights plays a contradiction with western classifications.

Analyzing Asian values, it is evident that the conception of a specific hierarchy of values can vary vastly. “Most conceptions of rights in the West take for granted that the human world is made up of independent individuals whose duties or personhood can be independently assessed. Classical Confucianism denies that the sole unit of ethical or political assessment in the individual.”<sup>13</sup>

The UDHR is proof of this with the rights of the individual dominating the document and its deep practical implications for China and a number of countries. In this sense, the exclusion of another conceptualization of values and rights confront cultures and weak the system of the protection of Human Rights.

The discontent of some nations and communities towards unification and assimilation of values and systems can be evidenced in the variety of groups of peoples pushing for fragmentation and independence in their countries. There are cases of indigenous communities in Brazil or Guatemala, Tibet in China, tribes in Kenya, etc. where discussions and confrontations have been long and frequent.

These movements concern not only individuals but also communities in relation to their identity and irreparable extermination of cultures, diversity and knowledge in the world. For that reason, “there have been various attempts by the international community to rectify the imbalance of human rights. Two such attempts were those Vienna Declaration and Program of Action (1993) of the United Nations Covenant on Economic, Social and

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<sup>12</sup> Hoang, Nghia, 2009

<sup>13</sup> Angle, Stephen & Svesson Marina. 2001.p.XVIII.

Cultural Rights. Both have been attempts to recognize the difficulties surrounding human rights at the global level”<sup>14</sup> but the need to rethink the system is still on need.

In conclusion, the current definition of Human Rights excludes a multicultural dialogue between nations regarding the integration of values where the definition of dignity, for example, can fit in non-western societies. “Thus cultures that fall outside that ideological box, immediately wear the label of the savage. To be redeemed from their culture and history, which may be thousands of years old, a people must then deny themselves or continue to churn out victims”.<sup>15</sup>

Despite the efforts to incorporate indigenous peoples from all over the world during countless international meetings, those have been based on respecting their traditions but not on integrating their knowledge into a system applied to all States in a more equal, transparent and impartial way. The international system needs to be redefined hand in hand with a new conception and integration of other values, knowledge, perceptions, education, arts, among others.

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<sup>14</sup> Bamford, Lucienne. p.9.2016.

<sup>15</sup> Makao Mutua. 2008. p.8

## 2. Where are the Arts in the International System?

The relation between Arts and Human Rights has been identified through the role of “Arts as a peace-building tool, that is, as an effective way to raise human rights awareness, transform the audience view regarding human rights violations and in general propagate and to promote the respect of human rights”.<sup>16</sup> However, this perception excludes a wider and direct implication of Arts in individual and social life.

Different treaties, created by the main International Organizations and governments, have defined a “cultural policy in order to allow cultural traditions coexistence, avoid the domination over one another and preserve that participation available to everyone within a democratically controlled cultural life as shown in Figure 1”.<sup>17</sup> One of the most recent documents created to encourage local governments to promote culture is the Agenda 21 for culture, “the first worldwide document promoting policies and actions by cities and local governments for cultural development. It was approved in 2004 by cities and local governments from all over the world to enshrine their commitment to human rights, cultural diversity, sustainability, participatory democracy and creating conditions for peace.”<sup>18</sup> In addition, the document was submitted to the UN-HABITAT and UNESCO, the same year of approval. The commitment regarding culture has been discussed very recently if we compare with the foundation of the UDHR where Arts were already mentioned.

To identify deeper the approach that western society has followed since 1945 apropos of Arts, different conventions and declaration should be surveyed. The main document regarding Human Rights is the UDHR, where 30 human rights are established. In the following articles Arts or culture are mentioned:

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<sup>16</sup>Pinto García, María Elisa. P.117. 2011

<sup>17</sup>Bennett Dawn Elizabeth. P.85. 2008

<sup>18</sup>The Committee on Culture of the world association of United Cities and Local Governments (UCLG) 2016.

“Article 22: ‘Everyone, as a member of society ... is entitled to realization of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.’

Article 26: ‘Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms. It shall promote understanding, tolerance and friendship among all nations, racial or religious groups, and shall further the activities of the United Nations for the maintenance of peace.’

Article 27 ‘Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.’<sup>19</sup>

In addition, the Convention on the Rights of the Child (CRC) there are indications related to Arts:

Article 29: ‘the education of the child shall be directed to ... (a) The development of the child's personality, talents and mental and physical abilities to their fullest potential...’

Article 31: ‘State parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.’<sup>20</sup>

In addition, in 1945 The United Nations has established the UNESCO (The United Nations Educational, Scientific and Cultural Organization) “which strives to build networks

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<sup>19</sup> UDHR.1948

<sup>20</sup> CRC,1989

among nations that enable education, protection of heritage, support for cultural diversity, scientific cooperation and freedom of expression”.<sup>21</sup>

As we can see, the United Nations, through its different agencies has tried to recognize the importance of the Arts in the society, approving resolutions and conventions. Unfortunately, these agreements do not have a binding responsibility in case of breach and the implementation is not supervised in detail to enhance the development of Arts in each country.

## **2.1 The United Nations Educational, Scientific and Cultural Organization (UNESCO)**

UNESCO as it is mention before, “strives to build networks among nations that enable education, protection of heritage, support for cultural diversity, scientific cooperation and freedom of expression”.<sup>22</sup> To enable these networks, the organization created recommendations, conventions and declarations to press the countries to act effectively.

Some of those are focused on the preservation of the culture, the Artists and their role in the society. Some examples are, the recommendation concerning the Status of the Artist, Safeguarding of Traditional Culture and Folklore, Convention for the Safeguarding of the Intangible Cultural Heritage, The Universal Declaration on Cultural Diversity, Convention on the Protection and Promotion of the Diversity of Cultural Expressions, Recommendation on Participation by the People at Large in Cultural Life and their Contribution, Declaration of Principles of International Cultural Co-operation, etc.<sup>23</sup>

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<sup>21</sup> UNESCO, 2015.

<sup>22</sup> Ibidem

<sup>23</sup> Ibidem.

Furthermore, in November 1974 The International Fund for the Promotion of Culture (IFPC) was established at the 18th session of the General Conference<sup>24</sup> in order to give “greater prominence to culture in the development of individuals and societies and of strengthening international cultural cooperation,’ as well as to provide ‘assistance for artistic creation and cultural activities’”.<sup>25</sup>

The UNESCO has been responsible for supervising these activities that strengthen the Arts in the social life of each country, reason why programs to incentive young people to participate such as the Creative Cities Network, the Aschberg bursaries, the “Culture et Diversité” bursaries programmes, as well as the Ceramic Arts exchange initiative<sup>26</sup>, etc. have been established.

In addition, diverse NGOs have been associated to support UNESCO purposes, with two main categories of partnership. The first is the *Consultative* which enable UNESCO to establish and maintain flexible and dynamic partnerships with any organization of civil society that is active in UNESCO’s fields of competence at whatever level, and to benefit from its expertise, the representativeness of its networks for the dissemination of information and, if appropriate, its operational capacities in the field. The second is the *Associate Partnership* which cooperates in defining and implementing the Organization’s program.<sup>27</sup> This network strength and extend the work field of the UNESCO and permit a wider number of people working for the same cause.

One of these associate partnership is the International Music Council (IMC) which is a non-governmental organization (NGO), founded in 1949 at the request of UNESCO as

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<sup>24</sup> The General Conference consists of the representatives of the States Members of the Organization. It meets every two years and is attended by the Member States and Associate Members, together with observers for non-Member States, intergovernmental organizations and non-governmental organizations (NGOs). Each country has one vote, irrespective of its size or the extent of its contribution to the budget. The General Conference determines the policies and the main lines of work of the Organization. Its duty is to set the programmes and the budget of UNESCO

<sup>25</sup> UNESCO, 2013.

<sup>26</sup> Ibidem

<sup>27</sup> UNESCO, 2011

an advisory body on musical matters.<sup>28</sup> IMC has its own directive and guideline to strength access to music to all expounded by its five music rights. “Those are the right to express musically in all freedom, learn musical languages and skills, have access to musical involvement through participation, listening, creation, and information, develop their artistry and communicate through all media, with proper facilities at their disposal and obtain just recognition and remuneration for their work.”<sup>29</sup>

Unfortunately, all the efforts to keep Arts as a priority have been dismissed for many countries to recognize it as a fundamental element in-laws, individuals and communities. There can be many reasons for that and the concern by academics and in general of the artistic community has been stated in different ways. As *Dawn Bennet*<sup>30</sup> affirms:

“It is perhaps obvious to state the importance of achieving a balance between economics and culture when forming effective policy: yet culture and the arts historically have been politicized and the difficulty is further compounded considering the intangible nature of much artistic product. A balance is necessary between economic and cultural considerations, and requires careful thought about objectives of cultural policy in the light of separate agenda such as the institutional location of funds for social improvement or for political gain.”<sup>31</sup>

The economic concern is in the debate at the same time with the diversity of definitions that countries give about Arts, fact that extent the possibility of

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<sup>28</sup> International Music Council. 2012.

<sup>29</sup> Ibidem

<sup>30</sup> Dawn Bennett is John Curtin Distinguished Professor and Director of the Creative Workforce Initiative at Curtin University in Perth, Western Australia. Dawn has a distinguished record of higher education leadership, teaching and research. With a disciplined background in music education and performance, her research expertise is in higher education learning and teaching, creative and academic labor markets, and identity development.

<sup>31</sup> Bennett Dawn Elizabeth. Preface. 2008

artistic policy's manipulation or misunderstanding related to the implementation of the recommendations of the UNESCO or other organisms.

### **3. The Negligence by Governments Regarding Arts**

#### **3.1. Data of national budgets concerning Arts.**

The incorporation of the principles of the UDHR, international conventions and declarations into domestic legislations have changed the hierarchy of topics and westernized, even if unconsciously, structures of societal behavior, including the relation with Arts, its promotion and education. As a consequence of this prioritization, the Arts have been deeply affected.

One of the biggest problems that Arts confronts is the national and local funding cuts. Some examples to illustrate it are countries that lead propagandas to respect and promote international treaties. The first example is the “Arts Council England which was cut by 32% by the national government and 40% by the local government between 2010 and 2015.”<sup>32</sup> These statistics were analyzed in a report made by a diverse group of cultural leaders and supported by academics from the University of Warwick. As part of the report they state:

“The UK is in a period of embedded austerity that has reduced levels of public spending and investment in the Cultural and Creative Industries, particularly in the arts, culture and heritage sector, and this trajectory will continue...There are also worrying trends towards a decrease in participation by children in most cultural activities, documented by the Taking Part data: between the years 2008/9 and 2013/14, the proportion of 5-10 year old who engaged in dance activities dropped from 43.1% to 30.4%; participation in music activities dropped from 55.3% to 37.2%; participation

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<sup>32</sup> Brown, Mark. 2015.

in theatre and drama activities dropped from 47.1% to 32.1%; arts and crafts activities dropped from 80% participation to 75.7%.”<sup>33</sup>

In addition, “local authority revenue expenditure in England on arts, culture and libraries total £1.6bn”.<sup>34</sup> Arts Council England amounts to £460.7m and funding for museums, galleries and the British Library is £472m.<sup>35</sup> Together this equals £2.5bn which is 0.3% of the total public spends of £714bn.”<sup>36</sup>

Another example is Australia where the “Federal Government has continued its slash-and-burn approach to arts funding in the Mid-Year Economic and Fiscal Outlook (MYEFO), cutting an additional \$52.5 million from the arts sector over the next four years. In 2007 there was 21 youth performing arts companies funded by the Australia Council, by 2012 that number had shrunk to 14, and now there will be just four.”<sup>37</sup>

The Minister of Culture and Communications from Canada, H el ene David , announced a “surprise cut \$ 2.5 million in the budget of the Council of Arts and Letters (CALQ ) on June 23, 2015 , on the eve of a statutory holiday, without specifying which programs will be affected. The Chamber of Commerce of Metropolitan Montreal demonstrates that the creative heart and foundation of the whole cultural edifice, is still worse off than it was 5 years ago, with artists , performers and writers whose average income is only \$23,500 (compared to \$ 43,500 on average for all the cultural sector) and has declined by 4% between 2008 and 2013.”<sup>38</sup>

In Spain, the Spanish cultural institutions and businesses have suffered a budget reduction of 49.8 % in the last four years and 20 % of them have cut their workforces by

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<sup>33</sup> Knel, John. 2015. P.34

<sup>34</sup> Knel, John. 2015.p.67

<sup>35</sup> Ibidem

<sup>36</sup> Knel, John 2015.p.28

<sup>37</sup> Neutze, Ben. 2015.

<sup>38</sup> Voir. 2015.(Author’s translation from French)

more than a fifth, according to the Observatory of Culture Foundation performed semiannually contemporary.”<sup>39</sup>

The last example is Colombia, where “the budget of the Ministry of Culture for this year dropped 14.2 percent (from 390,793 million pesos in 2015, to 335,438 million this year). Twenty-nine sectors in which the resources of the General Budget of the Nation are shared, culture is ranked No. 24, with a percentage share of 0.2 percent. This percentage has been maintained since 2014.”<sup>40</sup>

The situation is similar all around the world, considering the economic crisis that the system is facing. Nevertheless, the problem does not have to be linked only with the economy. Many factors can affect the obscurantism by governments regarding the positive effect of Arts in individual and societal lives.

For example, the belief that the Arts are more recreational than a competitive field has segregate or diminishes the artistic activities in the school and in the society in general. Although, many countries have Minister of Culture (only 55 out of 192)<sup>41</sup> in their systems and Arts and music as mandatory classes in schools, the lack of prioritization is evident if we compared with subjects as sciences, mathematics or biology.

It is not a surprise that value of music education is not recognized by the government and in consequence by the families of prospective artists. It is not a surprise to hear stories like this, “George Frederic Handel's father was desperate to stifle his son's interest, and told friends he would gladly do anything "short of cutting the boy's hands off" to keep him from

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<sup>39</sup> Fundación contemporánea. 2012.(Author’s translation from Spanish)

<sup>40</sup> Toro Vesga, Maria Alejandra. 2016 (Author’s translation from Spanish)

<sup>41</sup> Albania, Australia, Brazil, Burma, Cambodia, Canada, China, Colombia, Croatia, Czech Republic, Denmark, Egypt, Estonia, Ethiopia, France, Greece, Haiti, Honduras, Hong Kong, Hungary, Iceland, Indonesia, India, Iran, Israel, Italy, Japan, Lithuania, Lebanon, Macedonia, Malaysia, Netherlands, New Zealand, North Korea, Norway, Poland, Portugal, Qatar, Romania, Russia, Singapore, Slovakia, Slovenia, South Africa, South Korea, Spain, Sweden, Syria, Thailand, Turkey, Tunisia, United Kingdom (Northern Ireland, Scotland, Wales), Vietnam.

wasting his time on music.”<sup>42</sup> Unfortunately, this situation is still faced by many artists who felt the pressure by their families but also the society which shows a minimum support to exalt the value that Arts bring to human beings.

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<sup>42</sup> Wilson, Frank R.,p. 39-42.1985

#### **4. Definition of Arts by philosophers, a comparative view**

To comprehend the roots of the problem it is pertinent to analyze how prominent western philosophers defined Arts and the possible implications that these definitions develop in the unconsciousness of the people when talking about Arts.

To mention some of them, Plato defines “art as a form of imitation: that which really exists (in the "world of ideas") is a type created by God; the concrete things man perceives in his existence are shadowy representations of this ideal type. Therefore, the painter, the tragedian, and the musician are imitators of an imitation, twice removed from the truth.”<sup>43</sup> For William Wordsworth “it is emotion recollected in tranquility, and for Tolstoy and Curt Ducasse it is the expression of emotion”<sup>44</sup>; for Kant it is “a kind of representation that is purposive in itself and, though without an end, nevertheless promotes the cultivation of the mental powers for sociable communication”<sup>45</sup> and for “Clive Bell and Roger Fry it is a significant form; Susanne Langer sees it as an iconic symbol of the forms of feelings”.<sup>46</sup> These definitions positioned Arts as a complement to our routine, as a way to express ourselves or as a representation of feelings which create painting, poetry, music, among others.

Now, if we compare these definitions with some made by some indigenous communities from different corners around the world, the differences are enormous due to the absence in western definitions regarding the impact in our daily life, interactions with others, connection with our environment, spiritual transcendence, among others. Focusing on music, the aborigines from Australia state:

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<sup>43</sup> The New Encyclopædia Britannica.p.145.2003

<sup>44</sup> Davies, Stephen.p. 4.1991

<sup>45</sup> Kant, Immanuel.p.185. 2000

<sup>46</sup> Davies, Stephen.p. 4.1991

“Music is used throughout an aboriginal's life to teach what must be known about their culture, about their place in it, and about its place in the world of nature and super-nature. As a very young child, the aboriginal is encouraged to dance and sing about everyday tasks. At puberty, s/he learns the first karma songs - about totemic plants and animals of his/her clan and the history and mythology of the group - which belong to his/her lineage and have specific melodic formulas and modes that distinguish them from other group's songs.

Embedded in a purely oral tradition, music is learned by imitation and passed on without reference to any written notations. In the bachelor's camp, the young man learns more light-hearted songs which are the basic entertainment media for the band. When he marries and enters further into group responsibilities, however, it is the karma songs that are the central part of his education and his source of strength in times of trouble. His maturity can be measured in the esoteric knowledge he has acquired through song, and as an old man, he knows that his honor is based partly on his mastery of the secret sacred songs of the band.”<sup>47</sup>

The Kuna indigenous community from Panama-Colombia has a “language which does not use terms that directly correspond to the concepts of music, singing, song or dance. Most Kuna “artistic” words are directly associated with the term ' Igar ' (also Igala) which can be translated as path or journey to the communication with the spiritual world.”<sup>48</sup>

A similar situation is found among the Mapuches, indigenous community from southern Chile, where the word music does not exist. “They do not consider as mere artistic expression, Mapuche music is a purely religious origin since it is not characterized as a festive culture. Ritual music attributed to the ability to exert a positive and effective

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<sup>47</sup>Southern Cross University, 2016.

<sup>48</sup>Miñana Blasco, Carlos. P.5. 2009.(Author's translation from Spanish)

connection with the supernatural areas of Gods and spirits with the earthly realm of men power, in addition to medicinal functions.”<sup>49</sup>

Another example, the definition in *Swahili*<sup>50</sup> language, “the word "ngoma" may be translated as drum, dance, dance event, dance celebration or music, depending on the context. Each of these translations is incomplete. The classification of the phenomena of this area of culture into "music" and "dance" is foreign to many African cultures.”<sup>51</sup>

Following *Tuareg* population<sup>52</sup>, “music has a therapeutic-medicinal function as it is played to drive away evil spirits and alleviate the suffering of patients. The sound reflects the feelings and emotional states of the interpreter, and any difficulty of execution during a performance is considered a sign of misfortune.”<sup>53</sup>

The innumerable definitions of Arts/Music from non-western cultures lead to a perspective that considers Arts with the essence of life itself. In consequence, it is necessary to integrate and redevelop an understanding of Arts in the international system that includes the perspectives of the 5.6 billion people who live outside the Western culture, shaping almost the 80% of the total world population (7.4 billion people).<sup>54</sup>

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<sup>49</sup> Revista de Artes, 2008. (Author’s translation from Spanish)

<sup>50</sup> Swahili is a Bantu language of the Sabaki subgroup of Northeastern Coast Bantu languages. Swahili is the mother tongue of the Swahili people (or *Waswahili*) who inhabits several large stretches of the Indian Ocean coastlines from southern Somalia as far south as Mozambique's border region with Tanzania. See more: New World Encyclopedia contributors, 2015.

<sup>52</sup> Ethnic group of Niger, Mali, Burkina Faso, Algeria and Lybia/ They are seminomadic people who live in the western and southwestern regions of the Sahara, as well as in the Sahel. *See more at:* Appiah, Anthony and Gates, Henry Louis, 2010,p. 499.

<sup>53</sup> UNESCO, *Patrimoine immaterial*, 2013. (Author’s translation from French)

<sup>54</sup> Worldometers,2016.

## **Chapter 2- “Towards a new multicultural definition of Human Rights”**

### **and Inclusion of the Arts.**

Boaventura de Sousa Santos has been at the forefront of proposing new forms/perceptions to rebuild the Human Rights system, recommend new methods to integrate different perceptions and eliminate the westernization of the international system. Under this perspective, he developed “Towards a New Multicultural Definition of Human Rights” as a new proposal, where cultural damage caused by colonialism tries to be repaired. In his reconstruction’s plan, he explains the ground where the current system was created but at the same time, he proposes reparation and introduces five new Human Rights, including the Right to Knowledge, recognizing the existence of a plurality of knowledge.

#### **1. Understanding the Western Abysmal Thinking**

His theory is based on explaining western thinking, its way of acting and the repercussions of this behavior in other cultures. He described western thinking as an abysmal thinking. By this, “a line is created on the perception of the society to divide visible/legal and invisible/illegal distinctions which seem to be strongly opposite.”<sup>55</sup> This division arrives at the point that one side denies the existence or at least the reality of the other and in consequence, eliminates the coexistence between the two. One reality or one side accepts only what is known or correct under its moral, ethics or, the rest does not exist or it is wrong.<sup>56</sup>

An example of this is modern western science. “Under its scientific methodology (True/False), only what you can prove and see as a real fact, it is what you can demonstrate

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<sup>55</sup> Santos, Boaventura de Sousa. P.29.2010

<sup>56</sup> Santos, Boaventura de Sousa. P.45.2007

through the description of the composition, results, patterns, etc.”<sup>57</sup> In addition, new theories must have a scientific explanation, including a visible and reliable result.

This idea discards another kind of knowledge, of which alternative medicines are an example. Even medicines more ancient than modern science are discriminated under the fact that their explanations are still confusing under western scientific methodology. He states that this alternative knowledge disappears as relevant or commensurable knowledge because it goes beyond what it is true or false.<sup>58</sup>

In addition, he recreates this situation through European colonialism in the Americas. “What was beyond such a line was illegal and in consequence did not deserve the same rights or benefits as people within the same line.”<sup>59</sup> For that reason, atrocities were made in the name of peace, God, education, democracy, etc. to popular, laic, indigenous, plebeian and farmer’s knowledge. Their justification was based on the idea that other forms of living are wrong and are asking for salvation/help, which is the reason why it was correct to change their perceptions, habitude, moral, clothes, language and even to prohibit all that remains of their original and ancestral life and connection with the universe.<sup>60</sup>

European colonizers developed this conduct in its most radical way, provoking a multitude of killings, raping, slaves, tortures, etc. Pascal Blaise rescued on his book *Pensees*, this passage wrote in the middle of SVII siècle: “Beyond the Ecuador, there are not sins’, underlying, “three degrees of latitude upset the whole jurisprudence and one meridian determines what it is true... This is an amusing kind of justice which its limits are done by a river. There is truth on this side of the river, falseness in the opposite.”<sup>61</sup>

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<sup>57</sup> Santos, Boaventura de Sousa. P.31.2010

<sup>58</sup> Ibidem

<sup>59</sup> Santos, Boaventura de Sousa. P.32.2010

<sup>60</sup> Santos, Boaventura de Sousa. P.48.2007

<sup>61</sup> Blaise, Pascal. P. 296. 1995

As we can see from the European/colonial vision, Indigenous knowledge, -the other side- produced only magical or incomprehensive practices. This is why “Europeans denied their human nature and categorized them as belonging to another level: *the sub-humans*. Do indigenous people have a soul? It was one of the questions that were on the debate between Europeans academics, philosophers, religious people, etc.<sup>62</sup>

In consequence of this negation, the application of legal principles of the European society did not apply to the ‘New World’, and helped them to justify the massacres.<sup>63</sup>

Unfortunately, this is something that after 400 years of colonization, it is still ongoing, not only from Europe but from the United States to the rest of the world, and of course, it continues to damage cultures, knowledge and understanding between peoples. The abysmal thinking of the colonizers is more present than ever, now under a new flag, the *Universal Declaration of Human Rights*.

The expansion of this western ‘global society’, based on the principles of the United Nations, was only possible with the violation of the same Human Rights but with the purpose of defending them. The implementation of western moral is in constant contradiction and excludes other notions of dignity, life, etc.

On the other hand, it is important to recognize that global social injustice is intimately connected with global cognitive injustice.<sup>64</sup> In this sense, until a dialogue will be open, integration accepted by all and the abysmal thinking transformed to post-abysmal thinking, reconciliation will have a place in the United Nations with the purpose of a new development of a human rights system where the respect of it will be real and pragmatic.

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<sup>62</sup> Santos, Boaventura de Sousa. P. 49.2007

<sup>63</sup> Santos, Boaventura de Sousa. P. 34.2010

<sup>64</sup> Santos, Boaventura de Sousa.2014

Following this line, the post-abysmal thinking came from the idea that the world diversity is inexhaustible and this diversity misses an adequate epistemology; in other words, the epistemological understanding of diversity is not developed yet.<sup>65</sup>

### **1.1. Post-Abysmal Thinking and the Ecology of knowledge**

The post-abysmal thinking is not a derived line of thinking; it is a radical rupture with the modern western thinking. This means to be able to see from the other side of the line, to integrate into the epistemological perspective the social experience of the other side which is called by Sousa the Global South no Imperialistic side, conceived as a metaphor for the systemic human suffering caused by the capitalism and colonialism.<sup>66</sup> “This confronts the monoculture of modern science with an ecology of knowledge.”<sup>67</sup>

This ecology of knowledge is based on the recognition of a heterogenic plural knowledge and its dynamic inter-connections, without threatening their autonomy. The fundament of it is that knowledge is inter-knowledge, in the sense that it includes all of them as real and well developed; capable of improving, strengthen and complete the other since none of them is alone fully accomplished and all carry intrinsic limit. Modern science is part of this ecology, not the only.<sup>68</sup>

The credibility of each knowledge system is measured by the intervention in the reality. In other words, a cognitive construction is real when it enables an intervention in the world.<sup>69</sup> For example, the indigenous knowledge has developed biodiversity preservation better than any other knowledge, Chinese knowledge preventive medicine and

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<sup>65</sup> Santos, Boaventura de Sousa.p 65.2007

<sup>66</sup> Santos, Boaventura de Sousa. P.506-519. 1995

<sup>67</sup> See more at: Santos, Boaventura de Sousa. P-127-153.2006

<sup>68</sup> Santos, Boaventura de Sousa. P.65-69. 2007

<sup>69</sup> Ibidem

acupuncture, etc. Paradoxically these forms of knowledge have been threatened by the increment of scientific interventions unable to cooperate and learn from the rest.

The ecology of knowledge is an alternative way to improve harmony between cultures, try to break the hierarchies established today and generate a system where a knowledge would be used only if this one is selected by the others, in order to guarantee the higher number of social groups involve in its design, execution and benefits.<sup>70</sup>

Sousa Santos provides an example to illustrate the danger of replacing a knowledge when the society based its priority in abstract hierarchies. In the 60's, the millennium irrigation system of rice fields in Bali was replaced by a scientific system promoted by the Green Revolution. The traditional irrigation system was based on ancient and religious (Dewi-Danu) knowledge, which was condemned as magical and superstitious and called contemptuously the "Rice Worship" hence it was changed.<sup>71</sup>

Unfortunately, the results of this modification were appalling due to the decline of the production by more than 50% and other serious economic and environmental consequences for the farmers. The original system was put in place again, and thirty years after a technical-scientific intervention, modeled by computers, showed that there cannot be a better and more efficient system than the one traditionally used by the religious community Dewi-Danu.<sup>72</sup>

As we can see, the epistemological construction of the ecology of knowledge is not an easy work and requires a constant questioning, research, dialogue, interchange, among others. However, this procedure will allow human beings to expand their vision of what it is known, or not, and also to be more conscious of the ignorance and need to complementarity.

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<sup>70</sup> Santos, Boaventura de Sousa .p.50.2010

<sup>71</sup> Santos, Boaventura de Sousa .p.206.2014

<sup>72</sup> Lansing, J. S. and Kremer, J. N. 1993

## 2. Multicultural Conception of Human Rights

Progressive politics supported and promoted by progressive forces used a revolutionary and socialist discourse in the last century, and nowadays similar ideas are promulgated under the flag of human rights. However, this process needs to be re-elaborated from another perspective different from the hegemonic liberal policy and integrate the ecology of knowledge, described before.

Sousa Santos described specific conditions to use Human Rights as an emancipatory and progressive strategy. To begin, it is important to specify that genuine globalization as we conceive it today does not exist. He described two forms of globalization. First, it is a successful globalization of a given localism (American culture), called globalized localism and the second is localized globalism.<sup>73</sup>

However, Sousa proposed new forms of globalization that were more integrating and cautious with the diversity of cultures so that they could offer a stable floor to debate human rights. *Cosmopolitanism* is “the cross-border solidarity among groups that are exploited, oppressed or excluded by hegemonic globalization... Cosmopolitan activities involve South-South dialogues and organizations, new forms of labor, transnational networks, etc.”<sup>74</sup> Another form is the *common heritage of humankind*, which contains issues that concern the whole globe, such as sustainability of human life on earth, the ozone layer, the Amazon jungle, etc.<sup>75</sup>

To talk or at least open the debate to a new multicultural conception of human rights, it is obligatory to understand universalism as cosmopolitanism or common heritage of humankind. This happens because human rights must be conceptualized as multicultural and universal at the same time.

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<sup>73</sup> Santos, Boaventura de Sousa. p. 42. 2002

<sup>74</sup> Ibidem. p. 43.

<sup>75</sup> Ibidem

For this reason, it is also necessary to transcend the debate on universalism and cultural relativism, recognize that all cultures have conceptions of human dignity, but not all of them conceived of it as human right, identify that all cultures are incomplete in their conception of human dignity, all cultures have different versions of human dignity and finally that all cultures tend to distribute people and social groups. These are premises of a cross-cultural dialogue on human dignity which may eventually lead to a *mestizo* conception of human rights.<sup>76</sup>

Another difficulty that the current system faces is the focus on individuals instead of the society, which makes it impossible to form collective linkages and solidarities and force the individuals to have duties in order to received rights. For that reason, nature or future generations do not have rights.<sup>77</sup>

In addition, the author proposed some conditions for a progressive multiculturalism. Those consist in “transitions from completeness to incompleteness, from narrow to wide versions of cultures, from unilateral to shared times, from unilaterally imposed to mutually chosen partners and issues and finally from equality or difference to equality and difference.”<sup>78</sup>

The recognition of the problems that the current system is facing and the identification of certain conditions to expand the debate on the universality of human rights bring the possibility to start a new conception of human rights where its challenges and benefits allow a healthier coexistence and interaction between human beings from diverse cultures.

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<sup>76</sup>Santos, Boaventura de Sousa. P.47.2002

<sup>77</sup> Santos, Boaventura de Sousa. P.90.2010

<sup>78</sup> Santos, Boaventura de Sousa. P.55-57.2002

## 2.1. Intercultural and post-imperialistic Human Rights

This new proposal of human rights tries to include what it was socially excluded and remove the violent past challenging western perspectives that have been dominating through specific values, moral, economic, social and political system. In this sense, it is an epistemological approach to re-concept what western colonizers and capitalist did with the conception of human rights.<sup>79</sup>

For that reason, he proposed six new human rights that were denied and help to the reconciliation between cultures, specifically western and the rest.<sup>80</sup>

The first is the *Right to take the historical capitalism to prosecution in a world court*. This right requires to the capitalism actors accountability for all the systematic violations of human rights committed in the past and today.<sup>81</sup> An example is the big multinationals as causing of cultural impoverishment, ecologic destruction, misery, etc. One specific example is the Mines in Libby, Montana, USA, where back in 1919, mining companies started pulling vermiculite out of mines in Libby. Decades after, vermiculite exposed workers and residents to toxic asbestos dust.<sup>82</sup> The consequences are still present between the residents and the legal procedures are pending.

The second is the *Right to a transformation oriented to solidarity on property rights*.<sup>83</sup> This is the confrontation to the current Article 17 of the UDHR which states that: everyone

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<sup>79</sup> Santos, Boaventura de Sousa. p.87. 2010

<sup>80</sup> Ibidem.p.88-94.

<sup>81</sup> Ibidem.p.89

<sup>82</sup> Known commercially as Zonolite, vermiculite was used in a variety of construction materials including insulation for homes and buildings. In addition, when W.R. Grace & Company took over operation of the mines in 1963, they knew the vermiculite was contaminated with asbestos and that it caused health complications. But they didn't warn anyone, so mining continued. As a result, hundreds of Libby residents have died and almost two thousand more are currently suffering illnesses related to asbestos exposure. Yet the devastation caused by the mining industry in Libby didn't gain national attention or receive government intervention until 1999 when the Environmental Protection Agency (EPA) stepped in and began to clean up the town. See more at: The Mesothelioma Center, 2016.

<sup>83</sup> Santos, Boaventura de Sousa. p.90. 2010

has the right to own property alone as well as in association with others and No one shall be arbitrarily deprived of his property.<sup>84</sup> The approach of its formulation resembles the colonialism, where the property of the land has to be clear, well defined for the rest of the population. Nowadays, foreigner and multinational companies have taken the place on several lands, for example in the Amazon, to exploit in order to have economic benefits and reduce the political and social autonomy of the original populations.

The third is the *Right to recognize rights to unable entities of duty bearers, namely nature and future generations.*<sup>85</sup> In the past, not only nature and the non-existent people were excluded, also kids, women, indigenous people, slaves, etc. The vindication of their rights has been very recent and slow and continues excluding the right to entities as nature and future generations that cannot have a reciprocal relation due to the lack of responsibilities, a fact that strength the alienation of the foundation of human rights.<sup>86</sup>

The fourth is the *Right to a democratic self-determination.*<sup>87</sup> This right establishes the necessary resources and arenas to let the population of a determined community decided about their political status and leaders.<sup>88</sup> This right has been violated on many occasions, an example was the American imperialism tried to eradicate and in some occasions assassinate socialist leaders in Latin-American during the cold war and nowadays. Some examples are Salvador Allende in Chile, Fidel Castro in Cuba, Hugo Chavez in Venezuela, Jaime Roldos in Ecuador, etc. Sousa Santos, emphasized in the Universal Declaration of the Rights of Peoples to illustrate a perfect example of a non-imperialist concept of self-determination mention in Articles 5, 6 and 7<sup>89</sup> of the declaration.

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<sup>84</sup> UN General Assembly, *Article 17*. 1948.

<sup>85</sup> Santos, Boaventura de Sousa .p.92. 2010

<sup>86</sup> Ibidem

<sup>87</sup> Ibidem.p. 93

<sup>88</sup> Ibidem

<sup>89</sup> Article 5: Every people has an imprescriptible and unalienable right to self-determination. It shall determine its political status freely and without any foreign interference.

The fifth is the *Right to organized and participate in the right's creation*<sup>90</sup>. This right is the base to accomplish all the rest rights due to fundamental rights are already known, but not the organization between the solidarities that are facing the development of colonialist systems. In this sense, it is important to ensure a space where vulnerable groups can decide how to defend and create their rights, depending on the oppression.

Finally, the *Right to Knowledge*,<sup>91</sup> right that will be analyzed in the next sub-chapter, due to the importance to add alternative knowledge including Arts.

## 2.2. Right to Knowledge

The necessity of introducing alternative knowledge to the dialogue on human rights it is indispensable to counteract imperial knowledge domination for the last centuries. This process should be different from knowledge-regulation but from knowledge-emancipation and solidarity. In this sense, knowledge should be addressed to the process of being set free from legal, social, or political restriction and to think in terms of solidarity.<sup>92</sup>

From this point, the importance of protecting this localized knowledge will make human rights in general more respected and assimilated. An example of an alternative knowledge is the indigenous peoples and their relation with nature, as we mention before with the community Dewy-Danu and the irrigation system.

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Article 6: Every people has the right to break free from any colonial or foreign domination, whether direct or indirect, and from any racist regime.

Article 7: Every people has the right to have democratic government representing all the citizens without distinction as race, sex, belief or colour, and capable of ensuring effective respect for the human rights and fundamental freedoms for all. See more at: *Universal Declaration of the Rights of Peoples*, 1976.

<sup>90</sup> Santos, Boaventura de Sousa.p.94. 2010

<sup>91</sup> Ibidem. P.89

<sup>92</sup>See more about the distinctions of this two knowledge forms at: Santos, Boaventura de Sousa. p.7-55.1995

However, this nature-culture relationship varies depending on the ethnic group in question. This means that any regulation of access to knowledge could not be uniformly applied but would have to be adapted depending on the community.<sup>93</sup> For example, “some groups believe that species are thinking beings, and so the traditional authorities consult the directly or through dreams.....traditional knowledge is a legacy passed on ancestors, and for this reason it belongs to the entire group, which assumes responsibility for how it is used.”<sup>94</sup>

Another example is knowledge regarding Arts, specifically Music. In this sense, music can be introduced to an alternative knowledge or cognitive system as part of this Right.

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<sup>93</sup> Santos, Boaventura de Sousa.p.89. 2010

<sup>94</sup> Florez Alonso, Margarita. p.255. 2007

## Chapter 3- Music as a cognitive system

### 1. What is a cognitive system?

To begin with this question, it is useful to understand the meaning of cognition itself, which can be defined as “the act or process of knowing in the broadest sense; specifically, an intellectual process by which knowledge is gained from perception or ideas”.<sup>95</sup>

It is the central issue for the psychology, “the science of mind”, founded by Wilhelm Wundt. “During his life, he analyzed how humans perceived the world and the importance on all this in their behavior.”<sup>96</sup> In addition, “Wundt believed that scientific psychology should focus on analyzing consciousness, a person's subjective experience of the world and mind.”<sup>97</sup> In addition, “Wundt concentrated on three areas of mental functioning; thoughts, images and feelings. These are the basic areas studied today in cognitive psychology. Wundt’s work stimulated interest in cognitive psychology.”<sup>98</sup>

In this sense, cognitive systems can be described as “natural or artificial information processing systems, including those responsible for perception, motor control, learning, reasoning, decision making, and communication.”<sup>99</sup>

Arts have been investigated from different perspectives showing its complexity on human beings. Some of the activities that are considered as Arts are dance, drawing, gastronomy, painting, Opera, Photography, Jewelry, sculpture, architecture, poetry, Theatre, among others. Unfortunately, the limit of this thesis allows me to focus only in one, *Music*.

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<sup>95</sup> Merriam-Webster, 1995

<sup>96</sup> Cacioppo, John & Freberg, Laura P.11.2013

<sup>97</sup> Schacter, D. L.; Gilbert, D. T. and Wegner, D. M. 2010

<sup>98</sup> McLeod, S. A. 2008

<sup>99</sup> Government Office for Science, 2003.

## 1.1 Why Music?

Music is a uniquely human trait, reason why this interest spans practically all branches of cognitive science, including psychology, computer science, linguistics, cognitive neuroscience, and education.<sup>100</sup>

“Music considered as a cognitive science was first investigated by Longuet Higgins in 1973 that focused mostly on cognitive processing of musical structure, allowing the establishment of music cognition as a field of its own, later on.”<sup>101</sup> However, disconnection between sciences has dismissed other knowledge and created a gap on the possible positive effects, for example between music education and public policies. For that reason, it is fundamental to integrate sciences and develop an understanding more complete and objective.

In this context, a multidisciplinary approach, encompassing neuroscience, sociology and anthropology will permit a wider perspective on the role of music in human cognition and its effects.

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<sup>100</sup> Rebuschat, Patrick. Rohmeier, Martin, Hawkins, John A. and Cross, Ian.p.XIII. 2012.

<sup>101</sup> Pearce, Marcus& Rohrmeier, Martin.p.469. 2012.

## 2. Neuro-Scientific Approach.

### Music and the Brain

Countless studies and researches since the XIX century have been trying to understand and explain human brain and its relation with Arts, especially with music. If we focus on this last one, all studies suggest positive effects on individuals and communities. It is intrinsic to every culture that has existed and exists in the world and brings vast benefits, including improving language learning, memory and attention, physical coordination, development, etc.

There are many theories developed by Scientist and Academics which try to summarize the effects of music on the brain. One of these is the "Neural Connections" theory submitted by Gordon Shaw and his colleagues, where they suggest that “musical and spatial processing centers in the brain are proximal or overlapping and hence linked, rather than being entirely distinct as predicted by modular theories of the mind.”<sup>102</sup> In addition, “because of neurological connections in the cortex, development of certain kinds of musical and spatial abilities is related. In particular, they argue that musical abilities are linked to "spatial-temporal" abilities, defined as processes that require mental manipulation of two- and three-dimensional objects in the absence of physical models.”<sup>103</sup>

Another theory is “the "rhythm" theory proposed by Lawrence Parsons and colleagues, who also “suggests a neurological connection between music and spatial processes that require mental rotation<sup>104</sup>, a component of spatial-temporal ability.”<sup>105</sup> “Rhythm is

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<sup>102</sup> Hetland, Lois. p.179-238. 2000.

<sup>103</sup> Frances H. Rauscher and Gordon L. Shaw.p.835-41.1998

<sup>104</sup> Mental Rotation is thought to be related to the similar areas of the brain associated with perception. It is also thought to be associated with the cognitive rate of spatial processing and general intelligence. See more at: Johnson A.M. p. 803-806.1990.

<sup>105</sup> Wan, C. Y., & Schlaug, G.p. 566–577. 2010

processed in the cerebellum, as a mental rotation. Hence, it is possible that processing rhythm stimulates the ability to perform mental rotation tasks.”<sup>106</sup>

Under these approaches, the link between the spatial-temporal abilities and the enhance of the brain performance bring us to the assumption that making music requires coordination over extended periods of at least six of the intelligence defined by Howard Gardner<sup>107</sup>: “musical (e.g., to think with tones, melodies, and timbres), visual-spatial (e.g., to understand musical notations and spatial relations such as those depicted on keyboards), bodily-kinesthetic (i.e., to exploit both fine and gross motor skills, as in fingerings and conducting), logical/ mathematical (e.g., to discern patterns, note values, and part-whole relationships), interpersonal (e.g., to communicate between student and teacher, performer and ensemble, or performer and audience), and intrapersonal (e.g., to express feelings through sound).”<sup>108</sup> These abilities that humans develop doing music activate many sectors of the brain, which improve multitask performance in other fields.

In addition, many types of researches made on children reveal these aspects. Following the research “Effects of Music Training on the Child’s Brain and Cognitive Development” made by The New York Academy of Sciences:

“The brain and cognitive effects of instrumental music training on young children in a longitudinal study and a cross-sectional comparison in older children, music training might enhance spatial reasoning because music notation itself is spatial.

Mathematical skills may well be enhanced by music learning because understanding rhythmic notation actually requires math-specific skills, such as pattern recognition and an understanding of proportion, ratio, fractions, and subdivision (e.g., a half note is twice as long as a quarter note, and a quarter note can be evenly subdivided into four sixteenth notes). Phonemic awareness skills may be improved by music training

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<sup>106</sup> Lawrence Parsons and Peter T. Fox, 1995

<sup>107</sup> Gardner, Howard. 2011.

<sup>108</sup> Hetland, Louis. p. 179-238. 2000

because both music and language processing require the ability to segment streams of sound into small perceptual units.”<sup>109</sup>

Furthermore, these effects allow brain plasticity<sup>110</sup> to be active and in constant development. “This brain plasticity underlies normal development and maturation, skill learning and memory, recovery from injury, as well as the consequences of sensory deprivation or environmental enrichment. For that reason, learning to play a musical instrument in childhood can result in long-lasting changes in brain organization.”<sup>111</sup>

It is probably that for that reason, “One of these neuroanatomical differences between musicians and non-musicians is related to a larger anterior corpus callosum in musicians.”<sup>112</sup> “The brain is divided into the right and left hemisphere, and the two halves are connected by the corpus callosum. This bundle of nerve tissue contains over 200 million axons (nerve fibers that carry electrical impulses from neurons’ cell bodies) by rough estimate...This neural tissue facilitates communication between the two sides of the brain.”<sup>113</sup> Furthermore, “the corpus callosum is the largest collection of white matter within the brain, and it has high myelin<sup>114</sup> content...White matter, like the corpus callosum, allows different parts of the brain to communicate with each other.”<sup>115</sup>

That is why might not be a surprise that another study, affirms that “musicians who had started playing at a young age demonstrated the largest cortical

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<sup>109</sup> Schlaug, G., Norton, A., Overy, K. and Winner, E. p. 219-230. 2005

<sup>110</sup> It is a common term used by neuroscientists, referring to the brain's ability to change at any age – for better or worse. As you would imagine, this flexibility plays an incredibly important role in our brain development (or decline) and in shaping our distinct personalities. <http://www.brainhq.com/brain-resources/brain-plasticity/what-is-brain-plasticity>.

<sup>111</sup> Wan, C. Y., & Schlaug, G.p. 566–577. 2010

<sup>112</sup> Schlaug, G., Norton, A., Overy, K. and Winner, E. p. 219-230. 2005

<sup>113</sup> Healthline Medical Team. 2015

<sup>114</sup> Myelin is a fatty, protective coating around nerves that facilitates quicker transmission of information. See more at: Healthline Medical Team. 2015

<sup>115</sup> Ibidem

representations.”<sup>116</sup> “That means that increased training and exposure to musical stimuli may lead to enlargement of representation in the somatosensory and auditory regions.”<sup>117</sup>

In this sense music, not only develops regions of the brain related with the musical performance but also “outside of the music domain. A growing body of evidence has pointed to the beneficial effects of musical training on the cognitive development”<sup>118</sup>, for example.

Furthermore, “parallels between music and language suggest that musical training may lead to enhanced verbal abilities. The fact that both involve complex and meaningful sound sequences naturally, the reaction in the brain could be similar. For example, pitch perception was positively correlated to phonemic awareness and reading abilities in children.”<sup>119</sup> Similarly, years of musical training predicted verbal recall.<sup>120</sup> “A meta-analysis of 25 cross-sectional studies found a significant association between music training and reading skills.”<sup>121</sup>

In all these studies only developing brains (from 0 to 25 years old<sup>122</sup>) have been the focus. Nevertheless, the mature brain can also modify its structure and development through years. “The beneficial effects of playing music in old age were examined in an experimental study in which musically naive elderly participants (aged 60–85 years) were randomly allocated to an experimental group (6 months of intensive piano lessons) or a no-treatment control group.”<sup>123</sup> The experimental group received a half-hour lesson each week

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<sup>116</sup> Pantev C, Engelien A, Candia V, Elbert T. p.300-14.2001.

<sup>117</sup> Wan, C. Y., & Schlaug, G.p. 566–577. 2010

<sup>118</sup> Ibidem

<sup>119</sup> Forgeard Marie, Winner Ellen, Norton Andrea, Schlaug. 2008

<sup>120</sup> Jakobson LS, Cuddy LL, Kilgour AR. p. 307-13. 2003.

<sup>121</sup> Butzlaff R. p.167–78. 2000.

<sup>122</sup> Normally developing brains are considered until individuals aged 18-25, due to the characterizing age period of identity explorations , feeling in between , instability, self-focus and possibilities. See more at: Tanner .L.J & Arnett, J. 2009

<sup>123</sup> Bugos JA, Perlstein WM, McCrae CS, Brophy TS, Bedenbaugh PH. p.464-71. 2007.

and was required to practice independently for a minimum of 3 hours per week. Following this period of musical training, they showed improvements on tests of working memory, perceptual speed, and motor skills, while the control group did not show such improvements.<sup>124</sup>

Additionally, “elderly participants who were diagnosed with dementia were assessed on the overall frequency of cognitive activities: reading, writing, crossword puzzles, games, group discussions, or playing music.”<sup>125</sup> Maybe this is the reason, why an investigation suggests that practicing musicians have greater gray matter volume in the left inferior frontal gyrus compared to that of matched non-musicians. For the non-musicians, significant age-related reductions in total brain volumes and in regions such as the dorsolateral prefrontal cortex and the left inferior frontal gyrus were not observed in musicians. Thus, musicians appear to be less susceptible to age-related degenerations in the brain, presumably as a result of their daily musical activities.”<sup>126</sup>(See Figure 2)

As we see “playing a musical instrument typically requires the simultaneous integration of multimodal sensory and motor information with multimodal sensory feedback mechanisms to monitor performance. In addition, several behavioral, neurophysiological and neuroimaging studies have explored these exceptional and highly specialized sensorimotor, auditory, visual–spatial, auditory–spatial and memory skills of professional and amateur musicians.”<sup>127</sup>

Furthermore, this relation extends to other parts of the body. Some of these affirmations conclude that “music can reduce chronic pain from a range of painful conditions including osteoarthritis, disc problems and rheumatoid arthritis, by up to 21% and depression by up to 25%, according to a recent paper in the UK-based Journal of

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<sup>124</sup> Ibidem

<sup>125</sup> Hall CB, Lipton B, Sliwinski M, Katz MJ, Derby CA, Verghese J.p.356–61.2009

<sup>126</sup> Sluming V, Barrick T, Howard M, Cezayirli E, Mayes A, Roberts N. 1613–22.2002

<sup>127</sup> Schlaug G & Gaser C p.9240 –9245.2003

Advanced Nursing”.<sup>128</sup> In addition, also “decrease levels of the stress-related hormone cortisol, high levels of which can lead to a decreased immune response”.<sup>129</sup> “Reduces high blood pressure, promotes post-stroke recovery, and not only promotes behavioral recovery, but also induces fine-grained neuroanatomical changes in the recovering brain<sup>130</sup>. It is also a remedy for a chronic headache and migraine, and boosts immunity; scientists explain that a particular type of music can create a positive and profound emotional experience, which leads to secretion of immune-boosting hormones, reduces stress, aids relaxation and decreases depression.”<sup>131</sup>

These several benefits can be related to a conclusion made by from a very recent study, 16 December 2015, where The Massachusetts Institute of Technology (MIT) neuroscientists have identified a neural population in the human auditory cortex that responds selectively to sounds that people typically categorize as music, but not to speech or other environmental sounds.<sup>132</sup>

According to Josh McDermott, the Frederick A. and Carole J. Middleton Assistant Professor of Neuroscience in the Department of Brain and Cognitive Sciences at MIT: “One of the core debates surrounding music is to what extent it has dedicated mechanisms in the brain and to what extent it piggybacks off of mechanisms that primarily serve other functions.”<sup>133</sup>

The finding was enabled by a new method designed to identify neural populations from functional magnetic resonance imaging (fMRI) data. “Using this method, the

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<sup>128</sup> Siedliecki SL, Good .p.553-62. 2006

<sup>129</sup> Le Roux FH, Bouic PJ, Bester MM. p.156-68.2007

<sup>130</sup> Särkämö T, Ripollés P, Vepsäläinen H, Autti T, Silvennoinen HM, Salli E, Laitinen S, Forsblom A, Soinila S, Rodríguez-Fornells A .p.8:245.2014

<sup>131</sup> Kuhn D. p. 30-9. 2002.

<sup>132</sup> Trafton, Anne.2015.

<sup>133</sup> Ibidem

researchers identified six neural populations with different functions, including the music-selective population and another set of neurons that responds selectively to speech.”<sup>134</sup>

These conclusions open an immense debate and curiosity regarding the meaning of music in our lives and the physical and psychological effects in human beings. Technology starts playing a very important role to comprehend brain structure and define music in scientific terms and prioritizes it in the society and individuals.

## **2.1. Music Therapy**

Music Therapy was introduced as an “established health profession in which music is used within a therapeutic relationship to address physical, emotional, cognitive, and social needs of individuals...After assessing the strengths and needs of each client, the qualified music therapist provides the indicated treatment including creating, singing, moving to, and/or listening to music.”<sup>135</sup>

The health profession as it is known today “began after World War I and World War II, when community musicians of all types, both amateur and professional, traveled around to hospitals in different countries to play for the thousands of veterans suffering both physical and emotional trauma from the wars. The patients' noticeable physical and emotional responses to music led the doctors and nurses to request the hiring of musicians by the hospitals. The first music therapy degree program in the world was founded at Michigan State University in 1944 and the American Music Therapy Association was founded in 1998.”<sup>136</sup>

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<sup>134</sup> Ibidem

<sup>135</sup> American Music Therapy Association.2005

<sup>136</sup> Gilbertson SK & Aldridge D. 2003. P. 324-344.

The scientific approach to explain this profession has been related to the musical communication which “takes place between two highly intimate and subjective structures of understanding, reacting to and experiencing the world. Central factors in this process are the internal experiences of the composition, which mirror the individual's internal world and personality. When music moves us it means that we can find in it some of our own meaningful structures of experience.”<sup>137</sup>

According to Kimmo Lehtonen, music therapist and psychologist on the Art of Music Therapy for adolescents, “Music is one of the best ways of activating psychic processes. Music engulfs us and, at the same time, spontaneously brings to our minds meaningful memories, mental pictures and experiences from our past, without pain and anxiety. In consequence a musical experience always also means both confining in time and space and individualizing. As a result of this confining, it becomes a dialectic relationship between temporal continuity and disruption.”<sup>138</sup>

“Music therapy processes activate the unconscious mind of the therapist and his/her patient and brings the light into such unconscious material (e.g. in the form of music, fantasy or mental pictures), which could not be raised to consciousness otherwise.”<sup>139</sup>

In consequence, “music therapy is an efficacious and valid treatment for persons who have psychosocial, affective, cognitive and communicative needs.”<sup>140</sup> Music therapy intervention “provides opportunities to explore personal feelings and therapeutic issues such as self-esteem or personal insight; make positive changes in mood and emotional states; have a sense of control over life through successful experiences; enhance awareness of the self and the environment; express oneself both verbally and non-verbally; develop coping and relaxation skills; support healthy feelings and thoughts; improve reality testing and problem-solving skills; interact socially with others; develop independence and

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<sup>137</sup> Degmečić, Dunja, Požgain Ivan and Filaković Pavo. p. 287-300. 2005

<sup>138</sup> Ibidem

<sup>139</sup> Schlaug G & Gaser C p.9240 –9245.2003

<sup>140</sup> YORK, A. p.171- 175. 2003.

decision-making skills; improve concentration and attention span; adopt positive forms of behavior; resolve conflicts leading to stronger family and peer relationships.”<sup>141</sup>

The different ways how music therapists proceed can be diverse. Some of them assess emotional well-being, physical health, social functioning, communication abilities and cognitive skills through musical responses; design music sessions for individuals and groups based on patient needs using music improvisation, receptive music listening, song writing, lyric discussion, music and imagery, music performance, and learning through music; and, participate in interdisciplinary treatment planning, ongoing evaluation, and follow-up.<sup>142</sup>

All the results and advances that technology and medicine develop support and ratified the complex relationship between music and the brain and all its positive effects in human beings and social environment, which cannot underestimate due to the satisfaction that the patient and the therapist develop.

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<sup>141</sup> Degmečić, Dunja, Požgain Ivan and Filaković Pavo. p. 287-300. 2005

<sup>142</sup> Sears, W. p. 33-42. 1968/1996

### 3. Sociological Approach

*I choose to reflect the times and the situations in which I find myself, it's my duty.. and at this crucial times in our lives, when everything is so desperate, when every day is a matter of survival I don't think you can help but get involved.. We will shape and mold this country, so I don't think I have a choice, How Can you be an Artist and not reflect the times?*

*Nina Simone*<sup>143</sup>

Sociology as a discipline tries to understand the relation and activities between human individuals inside the same group and analyzes the repercussions and meanings of their behaviors, rituals, politics, etc., giving priority to the social over to the individual. Its studies have been focused on social inequality, social cohesion, structures, mass movements, actions and interactions, among others.

For that reason, the study of music in the social context was late and lightly consider in the discipline. However, as part of a fundamental role to exalted social changes, existence, rituals, religions, etc. in all cultures around the world, music became and independent study of the field, called sociology of music.

Its founder was “Theodor Adorno, musician and philosopher born in 1903 in Frankfurt, Germany. His Jewish lineage was to be a deciding factor in his thought and writings, particularly after the Nazi Reign of Terror swept through his country.”<sup>144</sup> “His work on popular music thus formed part of a much larger undertaking in which he attempted to

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<sup>143</sup> *What happened? Miss Simone.* 2015. (53'40)

<sup>144</sup> Moya K. Mason. 2012.

grasp the significance of the entire contemporary musical field in its full historical and social dimensions.<sup>145</sup>

As John Shepherd states: “Adorno understood the holistic character of the entire ‘musical-historical field’; that various musical traditions in modern Western societies could be understood only through the character of their mutual relations, which were embedded in extended forms of social organization; and that music needed to be understood not only in terms of its formal characteristics but also in terms of the relation of these to the circumstances of its production and reception.”<sup>146</sup>

The following decades, diverse academics and musicians focused their studies on this approach. For example, Wilhelm Dilthey (1833-1911), perhaps the most influential post-Hegelian philosopher and sociologist in Germany and one of the firsts academics to make a contribution to the aesthetics of music states: “The meaning of a nation can only be expressed analytically...the real understanding of a nation’s life has to be sought through scientific analysis of the grammar, rhetoric, logic, aesthetics, ethics, jurisprudence, political theory and *music*...”<sup>147</sup> “His studies categorized music in a place where the culture and psychological values (feelings) are strongly influenced and reform the social structure.”<sup>148</sup>

Another theoretical in this field was the sociologist and musicologist Alphon Silbermann who underlined: “music is chiefly a social phenomenon: social because it is a human product and because it is a form of communication between composer, interpreter and listener. If music can be said to have an effect upon the individual in his social life, then this very relationship makes it a social phenomenon and that in many ways particularly noticeable in our own time.”<sup>149</sup>

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<sup>145</sup>Shepherd, John.2009.

<sup>146</sup> Ibidem

<sup>147</sup> Honigsheim Paul. P.5.1989

<sup>148</sup> Ibidem

<sup>149</sup> Silbermann Alphon P.38.1998

These contributions strength the idea that the reflection of music in the behavior and social interaction of a certain society can be the main point to describe the way how people communicate, celebrate, participate in social events, express a collective feeling, manifest conexion with nature, etc. An example is Simon Frith's<sup>150</sup> description about Pop music in western societies:

‘The experience of pop music is an experience of placing: in responding to a song, we are drawn, haphazardly, into affective and emotional alliances with the performers and with the other fans; The interplay between personal absorption into music and the sense that it is, nevertheless, something out there, something public, is what makes music so important in the cultural placing of the individual in the social. The intensity of this relationship between taste and self-definition seems peculiar to popular music – it is “possessable” in ways that other cultural forms are not ... other cultural forms – painting, literature, design – can articulate and show off shared values and pride, but only music can make you *feel* them’.<sup>151</sup>

This interrelation between the individual feeling and the collective manifestation makes music a fundamental base on social communication and in consequence as main part of the identity of a community. In this regard, various sociologists studied the influence of music in young people, for example, to determine patrons of actions. It is the case of Robert Walser<sup>152</sup> in respect of heavy metal rock music or Grossberg, particularly in respect of the situation of rock music in an era of popular conservatism and postmodern culture,<sup>153</sup> etc.

Through all these studies that connect individual with music in its social environment, the influence and the consequences to enhancing social behavior and communication between different ethnicities, nations, etc. is evident. One example

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<sup>150</sup> Simon Frith (born 1946) is a British socio musicologist, and former rock critic, who specializes in popular music culture. See more at: Paul Morley. 2010.

<sup>151</sup> Frith,Simon.p.133–50.1987

<sup>152</sup> See more Book of Walser,Robert. 1993.

<sup>153</sup> See more Book of Grossberg L. 1984.

to comprehend how the power of music had led to social changes was through the lyrics of the songs where the expression of feelings, including frustrations and realities oblivious to certain social sectors, has been remarked and being disclosed.

It is the case of The Civil Rights Movement of Afro-Americans in the United States, where the development of a net of people fighting against racism, discrimination and violence against individuals and communities was a symbol for the entire world.

The slavery from Africa brought perceptions and horrendous realities where black people remained at a social level where their bodies were used as machines to work, commit sexual abuses, a playground of white people to lynching, rape, etc. However, the exhaustion and continue to hope to change their economics, class and status, how you earn your living shaped forms of political access and political participation.

Their reality is well described by James Baldwin, an African-American novelist, essayist, playwright, poet and social critic who states: "To be black is to bear the brunt of selective enforcement of the law, and to inhabit a psychic unsteadiness in which there is no guarantee of personal safety."<sup>154</sup> It was that constant suffering that became a social struggle an inherently affects music performance, style and lyrics.

Some artists engaged in this political and social issue, as Nina Simone with her whole album *"Forever Young, Gifted and Black: Songs of Freedom and Spirit"*. Bessie Smith with *"Poor Man Blues"* in 1928, Josh White with *"When Am I Going to be Called a Man"* in 1936, Billie Holiday with *"Strange Fruit"* in 1939, J.B. Lenoir with *"Eisenhower Blues"* in 1954, among many others, to bring a message to their comrades and the whole society.

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<sup>154</sup> Baldwin, James.p.159-75 1999

One song that can describe the motivation of its performance is *Mississippi Goddam*<sup>155</sup>, composed and interpreted by Nina Simone. This song captures Simone's response to the murder of Medgar Evers<sup>156</sup> in Mississippi; and the 16th Street Baptist Church bombing in Birmingham, Alabama, killing four black children.<sup>157</sup> . She states about her feelings that: “All truths that I had denied to myself for so long rose up and slapped me in the face... I suddenly realized what it is to be black in America in 1963.”<sup>158</sup>

After the song was released, the prohibition in some states, especially in the south of the country (where the discrimination and segregation were stronger than other regions) was enforced by politicians and white population. This is a clear example on how the influence of music can permeate deep spheres of the society which allow social changes, as in this case, for example, with the consecution of the “Civil Rights Act of 1968, which permits federal prosecution of anyone who "willingly injures, intimidates or interferes with another person, or attempts to do so, by force because of the other person's race, color, religion or national origin." <sup>159</sup>

In this context, we can see how the influence of music can lead to several events to promote social changes and impact the perception of thousands of people who share the same space but maybe not the same values and history. For that reason, it is essential to comprehend the effect of music in social contexts and guarantee a public space where the dialogue and sharing, brings an exchange of

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<sup>155</sup> Annex 3. The word *Goddam* is used for emphasis, especially to express anger or frustration in informal English.

<sup>156</sup> The National Association for the Advancement of Colored People (NAACP) field secretary and Civil Rights activist who worked to end school segregation and voting discrimination in Mississippi. See more at: Brown, Jennie. 1994

<sup>157</sup> Tillet, Salamishah. 2015

<sup>158</sup> Cohodas, Nadine. P.133. 2010

<sup>159</sup>The United States House of Representatives. *Civil Rights Act of 1968*.

feelings which the tolerance and empathy for other people will be the common understanding.

## 4. Anthropological Approach

*Enslaved Africans had lost during the arrival to the Americas their tribal identity. After the isolation in the new land, they conditioned the essential features of adaptation together with the indigenous people. Their music with its literature, dances and musical instruments constitutes the most important experiences of the America lands that over the years have acquired new life, new forms and new functions for the culture”<sup>160</sup>*

The relation between anthropology and music has been derived new forms to study human behaviors, music structure, societal compositions, etc. These interconnections engendered sciences as musicology, ethnomusicology, anthropology of music, musical anthropology, among others.

These sciences have brought an understanding of music strictly connected with the culture that their performers are involved. For example, ethnomusicological studies “must begin with concepts about music, move to the actual behavior used in producing it, and thus arrive at the music sound with a deeper understanding of how it has been formed”.<sup>161</sup> In this sense, music corresponds to specific characteristics related to the history of the society, cultural codes and daily activities that feature to the musical differences around the world.

On the other hand, Musical Anthropology is described as “the study of the society from the perspective of musical performance, rather than simply the application of anthropological methods and concerns to music.”<sup>162</sup> In other words, the analysis of music became part of a number of facts that composed the society but comprehended from the styles and variations of music developed in it. Following this order, “musical instruments

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<sup>160</sup> Aretz, Isabel.p.238.1977. (Author’s translation from Spanish)

<sup>161</sup> Merriam, Alan.p.3-60 1964

<sup>162</sup> Seeger, Anthony .p.260-72. 1988

and measurable musical traits, especially pitch organization proved attractive data for determining the historical development of cultures and hypothetical contact between distant regions through mapping the distribution of cultural trait and artifact clusters.”<sup>163</sup>

Musicology, in comparison, has been focused primarily on the study of music itself, and secondly into the possible effects of the anthropological and psychological revisions. Erich Moritz von Hornbostel<sup>164</sup> emphasizes “the need to compare scales, intervals, and rhythmic organization of the world's peoples.”<sup>165</sup> In this context, through this analysis, it is easier to achieve a clear differentiation between people’s behavior, rituals, community life, etc.

On the other hand, Anthropology of Music is the science that “tries to encompass different elements of ethnomusicology and musicology, providing a dialogue between sciences which develops theoretical approaches that help to explain musical style with broader patterns of cultural and social processes.”<sup>166</sup> In this field, Alan. P Merriam<sup>167</sup>, through his book *The Anthropology of Music*<sup>168</sup> analyzes different steps to achieve a successful investigation on music and society and proposes a model which contains cultural components that are the clue to understanding the meaning and development of music and the collaboration between listeners and performers.

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<sup>163</sup> Turino, Thomas, 2005.

<sup>164</sup> Austrian musicologist and ethnologist. He was a specialist in Asian, African, and other non-European music. Collaborating with Stumpf and Otto Abraham, he devised a system combining the concepts of acoustics, psychology, and physiology for the study of non-European musical cultures, a procedure that has been credited with establishing comparative musicology as a recognized discipline. Among his most valuable contributions to ethnomusicology are his studies on the psychology of musical perception, the relationship between a culture and its tuning system, and the innovative classification of musical instrument. See more at: Encyclopædia Britannica. 2016.

<sup>165</sup> Hornbostel, Erich M. von.p. 249-270.1975.

<sup>166</sup> Turino, Thomas, 2005

<sup>167</sup> Alan Parkhurst Merriam (1 November 1923 – 14 March 1980) was an American cultural anthropologist and ethnomusicologist. He is known for his studies of music in Native America and Africa. See more at: Nettl, Bruno. 2001.

<sup>168</sup>Merriam, Alan. 1964

All these approaches related to the studies of Anthropology and Music permit an understanding of the role of music deeper not only in the society but in the behavior of individuals and in consequence its relation with its environment, history, family, rituals, etc.

These sciences have been explored by many academics, in order to light differences and invaluable contents that exalt other perceptions regarding societal and individual life through the elaboration of music. One of these pioneers was Béla Bartók who “created the field of ethnomusicology as an academic discipline through Hungarian, Romanian and Slovenian folk music studies.”<sup>169</sup> His studies opened a new perception to understand other communities through their sounds, which were mostly in rural areas and new for the big cities of Europe.

In the following years, academics and musicians continued exploring musical varieties from regions all over the world, analyzing different components than the well-known in western classical music as music from Ludwig Van Beethoven, Johann Sebastian Bach, Wolfgang Amadeus Mozart, etc. including its prevailing major and minor scale system.

Fortunately, the revelation of “music of the world” strengthened research centers in Europe and the United States, and in subsequence all over the world. In Latin America for example, the interest in safeguarding aboriginal music and their fusions with other cultures after colonization, began from the end of the XX siècle. It is the case of centers as the Musicology Cabinet of Indigenous Music (current Argentinian National Institute of Musicology), created in 1931, under the direction of the musicologist, composer and poet Carlos Vega<sup>170</sup>, The Inter-American Institute of Ethnomusicology and Folklore (INIDEF) founded by the Venezuelan composer and folklorist Luis Felipe Ramon y Rivera, among others.

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<sup>169</sup>Taylor Nelson David. 2012

<sup>170</sup> Instituto Nacional de Musicología “Carlos Vega”. 2016. (Author’s Translation from Spanish)

To illustrate the importance of this researches and the analysis of the role of music in Latin-American communities, Music of Gaita in Colombia can be a useful example.

#### **4.1. Colombia: Music of Gaita**

The style known as Music of Gaita is one of the most striking and original music from the Caribbean Colombian Coast, due to its fusion of different traditions and cultures (Indigenous, African, European) which constitutes the ongoing identity of the country.

On one side, the indigenous communities (Kogi, Ika, Wiwa) located in the Sierra Nevada of Santa Marta –“place shaped by the world's highest coastal mountain of Colombia (with about 6,000 meters high) and composed of a rocky structure different from the mountain folds part of the Andeans chains, which create an isolated and almost perfect pyramid with a triangular base of around 150 kilometers”<sup>171</sup> - gave the main instruments of this music, which are a couple of flutes, known in Spanish as *Gaitas*,<sup>172</sup> which are made “from a hollowed cactus stem, with a beeswax and charcoal powder mixture for the head, with a thin quill made from the feather of a large bird for the mouthpiece”<sup>173</sup>, and “a Maraca or Rattle created with a dried gourd filled with pebbles or seeds in addition with a stick that allows the performer to handle it.”<sup>174</sup>

“These Gaitas represent the male/female duality which expresses the societal base of the Kogi community which recognized different gender roles in the dances and daily activities.”<sup>175</sup> The original names of those are: for the female, *kuisi bunsí*, also known as

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<sup>171</sup>Reichel-Dolmatoff, Alicia & Reichel, Gerardo. P.3-40. 1961

<sup>172</sup> The Spanish word for bagpipe or pipe.

<sup>173</sup> Olsen, Dale A. p. 183-188. 2001.

<sup>174</sup>Huaita Claudia.2015. ( Author’s translation from Spanish)

<sup>175</sup> Bermúdez, Egberto. P.86.1985. ( Author’s translation from Spanish)

a *gaita hembra* in Spanish, and has 5 holes; and for the male, *kuisi sigi* (or *kuisi azigí*) called also *gaita macho* in Spanish and has two holes.<sup>176</sup>

On the other hand, the cultural heritage those African slaves brought to Colombia during colonization time. This included percussion formed “by two conic and one cylindrical drum. “The *bass drum (tambora)* which is a double sided drum is used to produce the deep bass rhythms. A secondary mid-drum is known as a *merry drum (Tambor Alegre)* is used for backup rhythm, and finally, a small drum or *calling drum (llamador)* is also used for the back-beat.”<sup>177</sup>

“The two conical drums used in the region have a system of building and patch fixing (with loops and wedges) that matches which those used until the mid- twentieth century among the Temne and Mende in the region of Sierra Leone and Liberia in West Africa. In the current African tradition, specifically in Senegal, Guinea, Gambia, Sierra Leone and Liberia, these drums are played in a set of different sizes and functions.”<sup>178</sup>

This fusion of traditions between Africa and the Americas, extended to nearby regions where “the mix of dispersed indigenous, black, mulattos, baboons and even poor whites population, coexisted in areas close to the rivers, streams and bogs, where the range of civil and religious authorities was not present, such as Montes de María, San Jacinto, San Onofre, San Juan Nepomuceno, Ovejas, among others.”<sup>179</sup> However, “the forced Catholicism introduced in the country affected their traditions and music which cultivate new meanings and purposes but paradoxically helped to avoid its disappearances.”<sup>180</sup>

It is the case of religious holidays like Christmas, Easter, Corpus Christi and Virgin’s Day, where the Gaita was played. In addition, new musical genres were created in order to

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<sup>176</sup> Ibidem

<sup>177</sup> Maya Restrepo, Luz Adriana. 199. ( Author’s translation from Spanish)

<sup>178</sup> Bermúdez, Egberto. P. 14.2006 (Author’s translation from Spanish)

<sup>179</sup> Ibidem. p.6

<sup>180</sup> Sigmund, Paul E. 1999

celebrate Patron/Saints' day of the foundations of new towns, essential fact in the consolidation of their local collective identity. This phenomenon stayed remained in the rural areas and unknown in the big cities.<sup>181</sup>

It was years later, between the 40s and 50s, where the diffusion of traditional music in the cities<sup>182</sup> derived from the music of Gaita, such as Cumbia or Porro, gained an immense national interest. However, the original music performed by farmers and peasants from the Caribbean regions were excluded and needed a stronger effort to be spread in the same way.

Musicians as Antonio 'Toño' Fuentes and Manuel Silvestre Julio tried to promote original styles, with a limited success. It was until the mid-50s with Delia Zapata Olivella dance company, where musicians as Toño Fernández (Gaita), Juan Lara (Gaita), Erasmo Arrieta (with Millo Flute), Andres Landeros (Accordion), Paulino "Batata" Salgado, Jose Lara, Catalino Parra and Lorenzo Miranda (in the drums) participated in the dissemination of their music in Colombia and internationally.<sup>183</sup> Groups as *Los Gaiteros de San Jacinto* and *Los Bajeros de la Montaña*<sup>184</sup> integrated by some of the musicians mention before recorded albums and LPs and motivated new generations to perform this music, as part of the identity and pride of their culture.<sup>185</sup>

However, the deeply violence discharged in the region due the internal colombian civil war - composed by guerrilla and paramilitary groups and the government- developed by the political and economic nonconformity and strengthen by the drug trafficking, has deeply

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<sup>181</sup> Reichel-Dolmatoff, Gerardo. 1950.

<sup>182</sup> See Lucho Bermudez and Pacho Galan Orchestras.

<sup>183</sup> Wade Peter. P.95.2000

<sup>184</sup> The musicians that composed *Bajeros de la Montaña* are: Fredy Arrieta, female gaita, Manuel Antonio 'Toño' García, female gaita, Jairo Herrera, male gaita and maraca, Luís Miguel Rodríguez, llamador, Wilson Fontalvo, tambor alegre, José Vásquez 'Joche' Plata, tambor alegre, Federman 'Palomo' Hernández, tambora, Pascual Castro, Singer, Jorge Luis Aguilar, Singer.

<sup>185</sup> Bermúdez, Egberto. P. 21.2006 (Author's translation from Spanish)

affected cultural manifestations, musician's lives, the environment, the lyrics of the songs and even the purpose of music.

Nowadays, this music is in a slow process of recovery and has been exalted in other styles as *jazz* or *rock* and complemented by instruments as a drum set, electronic keyboard and bass, among others. Groups as *Curupira*, *Cumbia River Band*, etc. have been doing this transformation and giving a place again to the Gaita in the international arena.

As we can see, this music has been in a constant evolution and has served as a real testimony of the social and cultural transformations of the country. It represents the pre-Columbian music, the intensity of the colonization, the fusion and mixture between races, the coexistence between nations, the violence of a country which denies the cultural loss and the confused identity of 50 million people who are in a constant state of bewilderment but that paradoxically find themselves in the rhythms fused by America, Africa and Europe.

## Chapter 4- Practical examples on the effects of music<sup>186</sup>

### 1. Refugee Context.

The war in the Middle East has brought deep problems for their population but also for the social structures, political and economic systems and ways to understand the world that proclaims the Universal Declaration of Human Rights as a fundamental treaty to achieve.

Thousands of migrants have been crossing the borders, including the maritime ones, where the ferocity of nature has murdered children, women and men. The survivors have arrived at their neighbor countries to scape of violence and death, such as Jordan, Turkey, Greece, Lebanon, among others.<sup>187</sup>

The desire to reach Europe and improve their quality of life and opportunities to live a life in dignity brings more and more people every day. Unfortunately, the European Union has not been effective in the face of this crisis and has restrained the access to their territories. For that reason, different centers or camps were created to supply their necessities in order to diminish their frustration and situation.

One of the recent centers created is in Diavata, near the northern Greek city of Thessaloniki, where refugees have found a home while waiting for an interview with the United Nations to be relocated in another country. A small description of the camp was provided by the Minister of Interior in order to guide diverse organizations, solidarity movements, etc. that work or desire to help. This is the description:

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<sup>186</sup> See Figure 5 (Pictures of the Camp, Refugee Musicians and day of the Concert)

<sup>187</sup> To give an example: Syria is one of the most complex and dynamic humanitarian crises in the world today. Since March 2011, over a quarter of a million Syrians have been killed and over one million have been injured. 4.8 million Syrians have been forced to leave the country, and 6.5 million are internally displaced, making Syria the largest displacement crisis globally. See more at: United Nations Office for the Coordination of Humanitarian Affairs. 2016.

“The center was established on February 24th 2016, and became operational in the location of the former Army Camp in Diavata, Thessaloniki. The capacity of the center reaches 2.200 people, based on a calculation of people per accommodation unit. The effort is made to allocate accommodation according to ethnicity, within the major sectors of the encampment.

Syrians 80%                  Iraqis 10%                  Afghans 10%

The Army corps of engineers undertook the construction effort, in coordination with Ministry of Interior. They build the administration building and repurposed two building to function as a storage facility and recreational space respectively. Additionally, they set up tents and plastic houses to serve as accommodation units. The toilets and shower units were procured through the UNCHR and its partners. The center is now connected with the greater Thessaloniki water system and work is under way by regional municipalities to build a link to the sewage system as well.”<sup>188</sup>

As we can see this camp is one of the best equipped in Greece and new renewals are coming in order to provide a better quality of life. Following this context, artistic activities have been providing specially for children, such as painting lessons, Greek language courses, musical performances, etc.

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<sup>188</sup> Ministry of Interior of Greece. 2016

## **1.1. The role of music in the refugee camp in Diavata. Study Case.**

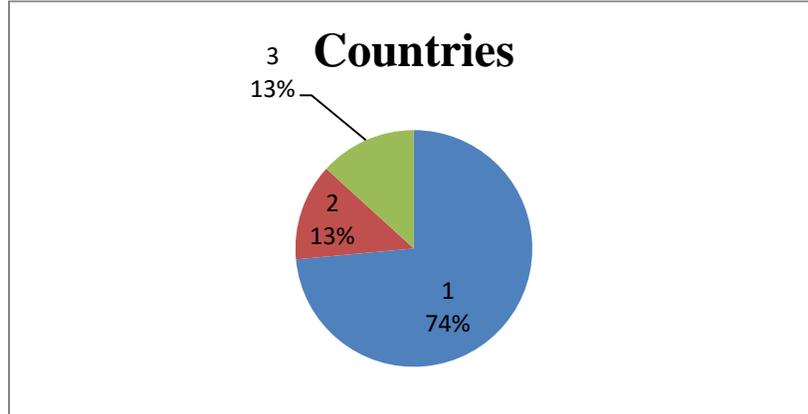
The 21st of April the Concert Hall of Thessaloniki, *Megaro Mousiki*, organized a concert with the philharmonic of the city, a Syrian professional Musician based in Thessaloniki *Ziad Rajab* and some refugee musicians who live in the camp. This concert was attended for the refugees living in the camp, including children, men and women from all nationalities. It was a big success in terms of organization and participation of the public. In order to understand the feelings and opinions of the population in the camp and the repercussion of music that day, some questions were asked.

The surveyed people were more than 100, in order to have a representative percentage of the entire population inside the camp. The methodology used was a designed questionnaire printed in Arabic and English and distributed among small groups. I met for an hour-and-a-half once a week during three weeks in company of Arabic and Farsi translators, who were part of the refugee population in the same Camp, in order to clarify any doubt about it and build trust among the respondents.

Part of this research is also done to my personal project which consists to plan, find a budget and resources for a cultural space which enables the development of artistic activities, including musical lessons and concerts for refugee children, teenagers and adults.

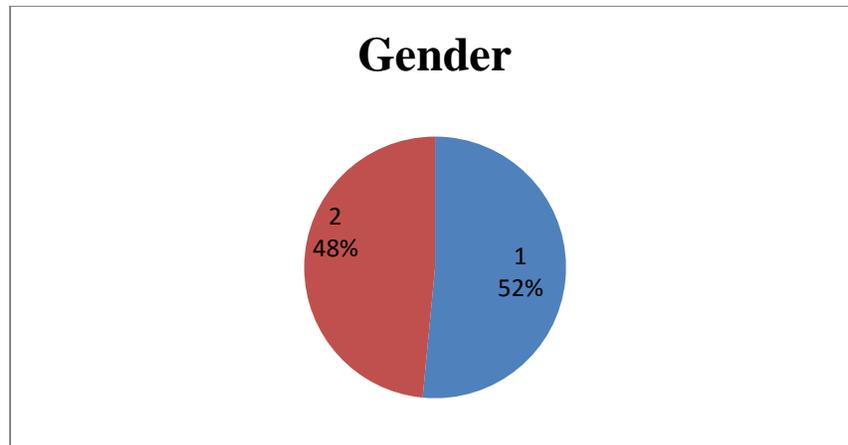
### **People**

The people surveyed were refugees from the three countries present in the camp and the percentages were close to the real distribution of nationalities, as we can see in the graphic:



1. Syrians. 74%
2. Iraqis 13%
3. Afghans13%

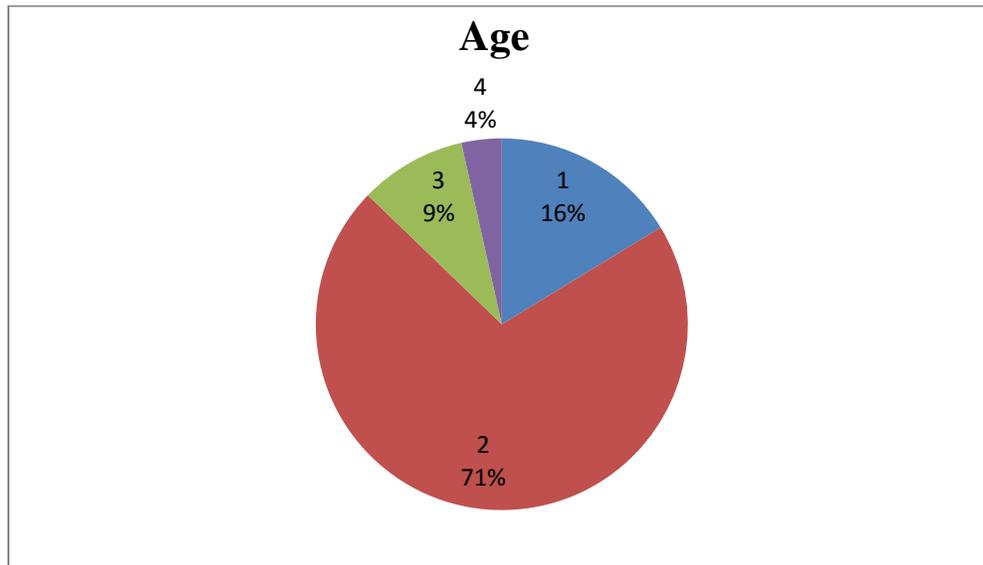
Regarding the gender, the number of female and male surveyed was almost equal, due to their presence and willing to participate in the poll.



1. Male 52%
2. Female 48%

Concerning the age, it is observed that the highest percentage of refugees surveyed is located between the ages between 20 years to 39 years old, represented by 71 %. Some

children and old people were participating due to the variety of ages in the camp related to the quantity of families where babies and old people are part. To participate in this questionnaire, children under 12 years old were excluded due to the type of questions.



1. 12-19 years old.16%
2. 20-39 years old. 71 %
3. 40-59 years old. 9%
4. 60+. 4%

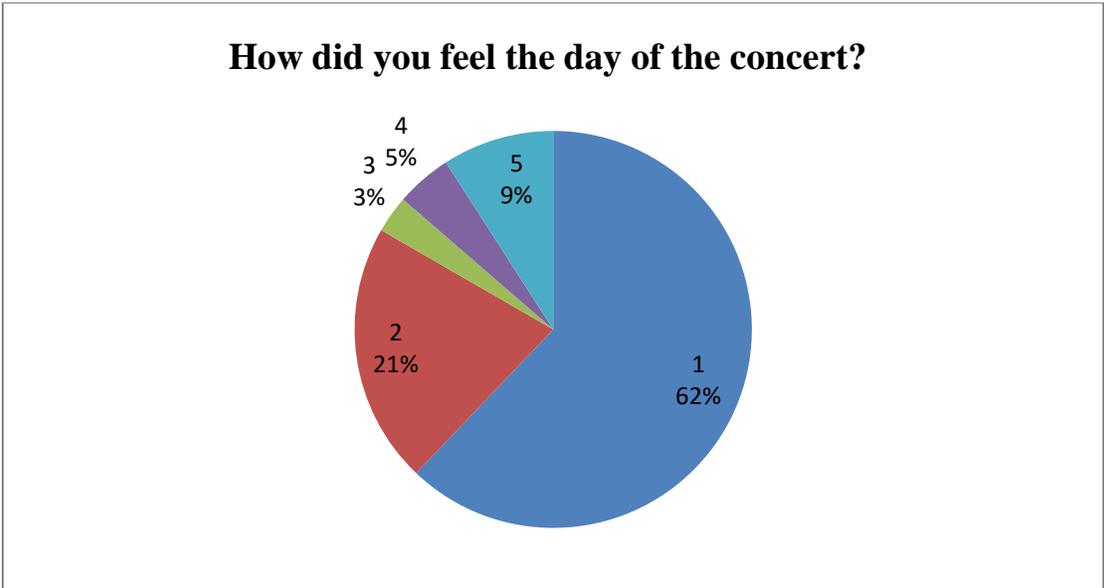
## Questionnaire

There were five closed questions asked<sup>189</sup>. The first one is the only question that gave more than two possibilities. The questions tried to extract the general feeling of the refugees regarding cultural activities in the camp and specifically the role of music in the camp and their personal lives, focusing in the concert organized in April.

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<sup>189</sup> See Figure 4

The first question, *how did you feel the day of the concert?*, intended to find out their personal feeling during the event. More than half of the people expressed their *total* satisfaction that day. It is also observed that only 17% includes the dissatisfied, totally dissatisfied and neither satisfied nor dissatisfied. In this sense, 83% felt satisfied and the reaction of some people was very enthusiastic of knowing that the questions were about that day.



1: Very Satisfied: 62%

2 Satisfied: 21%

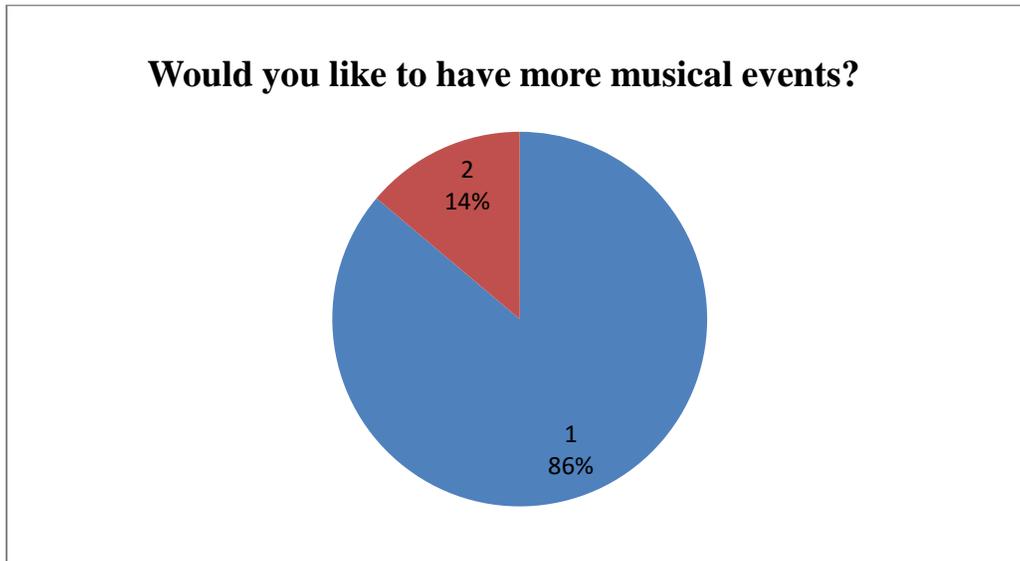
3 Neither satisfied nor dissatisfied: 3%

4 Dissatisfied: 5%

5 Totally dissatisfied: 9%

Regarding the second question, *would you like to have more musical events?*, focused on knowing the desire to continue having performances related to music. As we

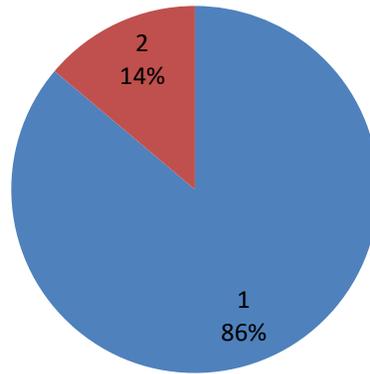
can see in the graphic, the big majority compounded by the 86%, would like to have more events, a fact that can be connected with the satisfaction shown in the first question.



1. Yes: 86%    2. No: 14%

The third question, *do you think that the day of the concert was a special day in the camp?*, tried to identify the role of music as a factor to exalt the difference between the daily life in the camp and the days of artistic activities. The percentage of affirmative answers constituted the same average score of 86% as the second question, which can be connected with the two first questions which strained to extract their perceptions in terms of pleasure that day.

**Do you think that the day of the concert was a special day in the camp?**

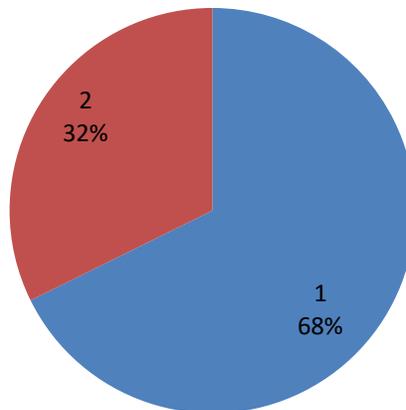


1. Yes: 86%

2. No: 14%

The next question, *do you think that music is important to unite different nationalities and religions in the camp?*, was made in order to extract the perception of unity through music, relating to people with different nationalities and religions. As we can see, the average of positive answer declined moderately to 68%, which represent a fall of 18% but did not affect the feeling of more of the half of the population. This question is a clue to analyze the importance of music in a social context, as a refugee camp, where the tension and frustration of the refugees destabilized the harmony and increase the division between people with different backgrounds.

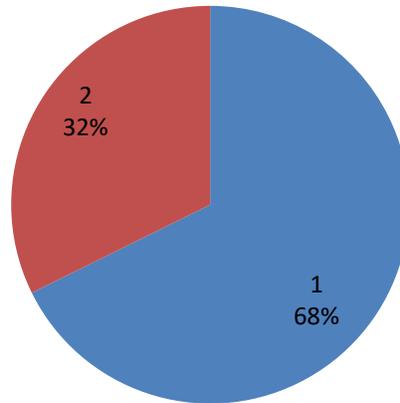
**Do you think that music is important to unite different nationalities and religions in the camp?**



1 Yes: 68%      2 No: 32%

The last question, *do you think artistic events make a difference in your quality of life in the camp?*, intended to abstract the general well-being of the individuals, in order to outline negative and positive features of their life there. As the 4<sup>th</sup> question, more than half of the people surveyed affirmed the impact of music to increase their quality of life. For this question, a big percentage of people who felt the entire satisfaction of the events denied the event as part of their enhancement of their quality of life.

**Do you think artistic events make a difference in your quality of life in the camp?**



1. Yes: 68%      2. No: 32%

In conclusion, it is evident that a large proportion of the refugee surveyed enjoyed the event and felt satisfaction listening to the concert. These figures may reflect a general trend towards more cultural events related to music and the importance of giving them a space of enjoyment where different nationalities get united.

The responses also suggest, however, that there is a gap of 20%, between the satisfaction, which was represented by 86%, and the improvement of the quality of life, 68%. In this sense, it is not always directly correlated the personal happiness with the idea that the conditions of living are better. As the last remark, it is important to mention that most of the surveyed people inquire me more events in order to forget the difficulties and frustration that the war brought to them.

## 1.2. Refugee Musicians a Testimony

This is the story of three musicians that are currently living in a Refugee Camp, Diavata, in north Greece, coming from Syria and Iraq. These interviews allow us to understand their deeply feelings regarding music, family and current situation. They are participants of my personal project which strives to integrate them to the civil society as value artists, to offer them the opportunity to perform in a theatre in the city and collect the money to create the cultural center in the camp and also buy musical instruments for refugee kids willing to learn and being involved in the artistic world.

### Diyar Uren

#### Kurdish from Iraq, male, 27 years old

Diyar Uren is a musician who is currently living in the Refugee Camp in Diavata. He plays the *Saz*<sup>190</sup> and sings. The first time that I met him was coincidentally the first time that I went to the camp. The Army Director of the Camp told me about this young guy who was playing his new *Saz* (the original was thrown to the sea when he came from Turkey in the boat) and singing for other families with his marvelous voice. We went together to his tent and invited him to perform in the administration office. It was the beginning of a friendship and opportunities to him to perform with musicians from the city and in places as the Concert Hall of the City (Concert that was organized to obtain the funds for my project).

One day he came to the city (Thessaloniki) to accompany his dad who was in the hospital for some exams and I invited him to have a coffee, moment of the conduction of

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<sup>190</sup> In Iran, Central Asia, Turkey and other Muslim cultures of South-Eastern Europe, “Saz’ has come to refer to a family of plucked or strummed long –necked lutes with rounded, pear-shaped resonators made of wood, and between eight and 10 metal strings in double, or sometime triple, course. *See more at:* Shepherd, John. p. 445. 2003

this interview. We discussed his life in Iraq, the beginning of his artistic life, the current situation as a refugee and the role of music.

Diyar is the oldest son of five kids of a Kurdish family who lived in Iraq. Unfortunately, two years ago they had to leave the country due to the threat of the Islamic State; their village was a strategic location for this group, a fact that forced thousands of people to escape immediately from the violence and danger. The family is currently living in Greece waiting to be relocated to another country from the European Union.

Diyar has been always attracted to music; since he was a small kid, the fascination for Kurdish traditional music characterized him from his friends. He was attending concerts in North-Iraq, from his favorite artists, who later on influenced his musical style and preferences. Interestingly, no one in his family is related to music. It was a passion that was intrinsic to him. However, the support from his parents, especially his mother was determinant to never abandon this passion.

His siblings also developed an interest in music, they all like to sing but he is the only one playing an instrument. He said laughingly that his constant singing and training at home obliged them to like it. “They didn’t have any option!” In addition, he recalls some memories doing music with friends at home in Iraq. Nevertheless, his dream to perform everywhere and be a musician was not possible. The Iraqi government doesn’t support artists -musicians, dancers, singers or actors- they consider them as a threat, but he counters argument saying “Music is music, it is everything.” Reason also that reaffirms his meaning of music in his life.: “everything for me, everything! It is more than me.”

During his scholar life in Iraq, he attended school for 8 years, until he was 14 years old after he was forced to work due to the lack of money at home. He needed to help his parents with the basic necessities at home. During his studies, his favorite class was the English language; the reason why we didn’t need a translator was needed.

However, he would have loved to have Music lessons in his school. Unfortunately, in Iraq musical lessons are not provided, the reason as he described is probably because “old people don’t believe in music, politicians don’t support any kind of music education, so, of course we didn’t have any lesson related to Arts. However, I think it is very important and even from primary school kids should be allowed to study music.”

This disinterest from the government to promote musical education forced him a few years ago to learn how to play the *Saz* by himself, he didn’t have any professional training. He started watching videos and listened to tunes with friends, his professor was YouTube, as he described. However, his dream is to have the opportunity to attend college and study music, he cannot consider studying anything else. But not only study the *Saz*, he would love to learn more instruments, if I can he would like to learn all instruments of the world!

Unfortunately, since ISIS invaded Iraq and Syria, it is very dangerous to play music there. They don’t see the value of music in the society; they consider music as a Sin; in consequence, it is completely prohibited. They think music keep you apart from religion. The argument that he considers completely erroneous, due to music can keep you close when talking about religion.

In his current situation, as a Refugee, Music has helped him a lot, especially when he recuperated his *Saz* again, that change his current situation completely. He described the journey when he lost his *Saz* as:

“Before coming to Greece I was living in Turkey, I had to go from Iraq to Turkey directly and I had to stay for almost two years. But when we decided with my family to come to Greece, because the situation was not easy for Kurdish people in Turkey, we took a little boat to cross the sea and the man who was in charge of the boat, throughout a lot of bags from other people, including my *Saz*. I was extremely sad. Fortunately, an Italian friend bought me a new one, and gave it to me as a gift

and that meant a lot to me. So, now if I am sad or happy whatever, I play my Saz and that comforts me. I love to go somewhere and play alone, connect with music and feel the sound of the Saz. That maintains me alive in this situation.”

In addition, he stated that Music plays a very important role in the refugee context due to it unite nationalities, “music doesn’t have any nationality, everybody can understand and fell it, and music put together all cultures in the world”.

Regarding his future, Diyar does not see clearly what is going to happen. However, he would love to see himself as a famous singer or musician and he will continue until he will success with my music, ‘I will do it all my life , even after death!.’ For the future of his country, he said he cannot answer that question but if ISIS will control it will be a long process to recover from the injuries but if they leave maybe the country will have a better future and a new start for the Iraqi society. In this context, he believes music would have a chance and it should be! We need music, we need arts. We need to fight to allow music in lives of everybody.

His fight will be with my instrument, performing, bringing music to people, every day of his life. The reason? Because Music is positive in all senses, it is something powerful, it changes lives. It is a medicine.

### **Heven Kelo**

#### **Kurdish from Syria, female, 37 years old**

Heven is the mother of four children; her two youngest sons are living with his father in Germany, while her daughter and older son are with her, waiting to be relocated in the same country as the rest of the family. Currently, she is living in the Refugee Camp in Diavata, the place where she met Diyar, the other musician, who plays sometimes with her. The day of the concert in the camp organized by the Concert Hall of the City, they provided

an open microphone to artists living in the camp who were willing to perform. She was the first to participate and the reception of the public was very positive. After that, we met and the following weeks her family including her children and her sister's family (5 members) shared their feelings, thoughts, music, pictures, among others, with me. This interview was made in the administration office of the Camp, in the company of her oldest son, Ibrahim, who served as translator.

For Heven, there is nothing more important than family, she was part of a family of 10 children (4 men and 6 women) who were Kurdish living in Syria. Her parents were the most influential people in her life. Her father was an artist and musician, he plays the *Saz* and sings, her mother also liked to sing. Furthermore, her grandfather was always playing the *Saz* at home, involving her father into music. Music was a constant in her daily environment, the reason why she developed this passion and cannot see herself, for example, making coffee in the morning without music, that won't be life for her.

She remembered a story of her childhood when his father was trying to convince her to engage in music. She was only 5 years old when her father proposed her to sing one of her favorite songs in exchange of her favorite candies, it became a game for her and she started learning all his favorite songs, most of them Kurdish traditional music, her favorite music until today.

But it was not only at home; in school, she had music lessons and extra-curricular activities, which she participated with her siblings. For example, there were some dance teams where most of them were part of it, but also acting classes where she joined for two years, after the focus was in music, especially in singing with two of her brothers. Her oldest sister is a writer and another one is a painter nowadays. They were all connected with Arts in their youth.

However, her father was the only supporting economically the family, reason why they couldn't be more involved in Arts. After school, she decided to have family at the age

of 17. Her feeling about having a family is this: “I don’t have words to describe what family means to me. It is something very big, there are not words to explain it. I chose family instead of music, I decided to create a family, find a husband and take care of my kids.” However, her remain dream to attend University and study music is still in her thoughts, the society also forced her to forget her dream due to in Syria is very difficult for a woman to study. “You have to decide between having a family or go to study if you are marriage it is illegal to attend university.”

But what Music means to her is profoundly important. “Music...well, music is everything, it means too much for me, before my family music was the thing that I loved the most. But in the Middle East to be a woman and musician is a shame, not only for the women also for the honor of the family. All around the world music is life, means freedom, for me also it was the moment to find my freedom but hidden.” The fact that she is Kurd, gave her some liberty due to between Kurdish people women are allowed to sing; they have women dancing, acting or singing. Furthermore, they do not need to cover their bodies or heads, they work, drive, etc. However, in Syria, the dominant culture is the Arabic which prohibited them to be involved in Arts. For that reason, it was very frightening to her being more active when talking to Arts.

Unfortunately, being a Kurd musician in Syria brings risks and danger due to music is allowed is only in Arabic, Kurd people are forbidden to sing even to speak in their language, so they had to hide all the time to do it. In addition, in our religion music is allowed, God gives us the heart to create and love music. God loves music too, but unfortunately we cannot express this, we are in a country that oppressed us. Nevertheless, the love from Kurd people for its nation makes music as a way to communicate with the world. All artists, not only musicians were the messengers to know about the situation in the other corners of Kurdistan (Syria, Iraq, Turkey and Iran) and in general about the world situation.

Another example of the role of music for Kurd people is when fighting in combat. Heven, described the role of music for Kurd women fighters. “Music gives them the strength for a lot of things. For example, for our Kurd women music is like water, they are fighting with weapons against ISIS, and music is always supporting them, they are always singing. Music is intrinsic to our culture and life, it means a lot for us.”

In this sense, it has been also a key factor to give her strength in her current refugee situation. She described it as “it has been my support during this time. The love that I feel when I sing allowed me to feel the entire world in my hands. I don’t like to sing for money or be famous. I do it to make my spirit happy and because I see the happiness of other people through my singing I can connect and feel the same as them because it is coming from the heart. I didn’t have another occasion to sing apart from that day in the camp. But what I really want to do is to compose a song for my Kurdish people, not to be famous that is not my goal. I want to do it to encourage them, to encourage my country, my people. I had some chances in the past to become famous but it was not my interest, I want to do it for my people.”

In this refugee context, music has been the only fact that unites people, she expressed “a few weeks ago we have an event in the camp where different musicians performed and you could see that people from different cultures, religions, languages were celebrating, dancing all together. The reason for that is that music doesn’t have a nationality, it is the universal language and we all can speak the same language, without differences. The Reason why in all the educational system music must be provided to all kids in the world, music is the soul. So, when they received music they received a new soul, a new life and that is very important for the humanity.”

## **Ahmed**

### **Syria, male 23 years old**

1. When and where were you born? I was born in Damascus, Syria, I am 23 years old.
2. When did u leave your country? Five months ago. I went first to Turkey, I stayed for one month and after I came to Greece, I don't know when I am going to be relocated or when the border is going to be open.
3. Who was the most influential person to you as a child? There were different people, all singers they are very famous in my country. They were performing traditional music from the Middle East; I was listening to their music all the time.
4. Do you have any musician relatives? No, I am the only one. However, I learn to sing because of my father, he was always singing at home with friends, but he was not a professional singer. My sister got also interested in music, she was also singing with us. My other three brothers were not attracted to music, I mean to sing but they always enjoyed music time at home.
5. Do you recall any interesting stories of you related to music or performances? Yes, one day I was with my father in Damascus, and we went to a wedding party from our friends. He started singing, I joined him and people got very excited, they were all singing and dancing because of our music. After a few days, one guest from that party saw us in the street and was very happy to find us. He asked us to play for his wedding, we couldn't believe and we laughed a lot, it was a very funny moment for all of us.
6. Did you attend school in your home country? Yes, I attended school. However, I couldn't finish it. I came from a very poor family, and my dad became sick so I had

to start working immediately I couldn't get a diploma, in consequence, it was impossible to attend college or another kind of educational institution.

7. Which was your favorite subject to study? It was a class similar to poetry; it was related to Arabic language in a very literary way. It was a very nice class.
8. Did you have music lessons in your school? Yes, but I only went to listen, I was not participating because I don't know how to play any instrument, I was always singing at home, and that was not enough.
9. If you can go to university, what would you like to study? Of course Music, the first instrument that I want to learn is the organ, it is my dream and I would like to continue singing.
10. What is music for you? Music is everything. It is part of my mind and soul, it is sacred. When I sing, at the beginning I feel very nervous but after am only joy, I forget all the problems! However, it is next to my family. First, it is my family and after music.
11. How is Music view in your country? Nobody supports music. The government doesn't care or give any financial support to musical/artistic educational programs, events, concerts, etc. Musicians or artists don't receive any help.
12. What is the relation between music and gender in Syria? From my point of view, women have same opportunities as men regarding performances. Maybe even more artistic chances than men to perform, because they work in restaurants or bars so they have more chances to sing. But to access to music education is different, they are not allowed to do it.

13. Does religion influence music? If we talk about Islamic religion, music it is prohibited and it is seemed as a Sin, specifically since Islamic State has more power in the region.
14. Does music help you to stay strong in this journey? Of course, it means a lot to me in this situation it has been my only support. I am alone here, I lost part of my family in the war, one brother died, the other two are in prison and my daughter is in Syria with her mom, we are not together as a couple. So, my strength comes from my music. Sometimes I look for a place to sit alone and sing, that gives me lot of strength and relaxation to continue living.
15. How do you see your future related to music? Honestly, I don't know. I didn't have even the chance to think about it, because my current circumstances. But of course, if I have the opportunity to develop my talent or the way to be more professional in my singing and with the organ I will do it without think about the difficulties.
16. Do you think that music unites nationalities, especially in the refugee context? Of course, actually, the only way how I see the Middle East or the world in general together is through music. From other ways people won't be united, music will allow as to do it because it doesn't need explanation and at the same time can explain everything in the world.

## CONCLUSION

This study has explored the effects of music from different perspectives in order to recognize a multidisciplinary understanding of music as a cognitive system. It has sought to examine if the influence of music can bring another perception to live, unite and transform communities. Reviewing the current human right system and considering the possibility of re-define concepts and integrating new perceptions of knowledge, Arts gained a dimension of empowerment, which should be recognized in the conception of Human Rights.

During the examination of the three sciences analyzed, it was evident that from the neuro-scientific perspective the benefits of music are enormous for the brain. As some researchers suggest, “playing a musical instrument typically requires the simultaneous integration of multimodal sensory and motor information with multimodal sensory feedback mechanisms to monitor performance.”<sup>191</sup> In addition, these affirmations conclude that music can “reduce chronic pain from a range of painful conditions including osteoarthritis, disc problems and rheumatoid arthritis, decrease levels of the stress-related hormone cortisol, high levels of which can lead to a decreased immune response, etc.”<sup>192</sup> And finally, the vast benefits which include improving language learning, memory and attention, physical coordination, development, etc. cannot be understated.

From the sociological perspective, the results underline that the interrelation between the individual feeling and the collective manifestation makes music a fundamental base for social communication and, in consequence, the main part of the identity of a community. Through the example suggested, it was clear to identify how the influence of music can permeate deep spheres of the society which allow social changes, as in this case, the consecution of the Civil Rights Act of 1968 in the United States, “which permits federal

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<sup>191</sup> Schlaug G & Gaser C p.9240 –9245.2003

<sup>192</sup> Siedliecki SL, Good 553-62. 2006

prosecution of anyone who "willingly injures, intimidates or interferes with another person, or attempts to do so, by force because of the other person's race, color, religion or national origin."<sup>193</sup>

Consequently, the anthropological approach confirms how music was a faithful witness in relation to the history of the society, cultural codes and daily activities. In the case of the music of Gaita, it represents the pre-Columbian music, the intensity of the colonization, the fusion and mixture between races, the coexistence between nations, the violence of a country which denies the cultural loss and the confused identity of 50 million people who are in a constant state of bewilderment but that paradoxically find themselves in the rhythms fused by America, Africa and Europe. Additionally, the transformative role of the music in the communal environment enhances the coexistence nowadays between people, due to the spiritual charge that represents for their performers and listeners.

This multidisciplinary approach affirms the powerful value of having music in our lives where sharing the experience of music leads us to be more tolerant and sensitive toward other human beings. Analyzing the large proportion of the refugees surveyed who felt satisfaction thanks to the concert organized in the camp made this abundantly clear. The statistics reflected a general trend towards a need for more cultural events related to music and the importance of providing a space of enjoyment where different nationalities can united, express themselves and co-create under music.

The fact that definitions of Arts/Music from non-western cultures lead to a perspective that considers Arts as an integral part of the essence of life itself strengthens the theory created by Boaventura de Sousa Santos, an ecology of knowledge as an alternative way to improve harmony between cultures. This can break the hierarchies established today and generate a system where knowledge would be used only if this one is selected by the

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<sup>193</sup> The United States House of Representatives. *Civil Rights Act of 1968*.

others, in order to guarantee the higher number of social groups involved in its design, execution and benefits.

This new proposal of human rights aims to include what was socially excluded and challenge the western perspectives that have dominated moral, economic, social and political systems, including the Universal Declaration of Human Rights. In this sense, it is through an epistemological approach to re-conceive how western colonizers and capitalist crafted the definition of human rights. This thesis might end by suggesting that Arts, from an individual performance or through the development of an artistic talent should be considered a Human Right, for its intrinsic benefits and human necessity.

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#### FILMS

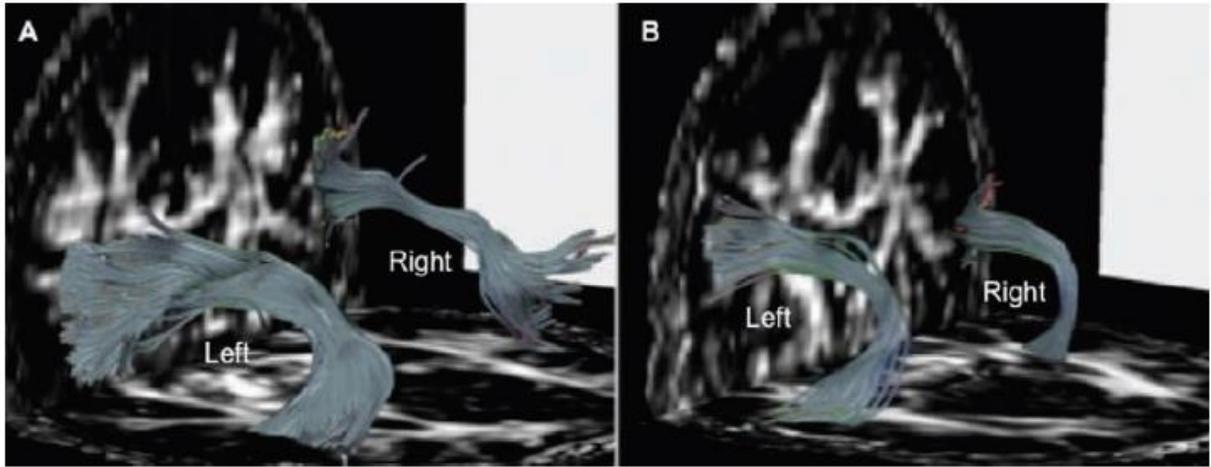
Garbus, Liz. What happened? Miss Simone.(Documentary).2015.53'

## ANNEXES



**Figure 1.** A very brief history of Cultural Policy Development.

Derived from Deborah Stevenson, *Art and Organisation* (Brisbane, QLD, 2000); The Institute of Cultural Democracy, *Webster's World of Cultural Policy* (2001); and David Trohsky, *Economics and Culture*.



**Figure 2.** The arcuate fasciculus, an auditory-motor tract, enhanced by music training. (A) The arcuate fasciculus of a healthy 65-year-old instrumental musician and (B) the arcuate fasciculus of a healthy 63-year-old non-musician, otherwise matched with regard to their handedness, gender, and overall IQ. A comparison between both individuals shows that the musician has a larger arcuate fasciculus on the left as well as the right hemisphere than the non-musician. Ongoing studies in our laboratory and other laboratories have shown evidence for structural plasticity of the arcuate fasciculus ( Schlaug and others 2009) in individuals who undergo instrumental training or therapy using tasks that involve auditory-motor mapping, a task that musicians do throughout their life.

### Figure 3. Mississippi Goddam Lyrics.

The name of this tune is Mississippi Goddam  
And I mean every word of it

Alabama's gotten me so upset  
Tennessee made me lose my rest  
And everybody knows about Mississippi Goddam

Alabama's gotten me so upset  
Tennessee made me lose my rest  
And everybody knows about Mississippi Goddam

Can't you see it  
Can't you feel it  
It's all in the air  
I can't stand the pressure much longer  
Somebody say a prayer

Alabama's gotten me so upset  
Tennessee made me lose my rest  
And everybody knows about Mississippi Goddam

This is a show tune  
But the show hasn't been written for it, yet

Hound dogs on my trail  
School children sitting in jail  
Black cat cross my path  
I think every day's gonna be my last

Lord have mercy on this land of mine  
We all gonna get it in due time  
I don't belong here  
I don't belong there  
I've even stopped believing in prayer

Don't tell me  
I tell you  
Me and my people just about due  
I've been there so I know  
They keep on saying "Go slow!"

But that's just the trouble  
"do it slow"  
Washing the windows  
"do it slow"  
Picking the cotton

"do it slow"  
You're just plain rotten  
"do it slow"  
You're too damn lazy  
"do it slow"  
The thinking's crazy  
"do it slow"  
Where am I going  
What am I doing  
I don't know  
I don't know

Just try to do your very best  
Stand up be counted with all the rest  
For everybody knows about Mississippi Goddam

I made you thought I was kiddin'

Picket lines  
School boy cots  
They try to say it's a communist plot  
All I want is equality  
for my sister my brother my people and me

Yes you lied to me all these years  
You told me to wash and clean my ears  
And talk real fine just like a lady  
And you'd stop calling me Sister Sadie

Oh but this whole country is full of lies  
You're all gonna die and die like flies  
I don't trust you any more  
You keep on saying "Go slow!"  
"Go slow!"

But that's just the trouble  
"do it slow"  
Desegregation  
"do it slow"  
Mass participation  
"do it slow"  
Reunification  
"do it slow"  
Do things gradually  
"do it slow"  
But bring more tragedy

"do it slow"  
Why don't you see it  
Why don't you feel it  
I don't know  
I don't know

That's it!

You don't have to live next to me  
Just give me my equality  
Everybody knows about Mississippi  
Everybody knows about Alabama  
Everybody knows about Mississippi Goddam

**Figure 4. Questions in English and Arabic.**

Impact of music in the Refugee Camp in Diavata

Nationality-Country:

Sex:

1. How did you feel the day of the concert?

- very satisfied
- satisfied
- Neither satisfied nor dissatisfied
- dissatisfied
- Totally dissatisfied

2. Would you like to have more musical events?

Yes\_\_ No\_\_

3. Do you think that the day of the concert was a special day in the camp?

Yes\_\_ No\_\_

4. Do you think music is important to unite different nationalities and religions in the camp?

Yes\_\_ No\_\_

5. Do you think artistic events make a difference in your quality of life in the camp?

Yes\_\_ No\_\_

تأثير الموسيقى في مخيم الاجئين في ديقاتنا

الجنسية\_البلد :

الجنس :

١. ما هوا شعورك في يوم الحفلة ؟

\_\_\_\_\_ راضي جداً

\_\_\_\_\_ راضي

\_\_\_\_\_ لا راضي ولا غير راضي

\_\_\_\_\_ غير راضي

\_\_\_\_\_ غير راضي تماماً .

٢. ما رئييك في المزيد من الأحداث الموسيقية في المخيم ؟

\_\_\_\_\_ نعم

\_\_\_\_\_ لا

٣. هل تعتقد انه يوم الحفلة الموسيقية في المخيم كان يوماً مميزاً ؟

\_\_\_\_\_ نعم

\_\_\_\_\_ لا

٤. هل تعتقد ان الموسيقى شيء مهم لتوحيد الديانات و الجنسيات المختلفة في المخيم ؟

\_\_\_\_\_ نعم

\_\_\_\_\_ لا

٥. هل تعتقد أن الأحداث الفنية تحدث فرقا في نوعية الحياة الخاصة بك في المخيم ؟

\_\_\_\_\_ نعم

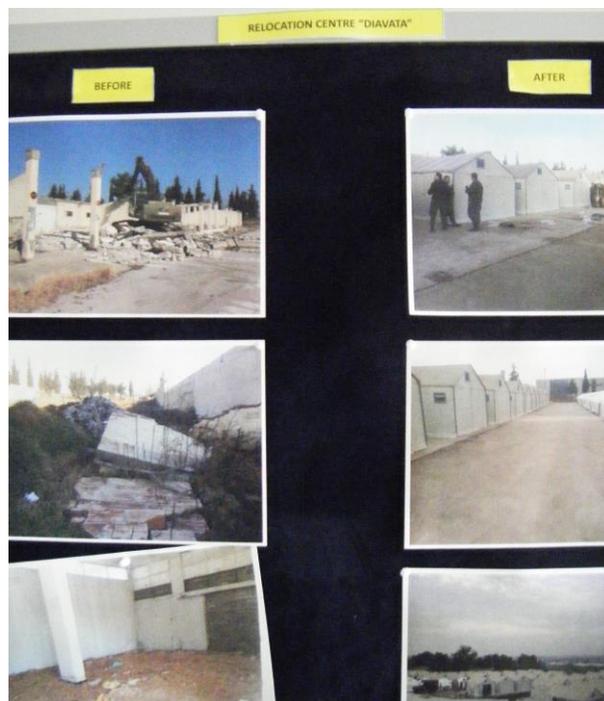
\_\_\_\_\_ لا

**Figure 5.**

Refugee Camp Diavata. March 2016



Pictures of the Center before and after. March 2016.



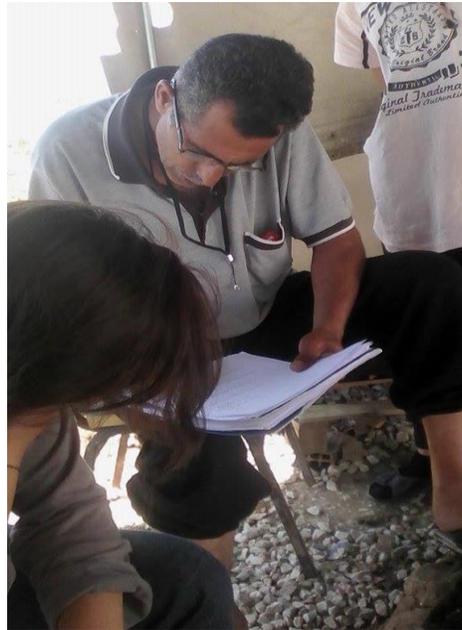
Diavata. Army Director of the Camp (George Morfidis), Diyar Uren,(Right) Oikopolis (Solidarity Refuge Movement) Representative, Irene Baigorri, Laura M. Calderon.(Left)



Heven Kalo with her traditional Kurdish Costume, Thessaloniki, Greece. May 2016



Syrian Refugee. Answering the survey. May 2016.



Diyar Uren. Day of the Interview. Thessaloniki, Greece. May 2016.



Day of the concert. Diavata. April 21<sup>st</sup> 2016.



Refugee Kids, dancing, playing the drum and painting. Diavata.March 2016.

