

THE POWER OF SONG: AN ANALYSIS  
ON THE POWER OF MUSIC  
FESTIVALS OR CONCERTS AS A TOOL  
FOR HUMAN RIGHTS EDUCATION IN  
AFRICA

A DISSERTATION SUBMITTED IN PARTIAL FULFILMENT OF THE  
REQUIREMENTS OF THE DEGREE LLM HUMAN RIGHTS AND  
DEMOCRATISATION IN AFRICA

*BY*

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## PLAGIARISM DECLARATION

I .....WANJIKU NYOIKE-MUGO..... do hereby declare that the dissertation '**The Power of Song: An Analysis on the Power of Music festivals or concerts as a Tool for Human Rights Education**' is my original work and that it has not been submitted for any degree or examination in any other university. Whenever other sources are used or quoted, they have been duly acknowledged.

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## DEDICATION

To all the artists who have used their music and their voices to promote, protect and ensure the fulfilment of human rights and all those who continue to do so. This is for you and in remembrance of you.

### War

Until the philosophy which hold one race superior  
And another  
Inferior  
Is finally  
And permanently  
Discredited  
And abandoned -  
Everywhere is war -  
Me say war.

That until there no longer  
First class and second class citizens of any nation  
Until the colour of a man's skin  
Is of no more significance than the colour of his eyes -  
Me say war.

That until the basic human rights  
Are equally guaranteed to all,  
Without regard to race -  
Dis a war.

That until that day  
The dream of lasting peace,  
World citizenship  
Rule of international morality  
Will remain in but a fleeting illusion to be pursued,  
But never attained -  
Now everywhere is war - war.

...

The African continent  
Will not know peace,  
We Africans will fight - we find it necessary -  
And we know we shall win  
As we are confident  
In the victory

Bob Marley and the Wailers "War" *Rastaman Vibration*. Inspired by Haile Selassie's speech to the United Nations.

## ACKNOWLEDGMENT

**“Rejoice in the Lord always. I will say it again; Rejoice! Let your gentleness be evident to all. The Lord is near. Do not be anxious about anything, but in everything, by prayer and petition, with thanksgiving, present your requests to God. And the peace of God, which transcends all understanding, will guard your hearts and your minds in Christ Jesus.”**  
**Phillipians 4: 4-7 (NIV)**

To you Lord, I give all my thanks for being with me, for giving me peace and sanity and most importantly for helping me to survive this LLM.

I wish to take this time to thank most fervently the people who have kept me sane, kept me going and have given me more support than anyone could ask for. Without my family, Mom, Dad, Mathenge and Mugo. I would not be where I am today and so I thank you and love you for that.

To my friends and colleagues in the LLM (you know who you are), for the best memories one can have in 6 months, for friendships that will go beyond the LLM and for the support, I thank you.

Finally, to my girls, Linda Mtshali, Betty Odallo, Martha Bedane Guraro and Pfano Rasivetshele. This LLM could not have been completed if it weren't for you and the friendship was a much appreciated benefit to my life. Love you all.

## **LIST OF ABBREVIATIONS**

ACHPR	African Charter on Human and Peoples' Rights
CEDAW	Convention on the Elimination of All Forms of Discrimination Against Women
CRC	Convention on the Rights of the Child
CSO	Civil Society Organisations
HRE	Human Rights Education
ICESCR	International Covenant on Economic, Social and Cultural Rights
MTV	Music Television
NGO	Non-Governmental Organisation
OHCHR	Office of the High Commissioner for Human Rights
UDHR	Universal Declaration of Human Rights
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organisation

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# **CHAPTER ONE: INTRODUCTORY SUMMARY**

## **BACKGROUND**

Music has been an intrinsic part of not only my life but human life and the development of every people, society and culture throughout history. Music possesses the power to cross social, racial, cultural, economic and religious barriers and has the ability to truly touch people on a personal and emotional level which is why some even today fear the influence and impact of music.<sup>1</sup>

The process of trying to redeem humanitarian values can seem almost impossible in certain situations, however, human rights educators and researchers in social development have held that “change is successful when brought about at the micro-level.”<sup>2</sup> Those in charge of organising human rights education (HRE) programmes need to take into account the social, political, cultural and economic contexts and the extent to which this education will have for social transformation.<sup>3</sup> HRE in itself is primarily focused on building a human rights culture in communities and the programmes set up is evaluated on the basis of its realisation of this.<sup>4</sup>

In addition to building a human rights culture, HRE also leads to advocacy on those human rights issues. This is mostly as a result of societies where there is a struggle to embody and uphold human rights values. HRE would therefore need specific target groups and programmes following particular frameworks such as “fostering and enhancing leadership; coalition and alliance development; and personal empowerment” aimed at firstly healing of that community, its development and social transformation finally.<sup>5</sup>

There are different models of HRE reaching to different target groups and different strategies and goals. One of these models relies on using the arts to educate the society on human rights. Barbara Streisand, in a publication, stated that “[a]rt does not exist only to entertain but also to challenge one to think, to provoke, even to disturb, to engage in a constant search for the truth.”<sup>6</sup> In connection with the arts and music in particular, which is the focus of

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<sup>1</sup> K Malm *Human Rights for Musicians: Ten Years with Freemuse* (2008) stated by Deeyah (Musician and Composer, Norway/Pakistan) 21.

<sup>2</sup> R Liddle ‘Restoring Civic Values: Approaches for Empowering Humanity through Values Awareness and Introspection’ World Civic Forum (2009) [http://www.wcf2009.org/program/program\\_06.asp](http://www.wcf2009.org/program/program_06.asp) 1.

<sup>3</sup> F Tibbits ‘Understanding What We Do: Emerging Models for HRE’ (2002) 48 *International Review of Education* 1.

<sup>4</sup> Tibbits (n 3 above) 2.

<sup>5</sup> As above 2.

<sup>6</sup> Rights Sites News ‘Promoting HRE in the Classroom’ (2009) 5, Issue 2 *A Publication of the Advocates for Human Rights* 1.



this paper, the value and awareness model of HRE fits into the use of music festivals to raise awareness and educate.<sup>7</sup>

I plan to demonstrate the effectiveness of music as a tool for awareness and HRE through music festivals as they have been used historically to reach greater heights than for mere entertainment and international profiteering. In collaboration with artists who promote human rights in their music or in their support, music festivals not only create a platform for showcasing their work but also a means to reach out to communities to initiate and encourage discourse on pertinent human rights issues.

History has shown that in the themes and lyrics of some of the greatest songs social change has occurred. Music is written with an audience in mind, a story to tell, a lesson learned and a voice that can be heard without hindrance 'speaking truth to power'. In the African tradition, most notably, music has been and remains a strong form of communication and expression to get a message across. Music is a part of everyone's life whether you are an avid listener or not. Even presently, music is used to inform and disseminate information worldwide.

Africa is a continent riddled with conflict, human rights abuses and in the midst of this sadness there is hope which all in all is an accumulation of vast stories to be told and spread. In light of the need for awareness and communication in Africa, music can be used to ensure that voices not all voices are lost. Music has had political influences, through protest music or activism in the songs of Bob Marley in Jamaica, Fela Kuti in Nigeria, Miriam Makeba in South Africa and Eric Wainaina in Kenya only to name a few.

The use of music to bring about social change is a concept acknowledged in the past by numerous artists and presently across the globe. Music presents a safe haven for many, a zone that is not entered into with preconditioned stereotypes. Music festivals have been used throughout history and presently. For example, Woodstock music festival in the 1970s and now across the world, including South Africa, the Live 8 concerts which took place in 2005 and even the Earthdance festival which takes place in different countries simultaneously to celebrate and promote peace.<sup>8</sup>

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<sup>7</sup> Tibbits (n 3 above). The values and awareness model is one of the three models presented by Tibbits and will be discussed further in Chapter 2.

<sup>8</sup> Earthdance International has coordinated numerous festivals worldwide to promote peace through music festivals. <http://www.earthdance.org/about/> (accessed 22 July 2010). Most of these festivals will be discussed in more detail in the following chapters.

The biggest challenge in most instances is not the laws and its implementation but rather the building of a social consciousness in the minds of people making human rights a reality for them. This social consciousness is what brought about the need for international protection for human rights after World War II, the same consciousness that has been lost or dimmed through conflict, wars and political oppression across Africa. In building this consciousness through music that has no bounds (culturally or linguistically), unity in protecting every citizen against human rights violations is as much a possibility as it has been shown historically and through the use of music festivals across the world. This is a possibility and reality that not only needs serious consideration but serious acknowledgement.

## **PROBLEM STATEMENT**

Society can only develop with the mobilisation of its people. Therefore, Africa needs to set in motion a process that puts the individual at the very centre of a development effort that is both human and humane...Such a development process would not alienate the African from their society and culture but rather develop their self-confidence and identify their interest with that of their society, thereby strengthening their capacity and desire for self-reliance.<sup>9</sup>

Prof Adebayo Adedeji

With the continued civil wars and conflict of all forms persisting in Africa, there is a need to make people aware of the importance of HRE in assuring the realisation of the various human rights as well as the need for a new mechanism for mobilisation. It has been said that knowledge is power and in this case the knowledge of human rights is equally powerful. What has been observed is that through all the ratifications and signatures made in respect of the key human rights documents which promote the importance of HRE, Africa has not quite met the required standard for HRE initiatives. As a result, there has been a failure to educate and inform those who need it the most; the marginalised, minorities, the weak and the society at large.<sup>10</sup> An unfortunate conclusion is that “[a]n African human rights culture and a general knowledge of the rights of all people are still not fully developed therefore.”<sup>11</sup>

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<sup>9</sup> JO Irama “Reflections on Advocacy in Africa” (2005) *Advocacy Action Research Project Working Paper No.4* Action Aid [www.actionaid.org/473/assessing\\_advocacy.html](http://www.actionaid.org/473/assessing_advocacy.html). (accessed 5 July 2010).

<sup>10</sup> N Horn ‘Human Rights in Africa’ in A Bosl & J Diescho *Human Rights in Africa: Legal Perspectives on their Protection and Promotion* (2009) 60 & 61.

<sup>11</sup> Horn ‘Human Rights in Africa’ in A Bosl & J Diescho (n 10 above) 61.

## **RESEARCH QUESTION(S)**

In analysing music festivals as an effective mechanism and approach to HRE, awareness raising, campaigning and lobbying for change and accountability in Africa, this research paper will seek to answer the following questions.

1. How have music festivals historically and presently been influential and a tool for social ordering?
2. Do music festivals align to a particular model of HRE?
3. What is the history of festivals and their use for promoting human rights both in Africa and Internationally?
4. What have been the effectiveness of these music festivals and the possible limitations of hindrances?
5. What is or would be the possible relationship between artists, Non- Governmental Organisations (NGOs) and Civil Society Organisations (CSOs) in promoting human rights through music festivals?
6. What consequently is or would be the impact of music festivals in Africa?

## **OBJECTIVES OF STUDY**

To demonstrate the following:

1. To show that music is an influential tool for awareness, campaigning, lobbying and social ordering.
2. Music festivals are effective in bringing to light human rights violations and striking international concern and action.
3. The use of music festivals centred on human rights is an important approach and strategy to be utilised by NGO, CSOs in collaboration with artists to bring about social change in Africa.
4. Demonstrating therefore the impact and correlation between music festivals and effective advocacy in that regard, leading to its well deserved recognition.

## **PROPOSED METHODOLOGY**

This research will be based in part with library and desk research. It will also involve interviews, communications through emails and further internet research.

## **DELINIATIONS, LIMITATIONS and ASSUMPTION OF STUDY**

The focus of this research is centred on the use of music festivals only as a general concept, and will not involve specific analysis with regard to the various genres of music. It will also not involve an analysis on freedom of expression and access to information in African States. Music festivals in this document are not restricted to large-scale highly funded events but also the small-scale concerts in communities or performed by one or two artist. Not looking into music as propaganda although acknowledging though that such music exists. The assumption therefore is that the music festivals discussed in this paper for the purpose of HRE does not showcase music that amounts to political propaganda.

## **PROPOSED STRUCTURE**

The first chapter will be the dissertation proposal, providing a solid background in terms of HRE, music, music festivals and the need in Africa for new strategies. The second chapter will then delve deeper into what HRE means and what it requires. It will also look into the emerging models of HRE and where music and the arts fit in. The third chapter will deal with a historical account of music being used for awareness, protest and HRE in various African countries. The fourth chapter, being the most pertinent, will deal with human rights geared music festivals, their objectives, goals, purpose, effectiveness, impact and their successes. This Chapter will also deal with music festivals in Africa and their impact, as well as the practical difficulties that may be faced in the African continent. Finally, chapter five will conclude with a review of the main arguments and concluding remarks.

## **PRELIMINARY LITERATURE REVIEW**

The potential for music to directly influence the political evolution of society has long been recognized by some thinkers, and even Plato warned that ‘the modes of music are never disturbed without unsettling of the most fundamental political and social conventions.’<sup>12</sup>

Music as a tool for social change has been seen and demonstrated through the years in several parts of the world, arising out of political, social or economic struggles. Music in itself has the power to influence the minds of the listeners in many ways, some positive and other negative. This subject has been touched on in numerous fields including the use of music for

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<sup>12</sup> C Brown *Politics in Music: Music and Political Transformation from Beethoven to Hip-Hop* (2008) 1.

therapy after trauma,<sup>13</sup> psychology and sociology and the ability of music to aid in the construction of personal and social life. It has also been acknowledged that music has been used in shops and other social gatherings (such as galleries, restaurants, elevators) to influence behavior and conduct through either the mood or lyrics of the music.<sup>14</sup>

“Music is filled with political content.”<sup>15</sup> Authors have discussed at length the use of music to influence political arenas stirring change through protest music.<sup>16</sup> Reed states in his book that “freedom songs are one of the best records we have of the transformation of consciousness in the ordinary people, the masses, who took part in the movement.”<sup>17</sup> Authors have also analyzed the use of protest music or political music for social ordering and building a human rights culture in various countries.<sup>18</sup> Brown analyses the political element of music in her book where certain genres arose as a result of political protest through music such as Hip Hop in the United States and Mhlambi who has the same argument in his paper discussed the development of Kwaito music in South Africa and how it tied into the struggle against apartheid.<sup>19</sup> Political protest music has also been seen in the Africa-American youth, relating to the Vietnam War and the Civil Rights Movement.<sup>20</sup>

Singapore has also used music to develop social change to present certain ideologies aimed at ‘political socialization’ where it was acknowledged that “music is also a form of cultural resistance against state policies and some social-cultural norms.”<sup>21</sup> South Africa has also been a perfect example of protest music used as an arm of protest strong enough that it instilled fear in the oppressors and brought about the downfall of a malicious regime.<sup>22</sup>

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<sup>13</sup> JP Sutton *Music, Music Therapy and Trauma: International Perspectives* (2002). See also JB Tillman *Constructing Musical Healing: The Wounds that Sing* (2000).

<sup>14</sup> EJ North & V Croeser ‘The influence of background music on patrons in a South African coffee shop setting: An exploratory study’ [http://www.up.ac.za/dspace/bitstream/2263/6030/1/North\\_Influence%282006%29.pdf](http://www.up.ac.za/dspace/bitstream/2263/6030/1/North_Influence%282006%29.pdf) (accessed 25 October 2010). See also DJ Levitin ‘Life Soundtracks: The uses of music in everyday life’ (2007) Report <http://levitin.mcgill.ca/pdf/LifeSoundtracks.pdf> (accessed 23 September 2010).

<sup>15</sup> Brown (n 12 above).

<sup>16</sup> IB Byerly ‘Mirror, Mediator, and Prophet: The Music Indaba of Late-Apartheid South Africa’ *Ethnomusicology* 42 1 (1998) 1-44.

<sup>17</sup> TV Reed *The Art of Protest: Culture and Activism from Civil Rights Movements to the Streets of Seattle* (2005) 14.

<sup>18</sup> J Sarkin ‘The Development of a Human Rights Culture in South Africa’ (1998) 20 3 *Human Rights Quarterly* 628-665.

<sup>19</sup> Brown (n 12 above). See also T Mhlambi ‘Kwaitofabulous’: The Study of a South African Urban genre’ (2004) 1 *Journal of the Musical Arts in Africa* 116-127.

<sup>20</sup> Brown (n 12 above).

<sup>21</sup> L Kong ‘Music and Cultural Politics: Ideology and Resistance in Singapore’ (1995) 20 4 *Transactions of the Institute of British Geographers New Series* 447-459.

<sup>22</sup> R Kriger & A Zegeye *Culture in the New South Africa: After Apartheid Volume Two* (2001). See also Craig Johnson ‘The music that fought racist apartheid’ (2003) 9 [http://socialistworker.org/2003-1/453/453\\_09\\_Amandla.shtml](http://socialistworker.org/2003-1/453/453_09_Amandla.shtml); Bongani Majola ‘Amandla!-signing down apartheid’ (2003) [http://www.southafrica.info/what\\_happening/arts\\_entertainment/amandla.htm](http://www.southafrica.info/what_happening/arts_entertainment/amandla.htm) .

There is also extensive literature on advocacy, some which promote the use of music such as 'Activists Beyond Borders.'<sup>23</sup> There are also numerous artists who have used their music to bring awareness and political consciousness such as Fela Kuti (Nigeria), Brenda Fassie (South Africa), Nazizi and Eric Wainana (Kenya), Bob Marley (Jamaica) and Teddy Afro (Ethiopia) to name a few.

In terms of music festivals NGO's and CSOs have acknowledged the power of music and its use as a tool for advocacy in the field of human rights, most importantly HRE. Organisations such as Amnesty Music for Human Rights, Music and Human Rights, Youth for Human Rights, International Music Council and Artists for Human Rights.

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<sup>23</sup> ME Keck and K Sikkink "Activists Beyond Borders" <http://www.law.kyushu-u.ac.jp/programs/english/materials/spring2009/internationalawintodayworld/topic4-2.pdf> 217.

# **CHAPTER TWO: HUMAN RIGHTS EDUCATION**

## **INTRODUCTION**

*Human rights education is both a lens through which to observe the world and a methodology for teaching and leading others.*<sup>24</sup>

With the expansion of human rights discourse internationally and the importance of promoting and ensuring its realisation came the need for HRE. HRE not only deals with the right to education in itself but also the education of others of their human rights. The term 'HRE' (HRE) has, over the last 12 years, been more and more frequently brought into light in human rights organisations and intergovernmental agencies.<sup>25</sup> Nancy Flowers in *The Human Rights Handbook*<sup>26</sup> defines HRE as "all learning that develops the knowledge, skills and values of human rights."<sup>27</sup>

To truly understand and appreciate human rights, one must note the importance between HRE and the aim of achieving human development. "Education is the most effective tool for empowerment and human development"<sup>28</sup> therefore HRE has an important role in upholding human rights and in sustaining human development.<sup>29</sup> Nancy Flowers defines human development as "skills that recognize one's own biases, accept differences, and take responsibility for defending the rights of others."<sup>30</sup>

It is the promotion of human rights that forms the route for human development and the "realization of the full potential of each individual, which in turn leads to augmentation of the human resources with progress of the nation." The main aim therefore of human rights is the empowerment of communities through human development.<sup>31</sup> Human development involves not only the process of providing a few individuals or select communities more choices but most

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<sup>24</sup> Amnesty International 'HRE' <http://www.amnestyusa.org/educate/about/page.do?id=1102103> (accessed 13 September 2010).

<sup>25</sup> Tibbits (n 3 above) 1.

<sup>26</sup> N Flowers *The HRE Handbook: Effective Practices for Learning, Action, and Change* University of Minnesota Human Rights Centre (2000).

<sup>27</sup> Tibbits (n 3 above) 1.

<sup>28</sup> JS Verma 'Human rights redefined: The New Universe of Human Rights' (2002) 1 *Journal of the National Human Rights Commission* 2.

<sup>29</sup> Tibbits (n 3 above) 2.

<sup>30</sup> As above 1.

<sup>31</sup> Verma (n 28 above) 1.

importantly more choices for all people. It is at this point when the potential of all human beings has been realised that we can speak truly of human development having been achieved.<sup>32</sup>

The content around HRE derives from numerous international human rights documents such as the Universal Declaration of Human Rights (UDHR),<sup>33</sup> as well as the monitoring and accountability structures.<sup>34</sup> For the purposes of developing a human rights culture, the UDHR<sup>35</sup> notes the importance of HRE in the preamble where it states<sup>36</sup> "... [m]ember States have pledged themselves to achieve, in co-operation with the United Nations, the promotion of universal respect for and observance of human rights and fundamental freedoms."<sup>37</sup>

## INTERNATIONAL HUMAN RIGHTS

Andreopolous and Claude note in *HRE for the Twenty-first Century*<sup>38</sup> that HRE programs are a tool to promote human rights and further state that

It is an end in itself. In positing a human right to education, the framers of the [Universal] Declaration axiomatically relied on the notion that education is not value-neutral. In this spirit,

Article 30 [sic] states that one of the goals of education should be "the strengthening of respect for human rights and fundamental freedoms."<sup>39</sup>

The term 'HRE', as mentioned earlier, includes both the right to education and the teaching of human rights values and principles to develop a human rights culture.<sup>40</sup> Andreopolous and Claude continue to state that education is a means to disseminate and share information and consequently the education of human rights forms a means of knowing and understanding all rights and freedoms in the international human rights covenants.<sup>41</sup> "It is also generally agreed that HRE is fundamental to the implementation of human rights."<sup>42</sup> Article 26 (2) of the Universal Declaration presents clearly that HRE is central to human

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<sup>32</sup> As above 7 & 8.

<sup>33</sup> Universal Declaration of Human Rights (Universal Declaration) (1948)  
<http://www.un.org/en/documents/udhr/index.shtml>.

<sup>34</sup> Tibbits (n 3 above) 2.

<sup>35</sup> Universal Declaration (n 33 above).

<sup>36</sup> Horn 'Human Rights in Africa' in A Bosl & J Diescho (n 10 above) 53.

<sup>37</sup> Universal Declaration (n 33 above) Preamble para 6.

<sup>38</sup> GJ Andreopolous & RP Claude *HRE for the Twenty-first Century* (1997) 3.

<sup>39</sup> Andreopolous & Claude (n 38 above).

<sup>40</sup> Horn 'Human Rights in Africa' in A Bosl & J Diescho (n 10 above) 54.

<sup>41</sup> As above 56.

<sup>42</sup> As above 57.



(2) 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.<sup>43</sup>

The International Covenant of Economic Social and Cultural Rights (ICESCR) states in article 13 that education, in whatever form, forms not only an economic right but in addition, in line with article 26 of the Universal Declaration, but also a tool for human development and the means to provide people the ability to participate fully and effectively in a free society. A free society would therefore, in a perfect world, require the ability of all citizens to exercise their human rights, such as freedom of expression and access to information, without any hindrances from state authorities.<sup>44</sup> The lack thereof would provide the largest hindrance in this instance for human development. Article 13 of the ICESCR also speaks of promoting tolerance, understanding, development of a sense of dignity and peace-making among other values.<sup>45</sup>

The World Conference that took place in Vienna in 1993 agreed on the following:

The World Conference on Human Rights reaffirms that States are duty-bound, as stipulated in the Universal Declaration of Human Rights and the International Covenant on Economic, Social and Cultural Rights and in other international human rights instruments, *to ensure that education is aimed at strengthening the respect of human rights and fundamental freedoms.* (my emphasis). The World Conference on Human Rights emphasizes the importance of incorporating the subject of HRE programmes and calls upon States to do so. Education should promote understanding, tolerance, peace and friendly relations between the nations and all racial or religious groups and encourage the development of United Nations activities in pursuance of these objectives. Therefore, education on human rights and the dissemination of proper information, both theoretical and practical, play an important role in the promotion and respect of human rights with regard to all individuals without distinction of any kind such as race, sex,

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<sup>43</sup> Universal Declaration (n 33 above) Article 26(1) and (2).

<sup>44</sup> Article 19 of the Universal Declaration of Human Rights states: "Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers." Universal Declaration (n 33 above).

<sup>45</sup> Horn 'Human Rights in Africa' in A Bosl & J Diescho (n 10 above) 55. International Covenant on Economic, Social and Cultural Rights (ICESCR) (1976) <http://www2.ohchr.org/english/law/cescr.htm>, Article 13 (1) of the ICESCR states:

"The States Parties to the present Covenant recognize the right of everyone to education. They agree that education shall be directed to the full development of the human personality and the sense of its dignity, and shall strengthen the respect for human rights and fundamental freedoms. They further agree that education shall enable all persons to participate effectively in a free society, promote understanding, tolerance and friendship among all nations and all racial, ethnic or religious groups, and further the activities of the United Nations for the maintenance of peace."

language or religion, and this should be integrated in the education policies at the national as well as international levels.<sup>46</sup>

## EMERGING MODELS OF HRE

HRE is aimed at being relevant to the daily lives of particular target groups and employing methods aimed at engaging the participants in personal empowerment and additionally in human development. There are different approaches to HRE but the participatory approach, discussed by Tibbits in her article 'The Emerging Models of HRE,' focuses more on attitudinal and behavioural change than the lecturing approach. The participatory approach "is viewed as motivating, humanizing and ultimately practical."<sup>47</sup>

Tibbits discusses further that the rationale for each model depends on the particular target group and the strategy being applied in achieving social change and human development.<sup>48</sup> She then outlines three emerging models of HRE, namely, values and awareness models; accountability models; and the transformation model. These three models are then arranged in three levels on the basis of their position on a "learning pyramid" measured firstly against the size of the target group and secondly on the difficulty of the programme. The lower base deals with the awareness and values model by virtue of the larger target group, the middle being the accountability model and lastly the hardest at the narrow top being the transformation model which may involve creating new advocates, for a particular cause.<sup>49</sup> Any HRE movement focusing on the individual and the community also needs grass-root support.<sup>50</sup> Tibbits further notes that in designing the framework of the program, "human rights educators need to take into account both need and opportunity."<sup>51</sup>

The model of HRE most apt for this article in relation to music festivals is the awareness and values model. The values and awareness model focuses on transmitting "basic knowledge of human rights issues and to foster its integration into public values."<sup>52</sup> The key strategy is engagement with the individuals and the community to attract their interest and as a result it can be quite creative. "The implicit strategy is that mass support for human rights will continue

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<sup>46</sup> UNHCHR/United Nations High Commissioner for Human Rights/World Conference on Human Rights. 1993. *Vienna Declaration and Programme of Action. Conference Report No. A/CONF.157/23*. Geneva: UN. Horn 'Human Rights in Africa' in A Bosl & J Diescho (n 10 above) 62.

<sup>47</sup> Tibbits (n 3 above) 3.

<sup>48</sup> As above.

<sup>49</sup> As above.

<sup>50</sup> As above.

<sup>51</sup> As above.

<sup>52</sup> As above.

to bear pressure upon authorities to protect human rights.”<sup>53</sup> It must be noted that in building a ‘critical human rights consciousness’ through a values and awareness model of HRE there is no certainty as to its effectiveness only as a result of the difficulty in measurement however academics have described what this consciousness entails.<sup>54</sup> Garth Meintjes presents certain factors pertaining to this consciousness. He, in his article "HRE as Empowerment: Reflections on Pedagogy" in HRE for the Twenty-First Century,<sup>55</sup> describes them as “the ability of students to recognize the human rights dimensions of, and their relationship to, a given conflict-or problem-oriented exercise; an expression of awareness and concern about their role in the protection or promotion of these rights; an expression of confidence and a recognition of responsibility and influence in both the decision and its impact; and others.”<sup>56</sup>

Tibbits offers some examples of the awareness and values model which include “human rights related lessons within citizenship, history, social science and law-related education classes in schools and infusion of human rights-related themes into both formal and informal youth programming (e.g. the arts, Human Rights Day).”<sup>57</sup> Robin Hogarth, the Southern African representative of Artists for Human Rights is at present working on putting together a series of concerts for Human Rights Day in South Africa in 2011.<sup>58</sup> Other examples of this model include public awareness campaigns, which can be done through music festivals and other forms of public art, advertisements and media coverage. <sup>59</sup> “We are at an exciting time of enhanced public awareness and interest in human rights. We must not lose our chance to help make HRE a critical approach to examining and building our societies.”<sup>60</sup>

## **HUMAN RIGHTS EDUCATION IN AFRICA**

In keeping with the obligation to provide HRE, it is the duty and the direct responsibility of the government to initiate HRE programs. Under the African human rights system, the African Charter on Human and Peoples Rights (ACHPR),<sup>61</sup> article 17 states that “[e]very individual shall have the right to education” as well as to the freedom to exercise their culture where the state

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<sup>53</sup> Tibbits (n 3 above) 4.

<sup>54</sup> As above.

<sup>55</sup> G Meintjes ‘HRE as Empowerment: Reflections on Pedagogy’ in GJ Andreopolous & RP Claude HRE for the Twenty-first Century (1997).

<sup>56</sup> Tibbits (n 3 above) 4.

<sup>57</sup> As above 4.

<sup>58</sup> Email Interview with Robin Hogarth 18 September 2010.

<sup>59</sup> Tibbits (n 3 above) 4.

<sup>60</sup> As above 7.

<sup>61</sup> African Charter on Human and Peoples Rights (ACHPR) (1981/1986) Article 17.

has a duty to promote and protect the moral and traditional values of the society.<sup>62</sup> Article 17 of the ACHPR entails the “development of curricula that address diverse social, economic and cultural settings and which inculcate human rights norms and values for responsible citizens.”<sup>63</sup> However, it has been noted by African governments that have failed in this regard or had difficulties that it is due to a lack of political will and not necessarily in the difficulty of implementation. This lack of political will is demonstrated by the lack of technical assistance, support in funding or facilitation. This has been remedied to a certain extent by the NGOs which initiate these HRE programs with more success.<sup>64</sup>

CSOs have played a key role in both HRE and advocacy in Africa and together with NGOs they have attempted to overcome the shortcomings of government in specialised grass-roots education initiatives.<sup>65</sup> “Sceptical observers of HRE see the contribution of NGOs as the only possible way of overcoming government apathy and lack of commitment.”<sup>66</sup> Civil society in African states have seemed to perform far better than their respective governments in respect of HRE programs reaching far wider target groups and attaining greater impact. “A global culture of human rights has a long way to go in Africa” and consequently there is greater need for new programs and strategies which will reach more people and have a greater impact.<sup>67</sup>

There is one important benefit to building relations and networks between government, civil society and international organizations; they increase the channels of access to the international system.<sup>68</sup> With these channels in place, the “ability of non-traditional international actors [such as musicians] to mobilize information strategically” helps in creating new methods of education, persuasion and application of pressure to the relevant authorities. In this instance there is a greater possibility to gain leverage over more powerful organisations. “Activists in networks try not only to influence policy outcomes, but to transform the terms and nature of the debate.”<sup>69</sup>

The World Program for HRE, the adoption of the second decade of HRE from 2005-2014, would only operate effectively, as Mr Jean Ping of Gabon stated, (President of the General

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<sup>62</sup> ACHPR (n 61 above) Article 17 (1-3).

<sup>63</sup> Pretoria Declaration on Economic, Social and Cultural Rights in Africa (2004) (Pretoria Declaration) para 8.

<sup>64</sup> Horn ‘Human Rights in Africa’ in A Bosl & J Diescho (n 10 above) 65 and 67.

<sup>65</sup> As above 68 and 69.

<sup>66</sup> As above 68.

<sup>67</sup> Horn ‘Human Rights in Africa’ in A Bosl & J Diescho (n 10 above) 69 and 70.

<sup>68</sup> Keck and Sikkink (n 23 above) 217

<sup>69</sup> As above.

Assembly of the United Nations [UN] in 2004)<sup>70</sup>, “if national and local actors used it as a mobilization tool.”<sup>71</sup>

There are a few limitations which hinder African states from attaining this goal. The most fundamental of these is the lack of freedom of expression which fundamentally hinders the free, uncensored dissemination of information. “HRE can only work in ... an overall atmosphere, a free society where individuals can claim their human rights without endangering their own lives.”<sup>72</sup>

There have been programs initiated by governments as a result of the decade for HRE but unfortunately these remain but a few. Governments have, however, not developed national strategies or cooperated with NGOs and their efforts therefore building stronger networks and greater impact.<sup>73</sup> Despite all the progress that has been made to mark the importance of HRE, “the idea that a more human-rights-friendly-consciousness is developing in Africa remains a dream.”<sup>74</sup>

## CONCLUSION

All forms of art-drama, music, visual art, poetry, film, photography, and dance-stimulate connections between people. They are forms of expression often used to promote social change and to stand up for human rights.<sup>75</sup>

The World Plan Action calls for “methods which will reach the widest number of individuals most effectively, such as the use of the mass media...mobilization of popular movements” where music festivals could be a means to further ideals such as “tolerance, peace and friendly relations.”<sup>76</sup> The arts are used in numerous ways for different reasons and goals, such as entertainment, economic profit and education. They therefore present new possibilities and options for change. As a result, it has been said that “art with a political or social message can be a powerful force for those challenging injustice. It can also symbolize aspirations for an alternative future.”<sup>77</sup> Although the arts can be used as a form of propaganda, they also have the

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<sup>70</sup> ‘General Assembly of the United Nations’ <http://www.un.org/en/ga/president/index.shtml> (accessed 22 October 2010).

<sup>71</sup> Horn ‘Human Rights in Africa’ in A Bosl & J Diescho (n 10 above) 73.

<sup>72</sup> As above 71.

<sup>73</sup> As above 73.

<sup>74</sup> As above.

<sup>75</sup> Rights Sites News (n 6 above).

<sup>76</sup> Horn ‘Human Rights in Africa’ in A Bosl & J Diescho (n 10 above) 62.

<sup>77</sup> Rights Sites News (n 6 above) 1.

greater potential to educate on human rights and to promote a particular social conscience as a means to promote and protect rights and freedoms. "Satirical songs, drama and cartoons are all ways in which artists highlight hypocrisy and abuse of power."<sup>78</sup>

HRE therefore takes many forms and can include the different networks between governments, NGOs and CSOs whose initiatives are geared toward this one goal. This goal includes the education of all people or as many as possible about their rights and freedoms and the steps that they can take to change the socio-political status in their countries. This paper will seek to demonstrate therefore, that as Africa struggles with implementing long-term HRE programmes, music festivals have and remain one of the means to increase awareness and education of human rights as a value and awareness model of HRE. The following chapter will look at the historical accounts of music being used as a tool for HRE and protest; leading to the main chapter dealing with music festivals and their impact, acknowledging therefore the power of the arts in HRE.

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<sup>78</sup> Rights Sites News (n 6 above) 1.

# **CHAPTER THREE: THE NATURE AND HISTORY OF**

## **MUSIC**

### **INTRODUCTION**

Through all cultures and across generations, people have been able to, and still do, find some kind of identity through music. “Through music, politics, controversies, current events were heard.”<sup>79</sup> Music served as an important symbol and act particularly in the 60s youth culture in the United States, for example, where most people remember this time as the rise of protest music: “music aimed at awakening public awareness of social issues, particularly the Vietnam conflict.”<sup>80</sup>

During the Vietnam War, a number of artists sprouted such as Jimi Hendricks, John Lennon, the Beatles, the Doors, Janis Joplin and others. A Vietnam War veteran stated that “it seemed the war affected the music. A lot of songs were about the war or what was going on at home here. It seemed directed toward getting the men out, and the negative aspects of the war.”<sup>81</sup> Many of the songs in that time spoke against the war and its evils preaching peace, protest and freedom.<sup>82</sup> The period of the Vietnam War demonstrated quite strongly that music had “a pulse of the issues of its era.”<sup>83</sup>

The same holds true for African societies, dating as far back as pre-colonial days. It has been said that “lyrics—songs for weddings, dance, work, love and so forth—can throw light on values and personal preoccupations in a society at a particular time, but of course tend to be ephemeral.”<sup>84</sup> African societies, whose messages, values and traditions have been passed down from generation to generation by word of mouth used all forms and methods of communication; music especially.

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<sup>79</sup> WE Dietzel ‘The Impact of War on Music’ (2004) 3 *Veterans Magazine* 40.

<sup>80</sup> Dietzel (n 79 above) 39.

<sup>81</sup> Dietzel (n 79 above) 40.

<sup>82</sup> Dietzel (n 79 above) 40.

<sup>83</sup> Dietzel (n 79 above) 40.

<sup>84</sup> R Finnegan ‘A note on oral tradition and historical evidence’ (1970) 9 2 *History and Theory* 196.

## AFRICAN ORAL TRADITION

“Our books are in our heads”<sup>85</sup>—Mbope Louis (Congo, 1953)

The difference between pre-colonial African societies and European or American societies is based on the former being oral civilizations and the latter the literate civilizations. “Members of literate societies find it difficult to shed the prejudice of contempt for the spoken word, the counterpart of pride in writing and respect for the written word.”<sup>86</sup> One can therefore connect this prejudice with the lack of acknowledgment by some academics as to the existence of human rights values in pre-colonial Africa on the basis that no text exists to prove the contrary when in reality these values were promoted and enforced through Africa’s oral traditions.<sup>87</sup> African scholars like Abdul Karim Bangura concluded that “a re-examination of African history reveals that traditional African possessed a strong sense of justice and a deep respect for law and human rights.”<sup>88</sup> There is “quite a contrast with Africa [compared to Europe or America], where all the principal political, legal, social and religious texts were transmitted orally. Indeed, for every functional type of written source in Europe one can find an equivalent oral source in Africa.”<sup>89</sup> For example, in many African languages, there is no direct translation of human rights however “concepts of cultural belonging and responsibility abound in many traditional knowledge systems and cultural understandings. In Yoruba, for instance, the closest to a direct translation for cultural responsibility will be the concept of ‘*etọ*’.”<sup>90</sup>

A non-literate society depends, in part, on oral tradition for social cohesion; a society most reflected in African societies. Therefore in African societies those with the skills of oral communication played an important role, one such person being the musician. “Through endless repetition, the oral tradition creates and maintains ‘recognized standards and lasting moral and social institutions.’ Oral tradition emphasizes memory and training. The political influence of the musician is based on his monopoly of these skills.”<sup>91</sup> It is through these skills of memory

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<sup>85</sup> J Vansina ‘Once Upon a Time: Oral traditions as history in Africa’ ( 1971) 100 2 *Daedalus* The Historian and the World of the Twentieth Century 442.

<sup>86</sup> Vansina (n 85 above) 442.

<sup>87</sup> Academics such as Howard and Donnelly in their article RE Howard & J Donnelly ‘Human Dignity, Human rights and Political Regimes’ (1986) 80 3 *The American Political Science Review* 802.

<sup>88</sup> SJ Ndlovu-Gatsheni ‘Giving Africa Voice within Global governance: Oral history, Human Rights and the United Nations (UN) Human Rights Council’ (2007) Working Paper: African Studies Centre Leiden, The Netherlands 7. See also Bangura, ‘Ubuntuology: An African Educational Paradigm that Transcends Pedagogy, Andragogy, Ergonagy, and Heutalogy,’ (2005) xxii 2 *Journal of Third World Studies* 13-53.

<sup>89</sup> Vansina (n 85 above) 443.

<sup>90</sup> Olu Alake ‘A Long Way Gone – Cultural Rights, Identity & Citizenship: How Africa and Europe Are Impacting Each Other in Practice’ (2009) Plenary Session: Cultural Rights and Responsibilities <http://www.interarts.net/descargas/interarts552.pdf> 4.

<sup>91</sup> CH Cutter ‘The Politics of Music in Mali’ (1968) 1 3 *African Arts* 75.



preservation that the *griots* succeeded in preserving constitutions of kingdoms. “The *griot* [the musician] has been called a musician, counsellor, bard and herald; a genealogist; a chancellor, master of ceremonies, traditionalist, and archivist; a praiser; an historian; a spokesman and minister plenipotentiary.”<sup>92</sup> These describe all the roles of the *griot* and demonstrate the wide range of functions they had in West African societies.<sup>93</sup> “The *griot* acted as the archive for the customs, traditions, and principles of government of his society.”<sup>94</sup>

One *griot* or *dyeli* (known in the Mandé languages from West Africa), Mamadou Kouyaté stated that “[his] word is pure and free from all falsehood. It is the word of [his] father; it is the word of [his] father’s father...”<sup>95</sup> The *griot*, while performing his role as interpreter and spokesperson of the ruling elite, was the channel of political communication and is believed to not only transmit information from ruler to society but also the reverse; providing feedback from society on political matters. “African songs are not only improvised and topical; their subjects are often specifically political, for they present evaluations of public policy and personnel.”<sup>96</sup>

During war, the *griot* was a vehicle for action in his ability to enable social mobilization, whether it was the whole nation or a segment of society in the pursuit of a common goal. “Without us, the names of Kings would fall into oblivion; we are the memory of men.” In Mali, for example, the music written and performed in imperial Mali and the music in present day Republic of Mali serve similarly as a means of transmitting political information and values mobilizing society, evoking both national pride and identity.<sup>97</sup> Therefore in Mali, music which is not the primary medium of communication is a “powerful reinforcement of other means of communication, socialization and legitimacy.”<sup>98</sup> Musicians are storytellers, historians, social mobilizers and political figures as demonstrated in Mali both historically and how it remains the same presently.<sup>99</sup>

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<sup>92</sup> Cutter (n 91 above) 38.

<sup>93</sup> As above 38.

<sup>94</sup> As above 75.

<sup>95</sup> As above 38.

<sup>96</sup> As above 74.

<sup>97</sup> As above 75.

<sup>98</sup> As above 77.

<sup>99</sup> As above 74.

## MUSIC IN AFRICA

Music in Africa is worthy of far more than the traveller's casual attention. No one is willing to deny that musical activity is an integral and functional part of African societies. 'It infuses... the activities of the African from the cradle to the grave.'<sup>100</sup>

In African societies, music brings together both culture and politics and therefore becomes one of the most important means of communication "that contributes to the maintenance and persistence of the political system of which it is a part."<sup>101</sup> The African musician writes and performs his songs dealing with political issues affecting the society and provides a means of accountability for the rulers. As it was in imperial Mali "the musician's song is a call to arms," mobilizing the masses so as to ensure nation-building.<sup>102</sup>

In pre-colonial Africa, music performance production was strongly tied to the day to day running of society ranging from birth, through life and death. "Music was integrated into the process of community living, in people's personal lives, in social organization, in work or economic life, religion, celebration, political life and liberty."<sup>103</sup> In Zimbabwe, "*chimurenga* music in Shona society, music performance was used in the war to instill determination, inspiration and hope amongst fighters and everyone who participated."<sup>104</sup> During war then, music was a means to reinforce the values of human dignity and "the vitality of oral culture rooted in local heritage."<sup>105</sup> Although the government at the time in Zimbabwe did not promote their musicians abroad, it however utilized the music as a political tool and a means to solidify African values in society. Essentially, the government realized not only the role of musicians, but also the power of their music to educate the people on values of society, most particularly human dignity.<sup>106</sup> Therefore it can be seen that musicians were historically involved in educating the people of important values such as freedom, human dignity and national unity; values that are integral to human rights. It suffices to conclude therefore that HRE, although not phrased as such, existed in pre-colonial Africa and was performed by musicians.

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<sup>100</sup> Cutter (n 91 above) 38.

<sup>101</sup> As above 38.

<sup>102</sup> As above.

<sup>103</sup> C Dube 'The Changing Context of African Music Performance in Zimbabwe' (1996) XXIII(II) *Zambezi* (1996) 101.

<sup>104</sup> Dube (n 102 above) 110.

<sup>105</sup> As above.

<sup>106</sup> As above 112.

Let us now examine two countries whose musical histories have demonstrated not only the power of music as a tool for education, awareness and social mobilization but have also been a powerful tool for political influence and consequently their achievement of freedom.

## SOUTH AFRICA

“Abayaz ingoma mabakhanyiselwa ngengoma. For those who knew the song, may it inspire them”

*Polly Danger Boys song March 2007*<sup>107</sup>

The history of South Africa is one familiar to most. The apartheid regime broke a nation and divided it into the dominating race and the dominated race to the detriment and destruction of the latter. Apartheid or ‘apartness’ was structured as a means to provide each race their own territory and governance apart from the controlling racial elite.<sup>108</sup> The reasoning behind apartheid begun as a protection mechanism for the preservation of the Afrikaans culture however the end effect was far from this primary goal. The black South Africans, the worst of the marginalized, in South Africa inevitably lost all basic human rights and a voice in the running of the country, suffering under constant violence brought on by a need to silence any resistance.<sup>109</sup>

The resistance movement against the apartheid regime cannot be discussed without mention of the repertoire of music that was created, shaping the people of South Africa and bringing down a destructive regime. These songs were used to mobilize the people and brought a sense of togetherness, brotherhood, pride and national unity towards a common goal; freedom. Sifiso Ntuli, an activist and music producer in South Africa stated in the movie *Amandla!*<sup>110</sup> that “if you give people a long political speech they would still not understand. But I tell you, when you finish that song...they will say, I know where you guys are coming from...Death unto apartheid.”<sup>111</sup> During the struggle, numerous strategies were utilized such as undercover newspapers and radio stations but the one that had the most impact were the songs. “Music is [was] used as a means to communication to the oppressed, oppressor and the international community.”<sup>112</sup>

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<sup>107</sup> L Gunner ‘The Road, The Song, and the Citizen: Singing after Violence in Kwa-Zulu Natal’ [http://www.wiserweb.wits.ac.za/PDF%20Files/Gunner\\_75-106.pdf](http://www.wiserweb.wits.ac.za/PDF%20Files/Gunner_75-106.pdf) 75-106. 75.

<sup>108</sup> PE Louw *The Rise, Fall and Legacy of Apartheid* (2004) 31

<sup>109</sup> Louw (n 108 above).

<sup>110</sup> ‘Amandla! A Revolution in Four Part Harmony’ (2002) Lee Hirsch.

<sup>111</sup> Sifiso Ntuli in ‘Amandla! A Revolution in Four Part Harmony’ (2002) Lee Hirsch.

<sup>112</sup> Interview with Mr Mbiba Department of Arts and Culture (9 April 2010).

One of the most poignant lyrics of Sophie Mgcina is *Madame Please!*, demonstrates the oppression felt and the consequential ignorance or unwillingness to understand by the white race of the heinous consequences of the apartheid regime on the lives of every black person; the lyrics are as follows:

“Madam please! Before you shout about your broken plate  
Ask about the meal my family ate, madam please  
Before you laugh at the watchmen’s English,  
Try to answer in his Zulu language, Madam please!  
Before you say that the driver stinks, come  
Take a bath in a Soweto sink  
Madam please! Before you ask me if your children are fine  
Ask me when, ask me when I last saw mine  
Madame please! Before you call today’s funeral a lie  
Ask me why my people die; ask me why my people die. Madam please!”<sup>113</sup>

The impact of music in South Africa cannot be ignored. “Music is a part of African culture, something we do when we sad, happy, mourning, passed a standard or attained a qualification of some sort. There is some intuitive connection with music.”<sup>114</sup> Music was used a tool to not only bring people a sense of human dignity in a time of extreme sorrow and hopelessness, but also to unite them and bring them courage to continue the fight. “For every song, there was pain, for every tune there was joy and heartbreak as South Africans at home and abroad sought solace and encouragement.”<sup>115</sup> Music cannot be separated from the development of the South African people; it forms a strong part of their history as well as their culture and identity.

The struggle was not over when the apartheid regime finally came to an end in 1994. There was a need to reshape the minds of the people, reinforcing values and dealing with issues facing the marginalized groups such as poverty, increased violence and rape in their society. “The acts of singing which [Liz Gunner] track[s] from the later era of the early 2000s often look forward to the future and engage with the present rather than the past.”<sup>116</sup> The Pietermaritzburg Naughty Boys released a song in their demo CD in March 2007 where they touched quite strongly on the civil war, the plight and suffering linked with the HIV/AIDS pandemic and then

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<sup>113</sup> Sophie Mgcina “Madam Please!” in ‘Amandla! A Revolution in Four Part Harmony’ (2002) Lee Hirsch.

<sup>114</sup> Interview with Sandile Memela Department of Arts and Culture (7 April 2010).

<sup>115</sup> Majola (n 22 above).

<sup>116</sup> Gunner (n 107 above) 76.

“took both events as a means of looking forward to build something new in the present where the presence of harmony is not seen as a given and where conflict and disruption hover as a constant possibility within the new state.”<sup>117</sup>

Liz Gunner, in her article ‘The Road, The Song, and the Citizen: Singing after Violence,’<sup>118</sup> essentially argues that these acts of song writing and performance “can be interpreted as ethical acts seeking to inscribe new social values” urging therefore the listeners to firstly meditate on the meaning of the song and consequently adopt the values of the song in their lives.<sup>119</sup> The listeners or audiences therefore become involved in what Gunner terms ‘the act of citizenship’ which is distinct, however related to an extent, to the “status and habitus of citizenship.”<sup>120</sup> As a result, Gunner concludes that the song is a powerful tool and a means to “enacting citizenship in the post-apartheid era.”<sup>121</sup>

Gunner suggests that song, and the small-scale concerts that took place, were a means of mediation, a platform which encourages discourse on numerous issues. The songs that arose particularly in Kwa-Zulu Natal post-apartheid “shadowed memories of violence that work[ed] towards an alternative mode of being in the present; it imagine[ed] new forms of masculinity even as it disturbs older ideas of militarism and patriarchal manliness; it disputes poverty and, in the very glitter of its performance, suggests the glamour of a new world that its art can bring into being.”<sup>122</sup>

One of the songs Gunner analyses is the rape song by the Polly Danger Boys which enabled some difficult truths about the society and most particularly on the “troubled masculinity and an unstable social order.”<sup>123</sup> This song was not aired initially but it did not diminish its impact in society by bringing an unfortunate familiarity into the public through the song, it was able to “generate meaning with each new performance.”<sup>124</sup>

The extent of music composition in South Africa, re-educating the nation on the fundamental values and creating awareness as to issues affecting people every day is too great to capture it in its entirety. However, as mentioned earlier, the acts of singing these difficult

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<sup>117</sup> Gunner (n 107 above) 76.

<sup>118</sup> As above.

<sup>119</sup> As above 79.

<sup>120</sup> As above.

<sup>121</sup> As above.

<sup>122</sup> As above 80.

<sup>123</sup> As above 85.

<sup>124</sup> As above 86.

truths form part of acts of citizenship and allow for the public to act as participating, practicing members of society making them a part of “a larger perception of civic rights and responsibilities.”<sup>125</sup>

## KENYA

“We pray for our president, Daniel Arap Moi  
Moi cannot stop corruption, so help him God  
Moi cannot even stop the formation of opposition parties  
So God help the president before he is thrown in to the lion’s den”<sup>126</sup>

*Joseph Kamaru\**

From colonial times up through to 1963 with the independence of Kenya led by Jomo Kenyatta ruling as first president, to the second Republic led by Daniel Arap Moi (1978-2002) to the present President of Kenya, Mwai Kibaki; the musician has provided, as the *griots* in West Africa used to, commentaries and accountability through music of the politics from era to era.<sup>127</sup> “One of the reasons for this is that music is one the most important modes through which ordinary Kenyans express their wishes, identities and aspirations.”<sup>128</sup>

Song and dance provided an unrestricted means to enable people to share their problems, achievements, sorrow and happiness in relation to the common oppressor of the time being the colonialists.<sup>129</sup> “It drew people together and united them in one common aim; goal or purpose.” As Steve Biko, a key freedom fighter during the apartheid regime in South Africa, once stated “song and dance is able to promote a culture of defiance, group pride, self-assertion and solidarity that emanates from a situation of common experience of oppression and is responsible for the restoration of our faith in ourselves.”<sup>130</sup>

During the colonial years in Kenya and therefore during the struggle for independence, music served to mobilize the masses for their common goal of freedom, to unite and bring hope in the presence of troubling times. Therefore music in this time was used to educate and reach out to the masses about their sense of national pride and unity, freedom and human dignity;

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<sup>125</sup> Gunner (n 107 above) 98.

<sup>126</sup> M Mutonya ‘Praise and Protest: Music and Contesting Patriotisms in Post-Colonial Kenya’ (2004) 30 2 *Social Dynamics* 20.

<sup>127</sup> Mutonya (n 126 above) 20.

<sup>128</sup> As above 21.

<sup>129</sup> As above 22.

<sup>130</sup> As above.

values worth fighting for at any cost. “During the Mau Mau, for instance, song was used consistently to nag, cajole and implore the Kikuyu community (one of the largest tribes in Kenya) to fight for their dignity.”<sup>131</sup> Maina wa Kinyatti, a writer and historian who was released in 1988 after serving six and a half years in prison as a political prisoner,<sup>132</sup> states that over 5 years, the Mau Mau “produced a most formidable body of political songs that was used by the movements as a weapon to politicize and educate Kenyan workers and peasants.”<sup>133</sup>

Joseph Kamaru, “the man who told truth to power more than once”<sup>134</sup> both praised the leadership of Jomo Kenyatta in 1963 when Kenya achieved its independence as well as criticised him for his future governing decisions. Kamaru stated recalling in an interview that “[he] was an artiste through and through and defended [his] constituency, writing songs that reflected the mood of the times.”<sup>135</sup> This then places “the artist fully within a role commonly expected of musicians all over the African continent—that of the praise poet or *griot*. Tradition has it that a musician recognized as fulfilling this function is duty bound to highlight publicly both the positive attributes and failings of a leader.”<sup>136</sup> After the attempted coup d’état in 1982, a large number of songs emerged. Most particularly was “Kenya ya Ngai” (Kenya belongs to God).<sup>137</sup>

“Despite censorship and other authoritarian measures taken in an attempt to silence his opposition, President Moi ultimately lost the battle and was forced to accept a multi-party political arena. Music was central in achieving this end.”<sup>138</sup> One of the most iconic artists in Kenya today is Eric Wainaina who centres his music on the arising social and political realities and difficulties faced by Kenyans and their relation with government. His success came with much opposition from the ruling elite. One of his most contested songs was “Nchi ya kitu kidogo” speaking of corruption and its implications in Kenya. ‘Kitu kidogo’ being ‘something small/bribe’ (translation from Kiswahili) that is often given in corrupt dealings. Not only did this song speak the mind of the people at a point when corruption in Kenya was rife but also epitomized “the desire of Kenyans to live in a corruption free society.”<sup>139</sup>

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<sup>131</sup> Mutonya (n 126 above) 23.

<sup>132</sup> <http://www.pen.org/freedom/bga.htm> (accessed 22 October 2010).

<sup>133</sup> Mutonya (n 126 above) 23.

<sup>134</sup> John Kariuki ‘The memoirs of a musical maverick’ Daily Nation Lifestyle Section (2009) <http://www.nation.co.ke/magazines/lifestyle/-/1214/561406/-/8tvln0z/-/index.html> (accessed 22 October 2010).

<sup>135</sup> Kariuki (n 134 above).

<sup>136</sup> Mutonya (n 126 above) 24.

<sup>137</sup> As above 26.

<sup>138</sup> As above 27.

<sup>139</sup> As above 30.

When the performance of Eric Wainaina's song 'Kitu Kidogo' was highly resisted to no avail, he stated that "my thought process was: I'm not going to stop because a couple of people are going to be angered by this. I had the vice-president in front of me, and it's important that this message gets across."<sup>140</sup>

Numerous other artists in Kenya have used their music to bring political awareness and encouraging discourse on the issues faced by the Kenyan people. Artists like Jua Cali, Prezzo, Clemo and Homeboys have created a large amount of political songs, some of which have been used by politicians.<sup>141</sup> "Young Kenyans, like Eric Wainaina are using their newfound freedom to try to change the bad, old ways of their leaders and the citizenry."<sup>142</sup>

## CONCLUSION

In African societies, oral tradition has ensured that the values of human rights have been passed on from generation to generation, protected by the musicians/*griots*. This role remains in African societies and in exploring the use of music festivals or concerts for HRE, the presence of socially conscious artists is important and therefore the knowledge of their existence is necessary. However, festivals of this nature are not confined to such artists for them to be effective in their goal to educate and create awareness on human rights issues. "Whatever their actions, however, they seem ultimately to be judged according to the moral expectations of a traditional praise poet: that they use their privileged access to a platform appropriately, that is, to raise their voices for the common good."<sup>143</sup> One such platform, music festivals geared to speak for the common good and against human rights violations, has been used more frequently across the world and has consequently been used in African societies whose histories demonstrate strength and a deep connection with music as well as a need for more HRE initiatives.

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<sup>140</sup> Mutonya (n 126 above) 32.

<sup>141</sup> Stevens Muendo 'Kenya 'Political Songs Windfall' The Standard (2007) <http://allafrica.com/stories/200712210442.html> (accessed 22 October 2010). One of those songs was *Unbwogable* during the 2002 Elections and even though it has now been forgotten, at the time, it infiltrated in every aspect of Kenyans lives.

<sup>142</sup> Mutonya (n 126 above) 32.

<sup>143</sup> As above 33.



# **CHAPTER FOUR: MUSIC FESTIVALS**

## **INTRODUCTION**

Music festivals are a platform for musicians to use their music to disseminate information and educate people, the listeners/audience, on human rights issues that affect them every day. There are numerous artists in Africa that use their music to tackle issues of human rights but music festivals provide a means to collaborate and reach out to people who might not have access to music and most importantly information. With most countries in Africa still attempting to provide educational institutions and access to those institutions, music festivals (it must be noted that these concerts are generally free and therefore provide access to a wider range of people) provide a means to communicate and educate.<sup>144</sup>

There is link between the lack of HRE initiatives in African states when the second leg of the right to HRE includes access to education; primary school for example. The unfortunate fact is that people are not having access to education in general. There is a need for HRE initiatives in Africa, access to educational institutions is a work in progress and provides the largest hindrance to educating and reaching out to students. With the lack of primary education and the amount of resources provided hampering the ability of schools including human rights as a subject, there is a need for other initiatives while the issue of access to schools is being tackled. This Chapter will seek to analyse the need for HRE in Africa, the use of music festivals to reach that goal in collaboration with NGOs and CSOs and the impact of these festivals in the creation awareness and education.

## **PROTECTION OF SOCIO-ECONOMIC AND CULTURAL RIGHTS**

HRE is provided for in numerous international human rights instruments, as discussed in chapter 2, including the Universal Declaration in article 26. The other documents include, among many others, the ICESCR<sup>145</sup> in article 13, the Convention on the Elimination of All Forms of Discrimination against Women (CEDAW)<sup>146</sup> in article 10; the Convention on the Rights of the Child (CRC)<sup>147</sup> in article 29; the Declaration and Programme of Action of the World Conference

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<sup>144</sup> United Nations Educational, Scientific and Cultural Organization (UNESCO) *Cultural heritage, creativity and education for all Africa: For education in the arts and creativity in primary and secondary schools* (2001) 5.

<sup>145</sup> ICESCR (n 45 above).

<sup>146</sup> Convention on the Elimination of All Forms of Discrimination against Women (CEDAW) 1979.

<sup>147</sup> Convention on the Rights of the Child (CRC) 1989.

against Racism, Racial Discrimination, Xenophobia and Related Intolerance, 2001<sup>148</sup> (Declaration, paras. 95-97 and Programme of Action, paras. 129-139).<sup>149</sup> The ACHPR provides the right to education in Article 17.<sup>150</sup> Article 17 not only entails the duty of the state to provide free and compulsory basic education, inclusion in the curricula of human rights norms and values but also “measures for safeguarding, protecting and building awareness of tangible and intangible cultural heritage...”<sup>151</sup>

One of the factors to be considered in having music festivals, and therefore the use of music, is the presence of a free society which provides for, in particular, the protection of socio-economic and cultural rights. These include the rights to education, freedom of expression, and access to information where expression through music is not hindered via censorship laws for example. The need to consider this factor is simple; with no protection of socio-economic and cultural rights the ability to have a music festival allowing artists and their partners to speak on controversial issues would be severely hindered.

Music has frequently over the years been censored and suppressed due primarily to the words of the songs. As was discussed in the previous chapter, this was seen with the songs composed during the struggle against apartheid in South Africa and Mau Mau protest songs in Kenya. The reason behind such censorship is due to the fact that governments feel as though the music offends them and their leadership. In an environment such as this, the ability to use music freely to educate the people and initiate conversation on tough issues is hampered seriously. There are still instances of music being suppressed or artists being arrested for their music.<sup>152</sup> Recent instances of arrest includes Teddy Afro from Ethiopia who was detained in 2008 for an alleged hit and run however there was strong conviction that this was a political arrest as a result of his music.<sup>153</sup> Teddy Afro speaks highly through his music on current political matters and has therefore come into the radar of the government authorities. One of his influential songs

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<sup>148</sup> Declaration and Programme of Action of the World Conference against Racism, Racial Discrimination, Xenophobia and Related Intolerance (2001).

<sup>149</sup> ‘Plan of Action: World Programme for Human Rights Education, First Phase’ UNESCO and Office of the United Nations High Commissioner for Human Rights (OHCHR) (2006).

<sup>150</sup> ACHPR (n 69 above) Article 17:

1. Every Individual shall the right to education.
2. Every individual may freely take part in the cultural life of his community.
3. The promotion and protection of morals and traditional values recognised by the community shall be the duty of the state.

<sup>151</sup> Pretoria Declaration (n 63 above) paras 8-9.

<sup>152</sup> R Letts ‘The Protection and Promotion of Musical Diversity’ Study carried out for UNESCO by the International Music Council (2006) 16.

<sup>153</sup> Tsigue Shiferaw ‘No release for singer Teddy Afro’(2008) FREEMUSE <http://www.freemuse.org/sw29012.asp> (accessed 22 October 2010).

'Yasteseryal', which he released during the 2007 elections, tackles issues of democracy most pertinent to the current political status in Ethiopia.<sup>154</sup>

Considering however that African states are moving towards the protection of socio-economic and cultural rights, the ability to use music to speak on present human rights issues is less limited than it was in the past. With this in mind, as we have seen, music festivals have been occurring quite frequently in different parts of Africa and have had different impacts on society.

## **HUMAN RIGHTS EDUCATION AND MUSIC**

"Music and arts make human rights accessible to schools in Guyana and Uganda."<sup>155</sup> The importance of accessibility to human rights and its education is not only true in Guyana and Uganda. South Africa has also recognized the fundamental importance of HRE at national level as a means to combat discrimination in the Durban Declaration and Programme of Action of 2001.<sup>156</sup> The implementation of such programmes is outlined in the World Programme for HRE (2005-2009).<sup>157</sup> Henri Tiphange of People's Watch in India states that "[e]ducation can perpetuate social prejudices and discrimination...But we use HRE as a tool to fight against discrimination and xenophobia and to create a democratic culture."<sup>158</sup> Lynn van der Elst of the Media in Education Trust Africa, in South Africa, stated that the education of human rights was included in the curriculum of schools in South Africa and has managed to bring communities, parents, government and schools together. In Uganda, Gloria Geria of Kyambogo University showed how HRE brought their communities and schools together when the students would go out and raise awareness on what they had learnt.<sup>159</sup>

There are numerous organizations around the world that use music and the arts for HRE and raising awareness on numerous issues being faced in different communities. Some examples include the Afgan Music Project (AMP), relying on lessons learnt from the past on the power of music where "during the horrific times of modern Afghanistan, the people have turned to music for solace to conjure memories of a more peaceful time."<sup>160</sup> Artists for Human Rights (AFHR) promotes the norms and values in the Universal Declaration and brings artists together to use

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<sup>154</sup> Shiferaw (n 153 above).

<sup>155</sup> 'Ripples of change through human rights education'  
<http://www.ohchr.org/EN/NEWSEVENTS/Pages/DRCHumanRightsEducation.aspx> (accessed 12 July 2010).

<sup>156</sup> Durban Declaration and Programme of Action (2001).

<sup>157</sup> World Programme for human rights education phase 1 is from 2005-2009, the second phase is from 2010-2014 (ongoing). <http://www2.ohchr.org/english/issues/education/training/programme.htm> (accessed 23 September 2010).

<sup>158</sup> n 155 above.

<sup>159</sup> As above.

<sup>160</sup> The Afgan Music Project <http://www.afghanmusicproject.org/about.htm> (accessed 12 July 2010).

their music to educate others on their freedoms and rights. “Artists have the ability to touch society so profoundly that positive change can come about as a direct result,” Archer says on the AFHR web page. “Artists have always been the greatest advocates of human rights because they know so well how vital it is that the individual’s freedom of self-expression is protected.”<sup>161</sup> The central aim is to focus on advocating, education and disseminating information; bringing education of human rights. AFHR uses all facets of the art, music, photography and film and has hosted numerous concerts on the matter. “Wherever they may be, artists who stand against injustice are playing an important role, stirring the collective conscience of their audience through paintings, music, photography, films or live works.”<sup>162</sup>

### **MUSIC FESTIVALS and their IMPACT**

Music is an expression of identity; that identity may be personal but it is as likely to be group identity. In the act of sharing music we share emotion and identity. The sharing brings us together but it can also bring us together against others who share a different music. Discovering what one supports can be clarified and dramatised by finding what one opposes; what one is made clearer by deciding what one isn’t.<sup>163</sup>

There has been increasing agreement on the fundamental importance of HRE and the realization of human rights. HRE “aims at developing an understanding of our common responsibility to make human rights a reality in every community and in society at large,”<sup>164</sup> therefore contributing to the long-term preventative mechanisms against human rights abuses, conflicts and promotion of equality, freedom, sustainable development and democratic participation.<sup>165</sup> The use of music festivals or concerts is not a new initiative or strategy to educate on human rights and speak of the fundamental political issues in society.

In Cuba, artists recognized the highly communicative nature of their music especially related to political issues. The music genre with a political message was known as *nueva cancion* and by 1960s when the first *nueva cancion* festival was hosted, the “link between song and the political struggle had become even more integrated”.<sup>166</sup> In the United States, from the 15-19<sup>th</sup>

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<sup>161</sup> Jane Morse ‘Fledgling Group Seeks to Unite Artists to Support Human Rights’ (2008) <http://www.america.gov/st/hr-english/2008/November/20081112153416ajesrom0.2025568.html> (accessed 12 July 2010).

<sup>162</sup> Artistic Expressions Promote Human Rights (2008) <http://www.america.gov/st/hr-english/2008/November/20081118172108GLnesnoM0.8129389.html> (accessed 12 July 2010).

<sup>163</sup> Letts (n 152 above) 19.

<sup>164</sup> n 149 above.

<sup>165</sup> As above.

<sup>166</sup> J Fairley ‘La Nueva Canción Latinoamericana’ (1984) 3 2 *Bulletin of Latin American Research* 112.

August 1969, Woodstock was born.<sup>167</sup> More than 500,000 people gathered at Max Yasgur's Farm in Bethel New York to celebrate music and peace in a time when the Vietnam War brought nationwide discontent. Woodstock defined a whole generation and the protest music that was created in that era.<sup>168</sup> John Lennon, one of the most iconic artists of the time spoke fervently through his music advocating for peace not war and bringing to light the atrocities of the Vietnam War. One his memorable statements referring to the Vietnam War was "[a]ll we are saying is give peace a chance."<sup>169</sup> Artists such as Janis Joplin, Jimi Hendrix, Santana and Joe Cocker graced the stage for the largest gathering of people supporting peace above all else.<sup>170</sup> "Our program is cultural revolution through a total assault on culture, which makes use of every tool, every energy and every media we can get our collective hands on... our culture, our art, our music, our books, our posters, our clothing, the way our hair grows long...-it's all one message-the message is freedom."<sup>171</sup>

The measures utilized in reaching the public as a means to educate on values and norms of human rights are vast and artists, as civil society actors have acknowledged over the years, their ability to use their music for exactly that purpose by virtue of their involvement. In Malawi, the Story Workshop and Educational Trust uses music and other forms of media to advocate and educate on human rights, democracy and economic development. In Sri Lanka, a project launched by the United Nations Economic, Social and Cultural Organization (UNESCO), the UVA Community Radio, enables communities to use radio technology as a means to address development issues, using music in addition.<sup>172</sup>

Concerts are used in numerous countries to convey particular messages. Population Services International (PSI) in collaboration with Music Television (MTV) Russia uses music concerts and their website ([www.zhivi.ru](http://www.zhivi.ru)) to target the youth and convey their messages on drug reduction. In this way, music is used to entice their particular audience and advocate.<sup>173</sup> Music festivals have also been used to combat poverty in initiatives that have a particular and systemic approach to the issue and through once-off events that raise funds to tackle poverty. On the website for Development Gateway, an international NGO whose mission is to reduce poverty

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<sup>167</sup> <http://www.woodstockstory.com/woodstock1969.html> (accessed 19 October 2010)

<sup>168</sup> As above.

<sup>169</sup> John Lennon <http://www.woodstockstory.com/woodstock-era-quotes.html> (accessed 19 October 2010).

<sup>170</sup> n 167 above.

<sup>171</sup> John Sinclair (1969) <http://www.woodstockstory.com/woodstock-era-quotes.html> (accessed 19 October 2010).

<sup>172</sup> Letts (n 152 above) 51.

<sup>173</sup> Letts (n 152 above) 49. See also <http://www.psi.org/news/0304a.html> and <http://web.worldbank.org/WBSITE/EXTERNAL/OPPORTUNITIES/GRANTS/DEVMARKETPLACE/0,,contentMDK:20100393~menuPK:214469~pagePK:180691~piPK:174492~theSitePK:205098,00.html>. (accessed 20 October 2010).

and enable change in developing countries,<sup>174</sup> it is stated that “[t]he expressive arts -- such as drama, storytelling, music, and graphic arts – are used effectively in carrying a message to encourage certain types of knowledge or behavior: for instance, to educate targeted populations about HIV/AIDS prevention and treatment.”<sup>175</sup> In this instance, music festivals and other forms of art are used to promote tolerance and compassion as well as reduce social stigmatization of those affected by HIV. That is why the advertising industry holds that “the expressive arts are often more likely to result in behavioural changes than are more formalized or didactic approaches.”<sup>176</sup>

In East Africa, a large number of campaigns are made against the HIV pandemic where music is the most important element and strategy used. In using music, the song lyrics can convey particular messages, and these can be presented in concerts that educate and motivate. These concerts are also used to raise funds to support the AIDS victims and raise awareness. The use of hip hop, a particular genre of music, is used mostly to attract the youth who are at greater risk and artists are more than willing to lend their services for this cause.<sup>177</sup>

The Rage for a Revolution Concert, organized by Oppikoppi, a South African organization that focuses on putting together concerts and festivals, invited musicians to perform and educate by delivering powerful messages on awareness and the reality of HIV/AIDS. By inviting a diverse group of musicians who present a wide range of music, “the organizers sought to unify disparate sub-cultural followings for the common cause of identifying the major social harms affecting youth in South Africa today, and subsequently, addressing those issues using the positive and vibrant rhetoric of music.” The aim of the concert was to provide artists, who are socially aware, an opportunity to tackle with socially destructive issues such as discrimination in promoting social harmony.<sup>178</sup>

As for the once-off events, most particularly after a natural disaster or a major political event, musicians have come together to raise funds through organized concerts. After the tsunami disaster, musicians such as Lauryn Hill and Boyz II Men performed at a benefit concert raising funds to rebuild communities in Indonesia, Thailand, Sri Lanka and India. This event was in collaboration with the The Force of Nature Aid Foundation, an NGO in Kuala Lumpur. This is an instance that demonstrates the benefits behind networks, NGOs and musicians, in their ability

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<sup>174</sup> Development Gateway ‘About’ <http://www.developmentgateway.org/about.html> (accessed 22 October 2010).

<sup>175</sup> Letts (n 152 above) 68.

<sup>176</sup> As above.

<sup>177</sup> As above.

<sup>178</sup> As above.

to encourage and enable fluid and open relations among actors, committed and knowledgeable, therefore increasing the knowledge base that is accessible to all actors involved in the network aiding them to understand the human rights issues to a greater extent. "Advocacy captures what is unique about these transnational networks" which is the purpose of their connection; to promote particular causes, ideas and norms.<sup>179</sup>

NGOs, whether national or international, play a key role in all these advocacy networks in aiding to initiate and implementation of programs or projects. They also assist in placing far more pressure on the more powerful actors to take a stand where they might have failed to do so. NGOs therefore introduce new ideas and strategies, disseminate and share information as well as lobby for policy changes. One of the major actors in these advocacy networks, besides NGOs, may include local social movements and as a result is not limited to a particular type of organization increasing therefore the idea pool and amount of pressure being placed.<sup>180</sup> An example of this can be seen in Moçambique with Feliciano dos Santos, a musician, activist and founder of the NGO Estamos.<sup>181</sup> Estamos was created in 1996 and its principal activities include programmes dealing with sanitation and water, HIV/AIDS, nutrition and advocacy.<sup>182</sup> Feliciano do Santos uses his music in his band, Massukos, to tackle the issues of poverty and sanitation in Moçambique. Feliciano dos Santos "has always used his music for healing – for himself and for his country."<sup>183</sup> One of his lyrics states: "[l]et's wash our hands for the children to stay healthy, for the uncles to stay healthy, for the mothers to stay healthy, we build latrines," <sup>184</sup>music icon Feliciano dos Santos uses his songs to educate people about the importance of sanitation and hygiene.

'The Party Against Poverty' took place in Europe, in collaboration with the Global Call to Action against Poverty and different clubs, venues and DJs where a party was celebrated in 16 cities in 8 countries on 10 December 2005 to bring this cause to the dance floor and encourage numerous activists to take a stand as well as the public. This event therefore used music to attract and to raise awareness in an innovative manner.<sup>185</sup> 'The Party Against Poverty' website

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<sup>179</sup> Keck and Sikkink (n 23 above) 220.

<sup>180</sup> As above 220.

<sup>181</sup> Diane McCarthy and Teo Kermeliotis 'The songs tackling Mozambique's sanitation woes' CNN African Voices (September 2010) <http://edition.cnn.com/2010/WORLD/africa/09/28/feliciano.dos.santos.mozambique/> (accessed 30 September 2010).

<sup>182</sup> Estamos-Organização Comunitária 'Breve historial' [http://www.estamos.org.mz/a\\_organizacao.htm](http://www.estamos.org.mz/a_organizacao.htm) (accessed 22 October 2010).

<sup>183</sup> 'Moçambique: Guitar Hero' Frontline World: Stories from a small planet [http://www.pbs.org/frontlineworld/stories/mozambique704/video/video\\_index.html](http://www.pbs.org/frontlineworld/stories/mozambique704/video/video_index.html) (accessed 12 October 2010).

<sup>184</sup> 'Moçambique: Guitar Hero' (n 182 above).

<sup>185</sup> Letts (n 152 above) 71.

states that ‘we live in a world of great inequality yet also of great opportunity and so we are building a global community of equals, united through music and the goal of eradicating extreme poverty.’<sup>186</sup> In República Dominicana, national entertainment stars participated in *La Música se pinta de solidaridad y esperanza*, a huge concert aimed to raise funds, which were given to the first Lady, to initiate development projects in diverse towns “satisfying basic necessities of the poorest populations.”<sup>187</sup>

Another example is the United Against Malaria concert in Switzerland, in celebration of the 60<sup>th</sup> birthday of the United Nations (UN), which brought together international stars to appeal the end of the world’s worst pandemics. In Netherlands, the website <http://www.downloadday.nl> was launched on 29 November 2005 to enable people to download their favourite music free on condition that they signed a petition for fair trade. This was done in collaboration with Novib, an organisation that has taken action against unfair trade which has been supported by bands like Coldplay and U2. The petition was then presented in the World Trade Organization (WTO) conference in Hong Kong.<sup>188</sup>

The biggest event was the Live 8 concerts. This was a series of concerts that took place in 2005 aimed to put pressure on world leaders and politicians in respect of the debt crisis faced by the world’s poorest countries. They also advocated for negotiations for fair trade rules and an increase in aid. These concerts, where more than 1000 artists performed and which were broadcast on 182 television networks and 2000 radio stations, took place just before the G8 Conference and summit held in Perthshire, Scotland in 2005.<sup>189</sup>

## CONCLUSION

“Africa unite...how good and a pleasant it would be, before God and man, to see the unification of all Africans.”(Bob Marley)<sup>190</sup>

The use of music festivals or the smaller-scale concerts for HRE has been used for quite some time in Africa and many other States around the world. Although in Africa there exists no texts speaking of the term ‘human rights’, the values and norms did exist and were passed on from generation to generation as a result of Africa’s oral tradition. The power of music, as has been

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<sup>186</sup> <http://www.partyagainstopoverty.org.uk/index.shtml> (accessed 23 October 2010).

<sup>187</sup> Letts (n 152 above) 71.

<sup>188</sup> As above.

<sup>189</sup> As above 72.

<sup>190</sup> Bob Marley “Africa Unite” in ‘Songs of Freedom’ Album.  
<http://www.bobmarley.com/catalogue/index.jsp?catpage=compilations>.



demonstrated in Chapter 3 and the power of music festivals is undoubtedly remarkable. They have been used to raise funds for communities, provide aid for the alleviation of poverty and for raising awareness and mobilise for a particular cause. This strategy has been used in the past and is being used around the world in collaboration with artists, NGOs and CSOs coming together to bring a celebration of music and the promotion of human rights.

## **CHAPTER FIVE: CONCLUDING REMARKS**

**AFRICA** ...There exist not only the numerous and various human rights documents that have been drafted to ensure the protection and promotion of human rights but also the need for education of these values and norms. Not only is it important for the government and the numerous defenders and activists to be educated on human rights but it is equally important for the citizens of these nations to be aware of their human rights. Africa has unfortunately been damaged by the countless civil wars and international conflicts giving rise to numerous human rights violations. The need for human rights protection and education is therefore a primary concern in Africa. The governments of African states have stated that it is not in the difficulty of implementing HRE initiatives but rather based on a lack of political will. Where the government fails to uphold its obligations other actors are needed to get the job done. NGOs, CSOs and other CSOs have come in the governments place to apply pressure on them to fulfil their obligations. These are the not the only actors who have done so. Musicians have also played an important role even as far back in history when NGOs and CSOs did not exist.

As has been demonstrated above, numerous archaic and destructive governments have been brought down as a result of the constant pressure, education of human rights and mobilisation by music and by any means they had to share. These have come in the form of churches, funerals and other ceremonies but the most frequent way has been concerts and festivals; reaching out to a greater target group.<sup>191</sup>

Considering Africa's history and its plight in respect of the countless civil wars and conflicts, the need to know and implement human rights is only but necessary. "It is evident that the majority of people in Africa are each day been denied of ...their basic human rights by individuals, government or social groups knowingly or unknowingly. This is because the issue of people's rights is only becoming new to many Africans"<sup>192</sup> and therefore new initiatives and more programmes need to be in place.<sup>193</sup> HRE in general has many benefits and in Africa more so. HRE helps people to know their rights and therefore creating awareness to the human rights abuses around them. It will encourage people to speak more about their rights, educate those

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<sup>191</sup> Gunner (n 107 above).

<sup>192</sup> 'The importance of human rights education in Africa today' Human Relief Organization <http://humanrelief.net/82> (accessed 26 October 2010).

<sup>193</sup> As above.

who might not have access to such education and promote accountability and good governance principles (such as transparency, responsibility...) in Africa.<sup>194</sup>

The Plan of Action defines *education* as –

“... training, dissemination and information efforts aimed at the building of a universal culture of human rights through the imparting of knowledge and skills and the moulding of attitudes and directed to:

- (a) The strengthening of respect for human rights and fundamental freedoms;
- (b) The full development of the human personality and the sense of its dignity;
- (c) The promotion of understanding, tolerance, gender equality and friendship among all nations, indigenous peoples and racial, national, ethnic, religious and linguistic groups;
- (d) The enabling of all persons to participate effectively in a free society;
- (e) The furtherance of the activities of the United Nations for the maintenance of peace.”<sup>195</sup>

One such initiative that has been discussed in this paper is the use of music festivals which demonstrates the international community’s recognition of the power of music but more generally the use of the arts as a tool for human rights education.

**HRE** is the most effective tool to achieving empowerment and human development.<sup>196</sup> Under the African system of human rights, Article 17 of the ACHPR provides that every individual has a right to education which, as we have discussed above, involves both primary and tertiary education but in addition to inclusion of HRE in the syllabus.<sup>197</sup> There are different ways in education people about human rights. Some of which involve workshops, school programmes, lectures while others use unconventional means to achieve the same purpose. These other means involve the arts, music, poetry, dance and theatre. There are also different models of HRE based on the target group and difficulty in implementation.<sup>198</sup> In sum, these are the accountability model, the transformation model and the values and awareness model; the latter being most relevant to the particular method discussed in this paper; music festivals.

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<sup>194</sup> N 192 above.

<sup>195</sup> Horn ‘Human Rights in Africa’ in A Bosl & J Diescho (n 10 above) 63.

<sup>196</sup> Verma (n 28 above) 2.

<sup>197</sup> ACHPR (n 61 above). See also Pretoria Declaration (n 63 above).

<sup>198</sup> Tibbits (n 3 above) 3.

**MUSIC** has been used for years to socially mobilise for a particular cause. In ancient West African culture, the *griot* was a musician, a historian and archivist. He or she would use their music to convey messages from state authorities to the people and vice versa. This arrangement not only ensured communication but additionally and most importantly; accountability. Music has also been used as a revolutionary tool. This we have seen in South and Kenya and, as research has shown, in numerous other countries worldwide. For example, Cuba and their revolutionary music, the United States in the 60s created protest music in America with iconic artists such as John Lennon, the Orange Revolution in Ukraine and many others. Music in Africa is central to the people of Africa. Music, songs and dance are used to celebrate weddings, accomplishments as well as funerals and struggles. Music in Africa brings together politics and culture and remains one of the most powerful means of communication. "Music occupies a much more important position in many African societies than on some other continents."<sup>199</sup> Artists have the privilege of using their music to speak on matters of political, social and cultural importance and with the right platform can reach out to a larger group of people to attain "mass support for human rights [which] will continue to bear pressure upon authorities to protect human rights."<sup>200</sup>

**MUSIC FESTIVALS**, as the values and awareness model has been described, involves the transfer of "basic knowledge of human rights issues and to foster its integration into public values."<sup>201</sup> One example is Congo Brazzaville where a grand concert was put together and titled "concert for the national reconciliation." This took place right after the war ended on 5 June 1997, bringing together musicians and orchestras appealing to the youth to abandon their weapons.<sup>202</sup>

Robin Hogarth, Grammy Award winning music composer and producer<sup>203</sup> stated in an interview that "It is absolutely my belief that if everyone (in Africa in particular) knew and understood their Human Rights, we would have a changed scene here, and that music and the arts is a major vehicle for this message."<sup>204</sup> Recent examples of music festivals or concerts being used to educate and disseminate information on human rights which I came across is Russia's

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<sup>199</sup> Letts (n 152 above) 78.

<sup>200</sup> Tibbits (n 3 above) 4.

<sup>201</sup> As above 3.

<sup>202</sup> Letts (n 152 above) 78.

<sup>203</sup> Artists for Human Rights 'Music' <http://www.artistsforhumanrights.org/pages/music.html> (accessed 10 August 2010).

<sup>204</sup> Email interview with Robin Hogarth (13 September 2010).

rock revolution.<sup>205</sup> The title of the concert was 'We All Live in Khimki Forest' and featured 8 different bands organized to protest the construction of a road through a protected forest in Russia.<sup>206</sup> This event was inspired by Ukraine's history during the Orange Revolution where rock and roll was used to protest. Nemtsova further stated in her article that "young artists respond to everything from corruption to pollution with protest songs...Russia has rediscovered the political power of rock and roll."<sup>207</sup> The impact of this concert was that the 3000 people who attended signed a petition demanding the government to cease any plans of destroying the forest.<sup>208</sup>

The involvement of artists in these concerts is praiseworthy. It must be noted that these artists need not be socially conscious through and through with their music. One artists, Mos Def stated that ""You just kind of have to tell the truth you know and raise the issue that nobody's raising."<sup>209</sup> In fact their participation will not only be used to attract audiences but also increases their knowledge and willingness to stand for human rights.<sup>210</sup> Robin Hogarth further stated that "[a]s the problem with human rights lies in degrees of lack of understanding and knowledge of them, and how this relates to the individual, ALL artists can help improve awareness by being involved with such concerts."<sup>211</sup> Karen Scott, Programme Manager of Amnesty Music for Human Rights, states, quite differently, that for this organization "[c]hoosing artists that honestly have a passion for our organization is also a priority for us, working only with the passionate keeps us authentic something that is always visible in our work. It is sometimes hard to decipher who these artists are, and which ones will speak best about their feelings for us and our work."<sup>212</sup>

Having done this research, I have come to appreciate more the power of music and the need for human rights education in Africa. The power of song is undeniable and has been discussed above, music festivals are commonly used and their impact demonstrates that power. The impacts of festivals are varied and can include the number of signatures on a petition, the funds that were raised and also, as Karen Scott mentions, the "volunteer members who work the

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<sup>205</sup> A Nemtsova 'Russia's Rock Revolution: The power of song' Newsweek Issue: Education:Rise of the Corporate College (September 2010).

<sup>206</sup> A Nemtsova (n 205 above) 50.

<sup>207</sup> As above 51.

<sup>208</sup> As above.

<sup>209</sup> 'Artists for Human Rights' Mos Def <http://www.amnestyusa.org/artists-for-amnesty/page.do?id=1031004> (accessed 26 October).

<sup>210</sup> Email interview, Robin Hogarth (22 October 2010).

<sup>211</sup> As above.

<sup>212</sup> Email Interview: Karen Scott (19 October 2010).

festivals, developing themselves as leaders in the Human Rights community.”<sup>213</sup> Music festivals in Africa and other parts of the world have touched on pressing human rights issues. Some, however, use these festivals to celebrate the progress of Africa and its diversity. In Nigeria, the THISDAY festival which was launched in 2006 “is the biggest music and fashion festival in Africa...meant to highlight the positive progress being made in Africa, and find sustainable solutions for the continent’s problems.”<sup>214</sup> Finally, this paper has sought to demonstrate the influence of music for awareness, campaigning, and advocating as well as the power of music festivals in HRE and the impact it has on the community. Therefore, as music festivals and concerts educate people on human rights, this document sought to educate on the power of music festivals or concerts as an effective tool for HRE in Africa.

**WORD COUNT: 16,858**

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<sup>213</sup> n 212 above.

<sup>214</sup> N Thompson ‘A guide to the world’s best music festivals’ (2009)  
<http://edition.cnn.com/2009/TRAVEL/04/28/summer.festivals/index.html> (accessed 26 October 2010).

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