

AMERICAN UNIVERSITY OF BEIRUT

UNDERSTANDING THE NEED FOR A MISSION FOR THE
LEBANESE NATIONAL HIGHER CONSERVATORY OF
MUSIC AND THE LEBANESE PHILHARMONIC
ORCHESTRA USING DECOLONIZING AND SOCIAL
JUSTICE LENSES

by

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submitted in partial fulfillment of the requirements
for the degree of Master of Arts
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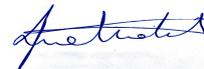
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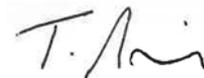
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ABSTRACT

OF THE THESIS OF

Maya Berta Rafic Maalouf

for

Master of Arts

Major: Education

Title: Understanding the Need for a Mission for the Lebanese National Higher Conservatory of Music and the Lebanese Philharmonic Orchestra Using Decolonizing and Social Justice Lenses

This thesis is a qualitative study of the Lebanese National Higher Conservatory of Music (LNHCM) and the Lebanese Philharmonic Orchestra (LPO) where key stakeholders of the LNHCM and LPO were interviewed in order to understand their perceptions of the goals of the LNHCM and the LPO; to see if there is alignment between the goals and the programs at the LNHCM and LPO; to understand the curriculum of the LNHCM and how it serves the perceived goals; to consider the impact of leadership and decision making at the LNHCM and the LPO; to assess perceptions of the relationship between the LNHCM and the LPO; and to consider all of the above in relation to tenets of social justice and decolonization. The study used methodological features of grounded theory to analyze and code data from semi-structured interviews in order to find relationships and generate theory. Results were grouped into nine themes concerning the goals of the LNHCM and the LPO, the curriculum at the LNHCM, and leadership and decision making at the LNHCM and the LPO. Recommendations revolve around Cocreation, decolonizing management and organizational knowledge, and culturally sustaining pedagogies to help direct the LNHCM towards realizing greater sustainability and inclusivity in developing a vision around which curriculum can be implemented.

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ABBREVIATIONS

CSP: Culturally Sustaining Pedagogies

LNHCM: Lebanese National Higher Conservatory of Music

LOO: Lebanese Oriental Orchestra

LPO: Lebanese Philharmonic Orchestra

CHAPTER 1

INTRODUCTION

This research project is a case study of the Lebanese National Higher Conservatory of Music (LNHCM) and the Lebanese Philharmonic Orchestra (LPO). It will rely on interviews to possibly construct mission a statement based on the perceptions of key stakeholders of the institution. It also aims to understand what principles of social justice and decolonization might offer as an alternative lens in understanding programing, curriculum and leadership at the LNHCM.

Lebanon is enduring one of the world's most severe and drawn-out economic crises since the 19th century (Al-Saeed & El Khalil, 2021). An estimated 78% of the population, of roughly four million people has sunk into poverty as the local currency has devalued by 90%. Saroj Kumar Jha, a World Bank regional director said of the crisis, “only a reform-minded government, which embarks upon a credible path toward economic and financial recovery, while working closely with all stakeholders, can reverse further sinking of Lebanon and prevent more national fragmentation” (Al-Saeed & El Khalil, 2021).

It is in these conditions, and in the spirit of collaboration expressed by Al-Saeed and El Khalil, that this project was conceived. These hard times call for reflection and this study is a reflection and invitation to assess and re-envision an organization on the brink of collapse. It is an opportunity to reimagine its purpose, impact and role to connect with and inspire people during this current period of crisis and carry it through into better times for generations to come.

The crisis in Lebanon is taking an artistic toll as well. The cultural scene is deteriorating as artists and musicians struggle to meet their daily needs and when feasible are choosing to leave the country (Hage, 2020). Lama Koubrously, co-director of Dar El-Nimer, is concerned for the future of the arts in Lebanon. She believes the arts will become a luxury that few can participate in and advises that even through these difficult times arts institutions “show up for the local community” by staying active. Additionally, Koubrously posits that, despite the challenges, cultural institutions can play an invaluable role for people in need of relief from the daily challenges of life. She believes that “investing time in rethinking operations and strategy in light of these challenges is crucial. Institutions can implement reforms and maximize available resources to come up with new initiatives and material sensitive to the situation, without abandoning their core mission and vision” (Koubrously, 2021).

The LNHCM was founded in the 1920s by Wadih Sabra. Successive directors include Anis Fuleihan, Nicolas Dale, and Toufic Succar. It was originally part of the Ministry of Education and now is an entity of the Ministry of Culture. The conservatory stopped functioning during the Lebanese civil war and was brought back to life in 1990, when the Lebanese government appointed Walid Gholmieh to be its director. Gholmieh passed away in 2011 leaving a void at the LNHCM which has been filled temporarily by several interim presidents. The LNHCM has 15 branches throughout Lebanon and serves over 5,000 students. Students range in age between eight years, the beginners, to students in their 20s, those who are pursuing higher degrees. Western and oriental instruments are taught, as well as theory, music history, composition, conducting and music technology.

The LPO has been providing concerts to the Lebanese public since 2000. It is one of two orchestras that are a part of the LNHCM. LPO concerts take place on a weekly or bimonthly basis and follow traditional classical symphonic programming highlighting Western canonical repertoire. Through embassy patronage, the LPO hosts conductors and soloists from around the world, thereby diversifying its performance repertoire. In addition, from time to time pieces by Lebanese composers are performed. During the last two years, the orchestra has lost more than two-thirds of its musicians as they choose to leave the country in search of better prospects abroad. The average salary of an LPO musician was equivalent to around \$2,000 a month; however, due to inflation, it is now about \$40. If the LNHCM and especially the LPO are somehow spared and make it through this economic and social crisis, it will be a miracle. And no better time to take a critical look at their activities and ask how they could do better.

Jha's and Koubrouly's calls for reform and inclusive strategic planning that maximizes resources are echoed in the conception of this study, which aims to re-envision a new role for the LPO in order to contribute to a more inclusive and equitable society. It echoes Koubrouly's fear that the arts and music will become a luxury rather than a human right. Lebanon is in need of reform on all levels, including ones with artistic vision.

Statement of Problem and Purpose

Neither the LNHCM nor the LPO have written or declared mission statements which compromises their organizational purpose and function. This study aims to establish a mission statement for the LNHCM and the LPO and to recommend educational programming based on tenets of social justice and decolonization. It will gauge how key stakeholders of the LNHCM and the LPO perceive the goals of their

institutions. This study will also question the alignment between the perceived goals and programs at the LNHCM and the LPO. It will also look into the curriculum and if it serves the perceived goals. Another aspect of the research is questioning decision making and leadership at the LNHCM and the LPO. And finally, to assess perceptions of the relationship between the perceived goals of the LNHCM and the LPO.

Rationale

Mission Alignment

Research points to the efficacy of mission, vision and values statements in directing organizational purpose and function (Gurley et al., 2015; Allison & Kaye, 2015). They express why an organization exists, define its fundamental purpose and guides stakeholders' actions and sense of ownership within an organization (Gurley et al., 2015; Allison & Kaye, 2015). Although these foundational statements are effective and powerful tools, they are often ignored and misunderstood by organizational leaders (Gurley et al., 2015). When these statements don't exist, are misinterpreted, or are not effectively stated the impact of the organization is jeopardized (Broun et al, 2012). Lack of organizational mission creates confusion.

Curriculum

At the heart of the curriculum debate lie several questions: what knowledge is worth teaching? Who decides? How is it taught? As well as what is most often taught and what is the actually learning experience in the classroom? (Ryan, Tocci & Moon, 2020). Curriculums have historical and philosophical underpinnings and contemporary curriculums are blending elements that are allowing for a design that encourages diversity and inclusion (Ornstein & Hunkins, 2017). Income, location, ethnicity and race often factor into the quality of education; however, there is a contemporary trend in

curriculum design pointing towards a need to reframe curriculum around issues of social justice and sustainability (Santone, 2019).

All curriculum designs contain the same basic components: “scope, sequence, continuity, integration, articulation, and balance” (Ornstein & Hunkins, 2017). Burton and Middlewood lay out three dimensions of curriculum management: vision (skills, attitudes and knowledge that is learned), strategy (the curriculum that is taught, the type of pedagogy) and structure (management of teachers and execution of curriculum) (Burton & Middlewood, 2012). Prior to creating the curriculum there must be a clear vision or purpose for curricular design and strategies to be implemented or else confusion will ensue (Burton & Middlewood, 2012). Another challenge in curriculum development is globalization and the various cultural ways of knowing present and interacting at once (Vera Cruz, Madden & Asante, 2017).

“Ground up” curriculum, envisioned by Hess, is a way of decolonizing curriculum. Hess cautions against normalizing Western classical music in favor of pluralism and embracing the tension and critique that accompany it. She writes of her proposed curriculum model called the Comparative Musics Model, "a music curriculum following this model would not take an additive approach to music education. Nor would it assume that only “other” musics are worthy of study, normalizing Western classical music in the process. Rather, such a course would be taught as a comparative course that emphasizes the interconnectedness between the musics and the contexts of the musics" (Hess, 2015).

Social Justice Paradigm

The social justice paradigm as outlined by Davis and Harrison asks the researcher to question what we know and how we know it in order to uncover

systematic injustice. Through the social justice lens, this study will add to the conversation on liberating education from oppression which is the cornerstone of social justice education. Oppression in our society is more subtle than we may think. According to Davis and Harrison, oppression is “structurally embedded in unquestioned habits, norms, and the kind of commonsense knowledge that causes people to become blinded to the enculturation they receive” (Davis & Harrison, 2013) This study will contribute to addressing systemic injustice in organizations by questioning how the LNHCM and the LPO conceive of their missions specifically concerning organization, leadership and curriculum. Davis and Harrison write, “our efforts toward promoting social justice need to focus less on individual identities and more on the systems that enforce privilege and oppression, less on essentialist notions of identity politics and more on multiple dimensions of identity where everyone has cards to play—and more on the very real costs of unconsciously participating as an agent in domination” (Davis & Harrison, 2013).

Decolonizing Lens

The decolonizing lens offers a way to question the subtle ongoing practices of colonialism that are perpetuated in institutional structures, curriculum and power relations (Center for Youth & Society, Uvic). The decolonizing paradigm is distinct from social justice and civil and human rights initiatives because its objective is to undo colonial practices. Colonial powers forced assimilation through education by colonizing the heart, mind and spirit (Center for Youth & Society, Uvic). The process for undoing colonial impacts is place-based education, which re-establishes links to the community and empowers students by restoring cultural knowledge (Center for Youth & Society, Uvic). It addresses the negative associations with being colonized such as feelings of

inferiority and subordination. Postcolonial studies have been addressing the repercussions of colonialism since the 1980s and postcolonial theory is considered a key form of critical interrogation.

The purpose of this study is to understand perceptions of social justice and decolonization in relationship to curricular and organizational aspects of the organizations by key stakeholders. This study also questions the alignment between the perceived goals of the LNHCM and the LPO and whether programs serve the perceived goals. The study will explore the perceptions of the mission of the LPO through the vantage points of LPO administrators, conductors and musicians.

Research Questions

1. How do key stakeholders of the Lebanese National Higher Conservatory of Music perceive the goals of the LNHCM and of the Lebanese Philharmonic Orchestra?
2. What are the programs and organizational components that support the goals of the LPO and LNHCM?
3. What would Social Justice and Decolonizing perspectives offer as a lens to critique the goals of the LNHCM and the LPO?

Contribution to Educational Research and Practice

This study will be analyzing data through a social justice and decolonizing frameworks and therefore will contribute to the literature on equity in institutions and educational programs. Through the social justice lens, this study will add to the conversation on liberating education from oppression which is the cornerstone of social justice education. The decolonizing lens offers a way to question the subtle ongoing

practices of colonialism that are perpetuated in institutional structures, curriculum and power relations (Center for Youth & Society, Uvic).

This study will contribute to practice by offering recommendations on how to formulate a mission statement for conservatories that would inform goals and programs through decolonizing and social justice perspectives.

CHAPTER 2

LITERATURE REVIEW

Introduction

This literature review starts with an introduction on the purpose of institutional mission, visions and values statements. This will be followed by a discussion of two studies that have taken place on mission statements of orchestras. The next section delves into curriculum followed by a section about philosophies of music education that leads into critical pedagogy, social justice and colonialism in education. This study is taking a critical stance on understanding organizational mission, curriculum and programing focusing on social justice and decolonization in music education. It is inspired by the action ideals of the Mayday Group, an international think tank comprised of musicians, music educators and cultural and social theorists. Their website states their aims are to “identify, critique and change taken-for-granted patterns of professional activity, polemic approaches to method and philosophy, and educational politics and public pressures that threaten effective practice and critical communication in music education” (Maydaygroup, 2022).

Organizational Missions

Mission, vision and values statements can help drive an organization towards efficacy and success. Mission, vision and values statements are important expressions of an organization’s objectives and purpose. They have the power to drive organizations towards success but also, if not thoughtfully envisioned, can hinder the effectiveness of the organization. Mission statements state why an organization exists and its fundamental purpose (Gurley et al., 2015; Allison & Kaye, 2015). It should be a simple, powerful and inspiring statement that will speak to organizational stakeholders

and the public (Allison & Kaye, 2015). The vision statement lends an image of the future the organization seeks to create guiding concepts (Allison & Kaye, 2015). Stakeholders should have a picture of that the ideal form of their organization if they work together towards that vision (Gurley et al., 2015). It is a vision that will guide stakeholders towards success (Allison & Kaye, 2015). The values statement expresses principles and beliefs of the organization (Allison & Kaye, 2015). In order for values statements to be effective, stakeholders must be able to glean clear behaviors from the statement (Gurley et al., 2015) and usually focusses on people, work norms, service and quality (Allison & Kaye, 2015). These statements guide behavior and organizational culture for stakeholders (Campbell, 1997).

For statements to be effective, they must be clearly stated and need to be reflected in all aspects of the organization (Yob et al., 2016). Multiple studies glean that mission, vision and values statements all create a sense of ownership among stakeholders of an organization allowing for strategic objectives to be met (Gurley et al., 2015). Although it is clear that these foundational statements are effective and powerful tools, they are often ignored and misunderstood by organizational leaders (Gurley et al., 2015). In addition, Campbell cautions that if senior management behavior is not reflected in the mission statement, mission statements can do more harm than good (Campbell, 1997).

Although there are very few studies on orchestras and their social missions, two recent studies point to the importance of missions contributing to the longevity and adaptability of an orchestra. The symphony orchestra is a cultural institution that has existed in one form or another for over 200 years. Its preservation over the centuries is due to circumstantial adaptations forced upon it due to “historical, political, social,

educational, and cultural changes” (Bibu et al, 2018, p.507). Balancing legacy and adapting to modern conditions remains a challenge for symphony orchestras (Bibu et al, 2018). Bibu et al. posit that nowadays it is not enough for an orchestra to be well trained, rather artistic success is dependent on considering all stakeholders involved to participate in the realization of the organization (Bibu et al, 2018).

In a recent study, Brown (2021) looked at the mission statements of orchestras and gauged whether their mission statements advanced their outreach activities towards transformational, transactional or transitional relationships. He found that transformational mission statements mentioned a specific community therefore making very meaningful connections to that community through activities including “advisory councils, youth ensembles, (reoccurring) side-by side performances, and internships either in the form of fellowships or volunteering” (Brown, 2021, 38). Transformational missions put the community first then the orchestra because an orchestra cannot exist without its community (Brown, 2021).

The next section briefly outlines curriculum design components and the importance of vision led curriculum development. The researcher believes once an orchestra has a clear mission and vision, it is useful to think of orchestra programming in relation to curriculum development. This includes considering how concerts convey certain messages, how concerts in a given season have links to one another rather than as individual entities, and for concert planners to be conscientious of the messages inherent in concerts.

Curriculum

Developing meaningful and well thought out orchestra programming depends on understanding the components of curriculum. All curriculum designs contain the

same basic components: “scope, sequence, continuity, integration, articulation, and balance” (Ornstein & Hunkins, 2018, 184). Burton and Middlewood (2012) lay out three dimensions of curriculum management: vision (skills, attitudes and knowledge that is learned), strategy (the curriculum that is taught, the type of pedagogy) and structure (management of teachers and execution of curriculum). Prior to creating the curriculum there must be a clear vision or purpose for curricular design and strategies to be implemented or else confusion will ensue (Burton & Middlewood, 2012). Design and management of curriculum is important, but vision is essential and underlying vision is philosophy.

Philosophies of Music Education

This section begins with a discussion of philosophies of music education in order to show the various approaches that exist and the underlying assumptions of curricular choices.

Utilitarian, Aesthetic and Praxial Philosophies

Approaches to music education vary based on philosophical underpinnings. The utilitarian philosophy sees music education from a practical vantage point where it functions as a tool to help reach a non-musical outcome (Boler, 2020). An example of utilitarian approach would be to teach music because there is evidence that music aids in math comprehension.

The aesthetic philosophy on the other hand is not concerned with the functional value of music, it considers that music should be taught for music’s sake (Boler, 2020). In the aesthetic philosophy, music is experienced through feelings. Although feelings are subjective, there are certain structures and repeated patterns of expressivity in music that have been studied and codified and these properties are studied in music education.

Advocates for aesthetic music education argue that music is the only vehicle for learning beauty, emotion and expression simultaneously. Proponents of aestheticism believe only the highest quality music should be included in the curriculum. Bennett Reimer wrote “while music has many important nonmusical or non-artistic functions, its musical or artistic nature is its unique and a precious gift to all humans...when music itself, with its universal appeal to the human mind and heart, is bypassed or weakened in favor of nonmusical emphasis that submerges it, we have betrayed the art we exist to share” (Reimer, 1989). While these two philosophies acknowledge truths about music education, they are narrow and limiting because they don’t acknowledge the social power and potential of music education, and risk exclusion of diverse forms of music making.

Praxial philosophy is more encompassing in comparison to utilitarian and aesthetic. It treats music as a process and a product at the same time (Boler, 2020). Music and all the arts are considered social practices that contribute to many aspects of peoples’ lives. Elliot et al. (2016) writes that the arts “contribute powerfully to the personal, cultural, political, therapeutic, ideological, spiritual, and economic dimensions (among many others) of people’s lives—because they are potent transformative social forces” (Elliot, Silverman, Bowman, 2016). Praxial philosophy takes into account the myriad of social functions of music as it is practiced and experienced. Bowman writes that making and experiencing art through paraxial education “changes who we are and what we expect from life...accordingly, artists engaged in praxis are deeply committed to making art that reflects their own critical perspectives on their places and spaces. Their practices are guided by the important ethical question: What kind of artist is it good to be given my current set of circumstances?” (Bowman, 2002). Bowman adds

another layer by bringing the ethical questions of music education to the forefront.

Musicians and music educators don't often see themselves as influencers of social and political change because of the way music became essentialized and aestheticized, which led it into a place of "escape into a world of without politics" (Bowman, 2002). Bowman advocates for bringing the political back into musicology.

Critical Pedagogy and Music Education

The critical perspective on music education stems from critical positions on society that challenge assumptions that advantage more privileged classes of society. Critical pedagogy helps navigate the trajectory of education's social implications. As an example, McLaren writes "critical pedagogy is a way of thinking about, negotiating, and transforming the relationships among classroom teaching, the production of knowledge, the institutional structures of the school, and the social and material relations of the wider community, society and nation state" (McLaren, 1998). The goals of critical pedagogy are to eliminate hierarchies between teachers and students, teaching that liberates and transforms, curriculum that does not limit but rather opens possibilities for something more equitable, freeing the curriculum from dogma and from domination of one group over another as well as one subject over another (Abrahams, 2007).

Critical theory in music education considers the connections between education, schooling, society, aesthetics and culture (Abrahams, 2007). It is positioned to break down barriers that exist between teachers and students concerning the music chosen for the curriculum (Abrahams, 2007), as well as hierarchical relationships between teachers and students that often turn students off from music (Alsup, 2013). Abrahams adapted the following principles from Peter McLaren's *Life in Schools: An Introduction to*

Critical Pedagogy in the Foundations of Education, and made them applicable for music education.

Key principles of Critical Pedagogy for Music Education

1. Music education is a conversation. Students and their teachers pose problems and solve problems together. In music classrooms, this means composing and improvising music in styles consistent with who the students are and the contexts in which they live.
2. Music education broadens the student's view of reality. The goal of music teaching and music learning is to effect a change in the way that both students and their teachers perceive the world.
3. Music education is empowering. When students and their teacher "know that they know," one can claim that the phenomenon of conscientization has occurred. In this view, music evokes critical action (Regelski, 2004) and critical feeling by engaging students in musical activities that are both significant and consistent with what musicians do when they are making music.
4. Music education is transformative. Music learning takes place when both the teachers and the students can acknowledge a change in perception. It is this change or transformation that teachers can assess.
5. Music education is political. There are issues of power and control inside the music classroom, the school building, and the community. Those in power make decisions about what is taught, how often classes meet, how much money is allocated to each school subject or program, are able to transcend the constraints that those in power place on them. They do this in

their classrooms by acknowledging that children come to the class with knowledge from the outside world and, as such, that their knowledge needs to be honored and valued (Abrahams, 2005, p. 64)

Further elaborating on key differences between different approaches to music education, Allsup (2013) writes that the traditional “induction and apprenticeship” closed system, deficit learner philosophy of classical pedagogy is still endorsed by the praxial philosophy. Allsup explains that this closed system is perpetuating hierarchical student teacher relationships, something that needs correcting. He says in the western tradition, “the prohibitions that circulate around closed concepts like intonation, articulation, time, and notation are so strict that obedience or submission to their laws governs nearly every aspect of music-making” (Allsup, 2013, p. 8). Furthermore, he writes “taken to its logical conclusion, these laws place more importance on the right results of sonic structure than on the right results of human need” (Allsup, 2013, p. 8) This call for music education to serve human needs above musical concepts is a driving force of this research project.

Social Justice

Several scholars have defined the complex concept of social justice and exploring these explanations will provide a fuller understanding of the notion. Davis and Harrison (2013), conceive of social justice as a bridge between an organization’s mission statement and actualizing it. They write of their framework that it “is grounded in constructivist assumptions that people and institutions create policies, practices, and procedures that advantage some and disadvantage others. As a result, power, wealth, and other resources are disproportionately distributed, and social justice, as described in

our founding documents, requires us to respond with equity and fairness” (Davis & Harris, 2013, p.48). Davis and Harrison (2013) say that uncovering systematic injustice takes questioning assumptions about how our society functions and that leaders should be equity minded.

Social Justice actions are meant to create grounds for equal rights, equal opportunity and dignity for all (Davis and Harrison, 2013). Davis and Harrison define social justice as “the equitable processes and outcomes that result from efforts to close the gap between what we espouse in our social contract and how we actually enact such a mission” (Davis and Harrison, 2013). Another definition articulated by Bell (2007) is the “full and equal participation of all groups in a society that is mutually shaped to meet their needs. Social justice includes a vision of society in which the distribution of resources is equitable and all members are physically and psychologically safe and secure...The process for attaining the goal of social justice...should be democratic and participatory, inclusive, and affirming of human agency and human capacities for working collaboratively to create change” (Bell, 2007).

There are several components to uncovering systematic injustice and creating policies to create a more equitable institution and greater society. The first discussed by Davis and Harris is making the distinction between equality and equity. Equality and equity have very different outcomes. Equality means treating people the same regardless of needs. While this may seem fair, it may result in unbalanced outcomes. Equity takes into account diversity, historical disadvantages and unique needs (David & Harris, 2013). In addition, Zine writes in order to create equity policies, initiatives and goals need to be created (Zine, 2001) and that the heart of equity means going “deeper than protecting a sense of vested self-interest with regard to personal or collective

rights; it speaks to the need to develop more fine grained sociological and practical equivalents to what the values of equality, justice and respect for diversity actually mean in the real world of identity politics and educational praxis”(Zine, 2001).

Davis and Harris identify critical definitions that can help us engage in the debate on social justice and reconstruction of the organizational system being studied. These terms are meant to be used as a base from which to engage in dialogue. The list is not exhaustive and Davis and Harris encourage terms to be added and removed, and the definitions should not be considered set in stone. They are meant to help come up with common language around social justice which can be challenging because people tend to react to language that has multiple meanings based on the history individuals have with the words (Davis & Harris, 2013). Additionally, there is also the fear that articulating disparities will threaten the status quo which advantages those in power (Davis & Harris, 2013). Therefore, the terms are meant to have multiple meanings, subtexts and complexities and are meant to be understood rather than provide a single interpretation (Davis & Harris, 2013).

The terms relevant to this study are: *master narratives* “narratives are stories told from a personal point of view where identity is revealed and characters are cast. Master narratives, also known as “grand narratives,” are the underlying stories that not only explain but legitimize certain perspectives and knowledge. In the context of social relations, these myths function to legitimize existing power relations, customs, and practices (J. Q. Adams, 2003)” (David & Harris, 2013, p. 30); *prejudice* “Exerting bias and bigotry based on uniform stereotypes (Adams et al., 2007).” (David & Harris, 2013, p. 30); *privilege* “Unearned rights, benefits, immunity, and favors that are bestowed on individuals and groups solely on the basis of their race, culture, religion, gender, sexual

orientation, physical ability, or other key characteristic (Adams et al., 2007). (David & Harris, 2013, p. 30); *positionality* “The shifting ways individuals are located within broader societal structures of political, cultural, and economic domination, and of equality. Thus, gender, race, culture, sexual orientation, and social class, for example, are historically based, representing evolving sets of relational dynamics, rather than fixed identities (J. Q. Adams, 2003).” (David & Harris, 2013, p. 30) discrimination “A biased decision based on a prejudice against an individual group characterized by race, class, sexual orientation, age, disability, and so on (Adams, Bell, & Griffin, 2007)” (David & Harris, 2013, p. 28).

Music Curriculum Promoting Social Justice

Important social and political concerns have always been present in music education but they have been hidden behind talk of music’s intrinsic and aesthetic value. However, the trend in music education towards addressing issues of social justice is vital and many believe that music education can play a role in addressing the ills of the world (Bowman 2007, Allsup & Shieh 2012). Among the numerous problems are poverty, enormous gaps in wealth and opportunity, unemployment, disease, starvation, war, terrorism, homelessness, pollution, global warming, misogyny, homophobia, xenophobia, and other hatreds (Bowman 2007, Allsup & Shieh 2012).

It is through a careful reconsidering of music education curriculum that has led to social justice music education. Hess (2013) writes the following on the imperative of new directions in music education, “now firmly grounded in the twenty-first century, it seems in many ways music education has reached a crossroads where in order to move forward, we must re-envision all music education” (Hess, 2013). She writes this taking into account the hardships of the world, where music education seems at times an

unnecessary and superfluous activity, however, music educators must face the difficult issues of our day and reorient music education towards social justice. Allsup and Shieh (2012) call this “coming out” or “going public” where music educators reach “beyond incomplete musical engagements and into larger and more intertwined social, artistic, and political domains” (Allsup & Sheih, 2012, p. 47). The act of teaching is compelled by the desire to care, thus educators are encouraged not to look away, but to notice and name inequity in our communities (Allsup & Sheih, 2012). They write, “the moment we accept that music teaching is more than the teaching of sound and sound patterns alone—that there is something non-neutral about music that requires our moral engagement—we enter into the realm of public pedagogy (Allsup & Shieh, 2012). Musical identities and the curricular, musical and pedagogical choices are woven together with compulsion towards social change (Bowman, 2007).

Hess proposes the transformative potential of what she calls critical nomadic pedagogy (Hess, 2013). Nomadic pedagogy “teaches students about inequality, unmasking privilege and works to dismantle it, reveals the possibility of multiple orientations and epistemologies towards the world, considers musics relationally and without hierarchies, and teaches students they are of intrinsic value despite whatever else the world tells them” (Hess, 2013, p.247). In concord with the principles of *Public Music Pedagogy*, *Nomadic Pedagogy* goes beyond teaching musical skills, instead it “focuses on what might be possible to teach *through* music to affect social change” (Hess, 2014, p. 247).

Decolonizing Education and the Arts

This section will explore issues of decolonization and curriculum. The purpose is to acknowledge that colonialism exists, not as it did during the colonial mandate

period, but in different forms today. It is meant to understand the consequences of colonialism in music education and to explore ways of going forward.

Although colonialism officially ended, colonial initiatives in education are still taking place and can be identified by examining curricular decisions (O'Shea, 2018). Reflecting on the motives of education often reveals deeply rooted colonial policy (Center for Youth & Society, *uvic*). Questions that address decolonizing the curriculum are: who is in control of knowledge? What is their role? How did they gain that role? What maintains their power? and who gets to decide on the curriculum? These questions are about power over knowledge dissemination and what kinds of knowing are given priority.

While a western based curriculum is often favored to teach skills and knowledge for the competitive global labor force, such a curriculum doesn't reflect the heterogeneous society where many differences exist at the same time (Subedi, 2013). The term Subedi gives for a global curriculum built around European ideologies, which reinforces colonial and racist ideologies by glorifying Eurocentric cultural values, is the deficit approach. The deficit approach encourages simplistic and one-dimensional interpretations of culture. An attempt to remedy the deficit approach is the accommodation approach which superficially includes perspectives that have been marginalized (Subedi, 2013). While the intention to include silenced narratives is well meaning, the accommodation logic does not recognize larger political drives that often present the Third World as disordered, exotic and dangerous (Subedi, 2013).

In contrast to a curriculum taken from one place and imposed in another, the decolonized curriculum is grounded in the histories of the communities they are intended for. Decolonizing the curriculum entails providing a "more individualized

approach to education, rather than a ‘one size fits all’ approach; implementing principles of decolonization, such as healing, empowerment, reflection, and connections to place and community; validating students’ experiences; fostering strength; helping students to form their identities, rather than forcing an identity on them; valuing cultural heritage and place-based knowledge; focusing on the positive, such as resilience and resolution, rather than a deficit-based approach; educating the whole person, not just the intellect” (Center for Youth & Society, no date)

Colonialism and the Arts

In the realm of the arts, colonialism and racism have left their mark as well. The concept of art and the artist has its roots in the Enlightenment around the same time race and racial orders were implemented in the justification of colonialism. Therefore, it is argued that historically there are limitations on the image of the artist and the legacies of colonialization “have informed exclusionary conceptualizations of art and artists and have resulted in historical silencing, curricular whitewashing and inequitable access to “the arts” (Travis & Gaztambide-Fernández, 2018, p.42). Furthermore, Travis and Gaztambide-Fernández write “the evolution of the concept of “the arts” that continues to shape arts education today was intimately linked to the invention of European “civilization” as the epitome of human cultural evolution” (Travis & Gaztambide-Fernández, 2018, p.35).

Colonial cultural practices have also been linked to assertions of dominance and colonization’s physical violence (Dickason, 1992, Vaugeois, 2018). In colonial Canada, settlers interest in music and other “higher arts” felt “civilizational superiority and participated in the global mission to civilize “dark corners of the world.” Vaugeois writes “the creation of exalted identities in association with

the development of classical music institutions likewise draws on notions of raced, classed, and gendered identities to rationalize a hierarchical distribution of resources by generating notions of who counts as fully human” (Vaugeois, 2018).

The legitimization and reproduction of the western canon is the result of prolonged and repeated emphasis of this particular type of music even when it doesn’t reflect the backgrounds of students. Abrahams (2007) shares in the call for critically engaging with the music curriculum and its relationship to the students who it is meant for. He writes, “in many situations where the Western canon comprises the substance of the musical diet, that diet is legitimized and reproduced. This may or may not reflect the interests, values, and backgrounds of students. Hence, certain or all individual and group intents are ignored, and an unconscious acceptance of a culture that may be irrelevant and foreign to these individuals and groups is fostered” (Abrahams, 2007), p. 226). Hess says that Western music is what colonizes music education because it has been constructed as “natural” and that any alternatives to this “ethnic core music” are merely tokens hierarchically arranged around it. The music curriculum as it is presented reinforces the dominant power relations (Hess, 2015).

The orchestra is viewed by many as the epitome of class and culture, however the following is an example of the backlash an orchestra can face when it relies on the deficit approach. In its quest for modernization and fueled by nationalistic goals, Venezuela bought into the idea that symphonic practices are “universal” and invested in its Orquesta Sinfónica de Venezuela in 1975 as that cultural entity accessible to all levels of society. However, in reality it became an elitist, foreign and ultimately inaccessible institution (Pedroza, 2015). Pedroza argues that the narrative of symphony as an ideal is being dismantled in Venezuela and partially through integrating local

instruments, has dismantled this notion. Lazo (2017) goes as far as to say “the insidious colonialist message that the “orchestra is the universal answer to every social problem is perhaps one of the best examples of cultural dissonance permeating music programs to this day” (Lazo, 2017, p. 201).

Decolonizing the music education curriculum

Imposing the western canon on a society that has its own musical tradition is problematic. McConnachie (2021) a music educator in South Africa sees the development of a culturally specific education of great importance given South Africa’s colonial past and effects of globalization. He is concerned students are only engaging with music from their own culture on a superficial level. This is due in part to the official government music syllabus being based almost entirely on the theory and practice of Western art music which legitimizes and reproduces the Western canon while ignoring the backgrounds, values and interests of students (Abrahams, 2007). McConnachie relays another drawback of a Western-based curriculum in that it is perceived as elitist creating a pushback that is having detrimental effects on the overall education of South African students (McConnachie, 2021). This reinforces Abrahams’ call for critically engaging with the music curriculum and its relationship to the students who it is meant for.

Hess encourages musicians to situate music in its sociopolitical and sociohistorical contexts and to recognize the power of music to critique dominant hegemonic discourses (Hess, 2006). She enlightens aspects of the socio-cultural embeddedness of music by writing “people create music both for and within contexts imbued with intricate tapestries of power relations. Symphonic music, for example, connects to white, middle class sensibilities in ways that celebrate such identities (Small

1998). Afro-Cuban folkloric music reflects Cuban culture's "heterogeneous conglomeration of different races, cultures, many fleshed and cultivated that are stirred, intermingled and disintegrated in the same social cauldron" (Boggs 1991, 76). Colonization, imperialism, and enslavement intersect within the music. Examining music contrapuntally illuminates an interesting set of relations and counter narratives" (Hess, 2016).

Because our societies are built on dominance and oppression, developing an understanding of the systems of belief and institutional structures that shape contemporary power dynamic is important. Vaugeois (2018) recommends pedagogical goals for decolonizing classical music. First, is to disrupt the dominant narratives that don't acknowledge the link between the rise of dominant cultural and politics of racial violence that aided in their ascent. Second, he writes "I suggest tracking the intersections of personal meaning with the political and economic relationships attached to all forms of cultural production is essential to confronting the logics of inequality." Third is to dismantle the Western canon as an entity. He writes "The relationship of this canon to White bourgeois identities and racial supremacy must be actively deconstructed in order to recognize the roles that public music-making can have in normalizing or challenging the log-ics of inequality. It is a luxury of Whiteness—an indicator of dominance—to be able to perform music under the guise of "great art" without the need to con-sider the appropriateness of textual (or other) significations or their relevance to a wide range of people" (Vaugeois, 2018, 62). Fourth is cultural and economic restitution of which Vageois writes:

"Classical music institutions, as forms of white property, are one manifestation of a framework that sustains the colonial project by exalting certain identities while rationalizing the dispossession, domination, and exploitation of others. While many cultural workers experience themselves as a dominated class, perpetually struggling to find adequate funding and recognition, a lack of awareness about larger colonial structures, and the raced, classed, and gendered subjectifications that sustain them, they are left at risk of what I call "terminal naiveté," that is, a form of ignorance that results in political docility (Foucault, 1977). University-educated musicians and teachers need to understand the effects of colonization in its contemporary political, legal, and cultural manifestations in order to understand how notions and practices of exaltation contribute to inequality and injustice" (Vaugeois, 2018, 62).

Model curriculums would focus on the interconnectedness between different kinds of music and their contexts. Hess writes "I envision a curriculum fraught with tension and critique and rich with dialogue and learning possibilities" (Hess, 2015, 346). She advocates for considering music relationally rather than hierarchically, teaching students to think critically and grasp interrelationships between themselves and music and ultimately "critique and dismantle the hierarchy of civilizations" (Hess, 2015, 346).

Curriculum transformation was the theme of the 2017 Rhodes University Transformation Summit. The following recommendations were made concerning curriculum: "it must be adaptive to the changing socio-demographics of the student body; take into account the multiple ways students learn (transformed pedagogy); it can

be radical (whole curriculum overhaul), or incremental (smaller changes over time); the majority of sources must come from the global south, rather than the global north; it takes into account our African context in designing the course (which includes content, assessment and application and examples); it recognizes the importance of multilingualism in teaching and learning, and it is connected to the lived experience of students, and offers opportunities for application to bridge the gap between students' lived experience and what they encounter in the classroom" (McConnachie, 2021, 41).

Conclusion

This literature review focuses on the need for careful consideration in organizational planning. Mission, vision and values statements should create a sense of ownership among stakeholders. Moreover, the underlying philosophies of an organization are equally important in that they direct the path of the organization. Social justice and decolonizing elements are discussed as frameworks that can have profound effects on organizational mission in educational and orchestral settings. The frameworks question power dynamics, curricular and programming decisions and lead organizations towards social transformational.

CHAPTER 3

METHODOLOGY

This study is a qualitative case study using data collection and analysis procedures of grounded theory methodology in order to understand the following research questions:

1. How do key stakeholders of the Lebanese National Higher Conservatory of Music perceive the goals of the LNHCM and of the Lebanese Philharmonic Orchestra?
2. What are the programs and organizational components that support the goals of the LPO and LNHCM?
3. What would Social Justice and Decolonizing perspectives offer as a lens to critique the goals of the LNHCM and the LPO?

Theoretical Background of Research Design

Paradigm

The conceptual framework on which this study rests is a combination of social constructivism and the advocacy/participatory perspectives. Researchers with a social constructivist worldview aim to understand the world we live in through subjective understanding of lived experiences; embrace complexities which are formed as the results of interactions subjects have with others and their history and culture; recognize the iterative and interpretive process between researcher and participant in creating meaning; and acknowledge that their own positionality influences their research (Creswell, 2007). The advocacy/participatory paradigm is part of the conceptual framework because the researcher believes that alone, the constructivist paradigm

doesn't advocate for research to lead towards actions that can help the disadvantaged (Creswell, 2007).

Whether the researcher engages in deep epistemological and philosophical study to arrive at a choice of paradigm is a subject of controversy; however, despite having disclosed this disaccord among scholars, Mertens (2020) adheres to the position that the philosophical orientation of the researcher affects every decision in the research process. I agree with this position because in my own research journey I have noticed myself leaning more and more towards understanding the problem from a critical and political vantage point, rather than treating it from a purely administrative and programmatic point of view, which is actually an indication of my epistemological and philosophical view.

In seeking to make meaning of the tragedy of the current Lebanese situation, I believe it is important to question the purpose and programming choices of the LPO from an administrative angle through dialogue with administrators and board members. I also think it is equally, if not more important to consider its impact from the perspectives of musicians who are often left out of the equation.

Perspective

The paradigm underlying this study is the transformative paradigm which is a research framework that respects cultural norms, aims to aid social justice, and promotes human rights (Mertens, 2020). According to Mertens, the transformative paradigm asserts "that the agency for change rests in the persons in the community working side by side with the researcher toward the goal of social transformation" (Mertens, 2020, 8). He adds, moreover, that "transformative researchers consciously and explicitly position themselves side by side with the less powerful in a joint effort to

bring about social transformation” (Mertens, 2020, 21). It is a paradigm meant to improve relationships among all stakeholders in an organization (Antunes, 2009).

Transformative paradigm is appropriate in this study because it gives a voice to the musicians of the Lebanese Philharmonic Orchestra (LPO), a group with little formal power over organizational decision making. At the same time, it takes into account the perspectives of conductors, administrators and board members aiming to create a bridge between the musicians and this body. It is also philosophically in alignment with Paulo Friere’s concept of “dialogical conscientization” whereby critical awareness is developed through reflection and action. These two aspects, reflection and action, are very important to my study. As a musician in the orchestra, I have vested interest in the LPO’s longevity, I am concerned for its future and am convinced its role needs to be re-envisioned and enacted.

I have often felt that the opinions of musicians in the orchestra are not welcomed by administration, which is why I hope my research can help create dialogue. I hope the results of the study can offer means for action. I also reflect on my role as a teacher at the conservatory and have an interest in seeing a transformation in the curriculum of the conservatory and how through curricular alignment, the LPO may play a role in inspiring young musicians.

Research Design

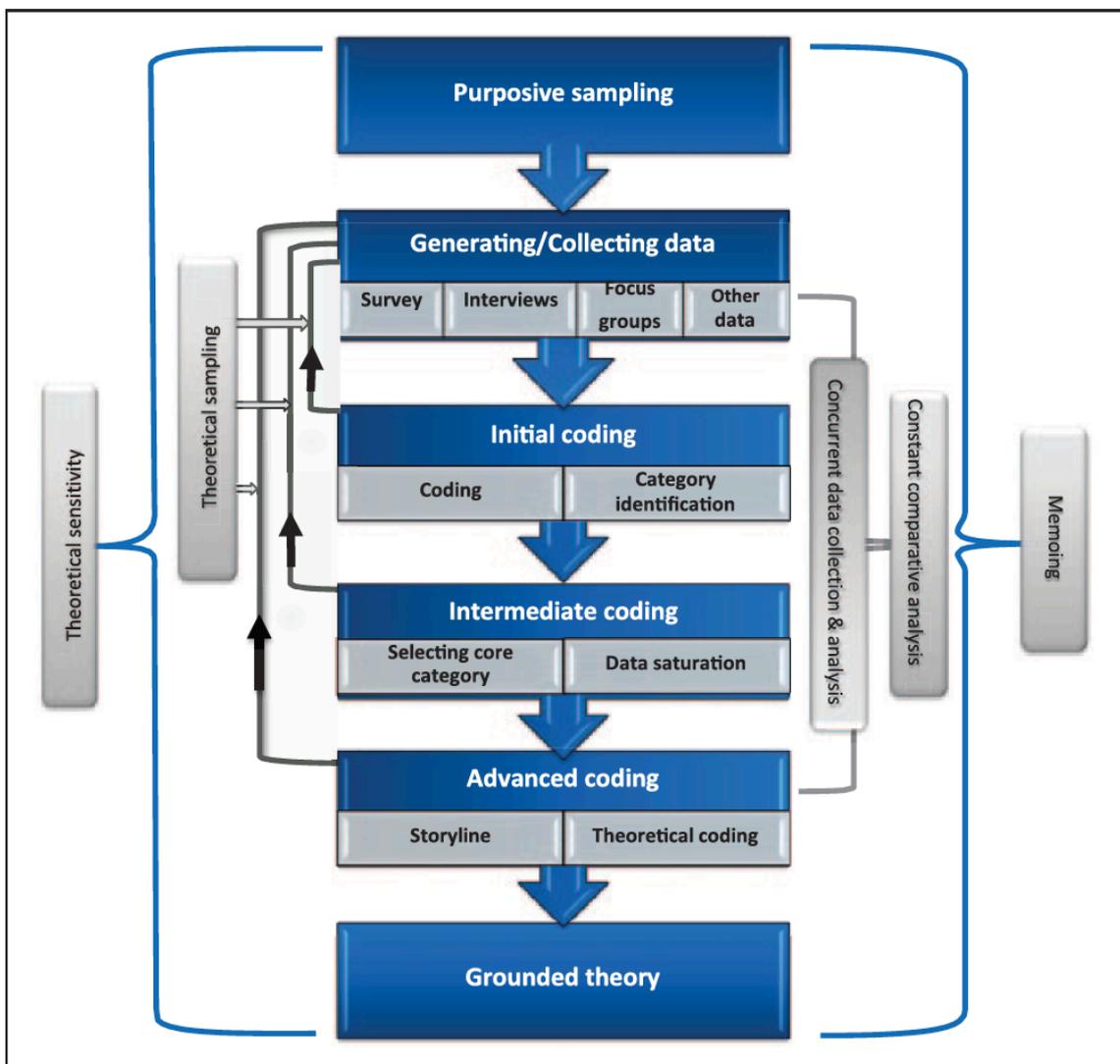
The research design chosen for this research is a qualitative study using grounded theory. Characteristics of qualitative studies are that “they are inductive, emerging, and shaped by the researcher’s experiences in collecting and analyzing the data” (Creswell, 2009, 19). Rather than being based on theory, they take a ground-up approach and are flexible as data is collected and codes emerge (Creswell, 2009). A key

methodological features of grounded theory is it uses systematic and theoretical coding processes in order to look for relationships in codes that will generate hypothesis which can later be used in the theory, and theoretical sensitivities are increased by exploring the complexities in the data (Corbin & Strauss, 2008).

Figure 1 illustrates the process of grounded theory.

Figure 1

Grounded Theory Chun et al., 2019, p. 3



Study Participants

The study participants of this project are key stakeholders of the LPO, including board members, administrators, conductors and musicians of the LPO. Initially, the researcher envisioned only taking the perspective of administrators and conductors, the traditional decision makers in an orchestra, but as my research became more focused and critical, I decided that much valuable data would be lost by not including the perspectives of musicians who are experiencing the results of the decisions every step of the way. This decision is in alignment with the transformative paradigm as I am engaging with a less heard body of the LPO.

Mertens cautions on the importance of carefully and strategically selecting samples because this affects the quality of data and inferences the researcher can make (Mertens, 2020). Purposive sampling and theoretical sampling will be used in this study. Purposive sampling is the first step in sampling in grounded theory. It is where researchers select participants that they think can address the research questions (Chun et al., 2019). Creswell writes “the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon in the study” (Creswell, 2007, 125).

Data Collection Tools

The researcher is the instrument for data collection in qualitative research studies (Mertens, 2020). The method for data collection in this study was interviews. The researcher held one-on-one semi-structured interviews with the study participants. Open-ended questions allowed respondents to have room to air concerns and interests, thereby giving the researcher more insight into the case (Mertens, 2020). The transformative nature of the interviews embodied the spirit evoked by Givens (2008)

who emphasizes familiarity of the researcher towards the participant, the dialogic and conversational flow of the interviews, and the democratic approach to collecting data across the community spectrum. Additionally, she writes of the interview:

The interviewer is not a distanced outsider in the interview and he or she is well aware that his or her own contributions to the interview might affect the content of the conversation. Similarly, empathetic understanding is the goal, with the interviewer telling of his or her own beliefs as a way to make connections with the person being interviewed. In most instances, researchers describe the interview process as a democratizing event that serves to give depth and breadth to representations of the voices of individuals in the community being researched. (Givens, 2008, p. 3)

Additionally, interviews were recorded and transcribed. Although Glaser (1998) say in grounded theory there is no need to record interviews because conceptualizations can be made from interview notes made after the interview through memo-writing, the researcher believed do to inexperience, recording the interviews is better. Piko (2014) shares of her experience, “on reflection, as a researcher who was inexperienced in conceptualization, these recordings were an advantage. I was able to revisit, verify, and re-code text as new concepts emerged and I detected patterns” (Piko, 2014).

Procedures of Data Collection

This study relied on one-on-one semi structured interviews for data collection. In this research study, questions were semi-structured allowing the participants’ interests and ideas to appear, and to allow possibilities to emerge. There were 8 pre-selected questions that shaped the direction of the interviews. Good research questions having two dimensions, thematic and dynamic (Kvale, 2011). Thematic refers to a

questions ability to produce knowledge, and dynamic is related to the relationship and interaction between the interviewer and subject (Kvale, 2011). The researcher can also begin analysis during the interview by directing follow up quest based on responses (Kvale, 2011).

The interview started with a briefing which is where the interviewer told the subject about the nature and purpose of the interview, how it will be conducted and inquires if the subject has any questions (Kvale, 2011). The interview was followed by a debriefing where the subject is invited to share their experience of the interview, and the interviewee mentions the main points learned from the interview (Kvale, 2011).

Data Analysis

The researcher coded data collected through the interviews in three stages: initial, intermediary and advanced coding. Coding is where keywords are assigned to text segments for the purpose of identifying statements (Kvale, 2011). Initial coding is the first step in breaking the data down and assigning labels to important words or groups of words based on social and psychological components rather than themes (Chun et al, 2019). These codes help researcher begin to assign meaning and make comparisons in the data, which helps determine the direction of next stages of data collection (Chun et al, 2019).

The intermediate stage of coding is where core categories become evident through refined analysis (Chun et al, 2019). Constant comparative analysis takes place in the intermediate stage data during memo-writing. It is a way of comparing the responses of multiple subjects to help build and test out theories between interviews (Charmaz, 2006). Through constant comparative analysis, the researcher builds a theory by studying the links between categories and properties (Merriam & Grenier, 2019).

One main theme is identified, the core category, which all other conceptual elements are connected to (Merriam & Grenier, 2019). In this stage, theoretical saturation is reached. Chun et. al write “theoretical saturation ensues when new data analysis does not provide additional material to existing theoretical categories, and the categories are sufficiently explained” (Chun et al, 2019, p. 6).

Advanced coding is the last phase and it is where abstract theory emerges out of extensive data (Chun et al, 2019). Findings are presented as interrelating concepts through a tool called storyline (Chun et al, 2019). Storyline is described as “a strategy for facilitating integration, construction, formulation, and presentation of research findings through the production of coherent grounded theory” (Birks & Mills, 2015, 180).

Quality and Rigor

The validation strategies used in this research study to ensure credibility are rigor of methods (including constant comparative analysis, theoretical sampling and saturation and data collection processes (including transcriptions and memoing), congruence between methodology and research questions, respondent validation, micro-triangulation and empathy (“to do good analysis you have to be able to “step into the shoes of participants” and feel at a “gut level,” otherwise you lose some of the richness and depth of the data” (Corbin & Strauss, 2012, p. 7))

According to Cresswell (2007) rigorous methods are at the forefront in ensuring quality. “Procedural precision requires careful attention to maintaining a detailed audit trail, data management strategies and demonstrable procedural logic recorded using memos...An audit trail of decision-making, changes in the direction of the research and

the rationale for decisions made are essential to ensure rigour in the final grounded theory” (Chun et al, 2019, 7).

Respondent validation “is systematically soliciting feedback about your data and conclusions from the people you are studying. This is the single most important way of ruling out the possibility of misinterpreting the meaning of what participants say and do and the perspective they have on what is going on, as well as being an important way of identifying your biases and misunderstandings of what you observed” (Maxwell, 2012, p. 126). This was achieved by repeating interviewer’s statements back to them to ensure that the researcher understood responses accurately.

Limitations

The main limitations to the study are related to the inexperience of the researcher in conducting research, the relatively expansive scope of the research questions and the assumptions and biases the researcher brings. Corbin and Strauss bring up the reasonable assumption that training in qualitative research adds to the quality of results. They write, “what the researcher brings to the analysis in terms of qualifications, experience, perspective, as well as underlying philosophical orientation will make a major difference in the quality of findings” (Corbin & Strass, 2012, p.7). They add that the challenge of qualitative research is having the methodological grounding and data gathering and analysis skills to develop themes, create rich description and thorough narrative (Corbin & Strassm 2012). Although I followed the methodological procedures explained above, this is my first attempt at qualitative research which is a limitation due to inexperience.

CHAPTER 4

RESULTS

Introduction

The following results are based on eleven one-on-one semi-structured interviews of stakeholders of the Lebanese National Higher Conservatory of Music (LNHCM) and the Lebanese Philharmonic Orchestras (LPO). Among the main findings are that there is a lack of consensus regarding the missions of the LNHCM and the LPO; there are major gaps and misalignments in the curriculum at the LNHCM; and attitudes, leadership styles and lack of professionalism are obstacles to change.

Lack of Consensus LNHCM

The mission of the LNHCM is not clearly stated anywhere and there is no consensus amongst the participants as to the mission of the LNHCM. The responses have to do with aesthetic goals, musical as knowledge goals and sociocultural goals. The responses are as follows. The LNHCM is education at its core and is meant to:

- To spread the beauty of music across Lebanon
- To cultivate a musically knowledgeable society
- To vicariously teach parents and other relatives of the conservatory students about music
- To nurture performers as well as people who appreciate music
- To create musicians, not just people who play instruments
- To bring people together and make a better society through music
- To reach as many people as possible through branches all over Lebanon

- To provide music education with low fees in order to reach people from all socio-economic backgrounds
- To fill in a gap in the Lebanese educational system that doesn't emphasize music education
- To form an orchestra of majority Lebanese membership in order to show society that music can be a profession.

Only one participant speculated on the reason for there being no clearly stated mission statement. They stated it was due to the frequently changing of directors and interim presidents and their short time in office. The next section elaborates on the goal "to nurture performers as well as people who appreciate music." The participants had a lot to say on this matter.

Professional or Amateur Musicians or in between?

Some participants believe the goal of the conservatory should be general education and others consider it for producing professionals and other believe a balance of the two is possible. However, with the wide, national spread of conservatory branches, one participant commented on the superficial nature of music education at the conservatory and that the conservatory is not meeting high enough standards considering how prestigious it is regarded by parents to send their children there.

LNHCM Should Be

Unprompted, all participants expressed what they desired the outcomes of the conservatory would be. There was also consensus regarding the need for positive changes, in small meaningful steps as one participant put it.

There was agreement about the need for the level at the conservatory to be higher, that the conservatory should have higher standards and produce more

professional musicians. The conservatory should be graduating artists and a higher level of artistry necessary at such an institution. Along similar lines, participants expressed that the institution needs to be taken more seriously and students need to work harder. To help students, expectations should be made clear and the program/curriculum and the processes at the conservatory should be clear and accessible. Students also need to understand that there is a limited time frame in which to complete their studies. And to give credibility and a sense of achievement, conservatory diplomas need accreditation.

Lack of Consensus LPO

The LPO also lacks a mission statement, so participants were asked what they thought the purpose of the LPO is. The responses were varied. In addition, some participants expressed skepticism concerning the LPO because before the economic crisis, efforts weren't made to making the LPO a "good" institution and now it will be really hard because the institution is in survival mode. The orchestra had the necessary support and budget for the last 20 years but it was poorly managed. Now the orchestra is getting smaller and smaller as people find better work opportunities and the future of the LPO is at stake.

Educational and Social Aspects of the LPO

The participants mentioned that the LPO is educational in its mission, it is meant to educate people about classical music through free concerts in order to develop and spread culture over Lebanon. It is also meant to create an orchestral tradition in Lebanon through regular concerts. It showcases the works of Lebanese composers and also exposes audiences to new music. Its goals it to create a more aware and knowledgeable audience. Other aims include socially engaging people, to improve society and bring prestige to Lebanon.

Co-opting of the LPO

Participants familiar with the inner workings of the LPO described a power struggle within the LPO between its conductors. Stakeholders explained that conductors collaborate with various entities in Lebanon including choirs, embassies and organizations and vie for personal achievement through the platform of the LPO. One participant noted that the LPO has become a place where conductors show off at the expense of the cohesion and greater vision of the orchestra. One participant found it unfortunate that this was the case because there was more effort in trying to make connections with outside organizations rather than focusing internal functions of the LPO.

Narrow Reach, Poor Accessibility and Neglect of Local Talent

Participants also expressed that the vision of the LPO is unclear because seems like the LPO is catering to one audience base in Achrafieh, rather than being accessible to the whole Lebanese population as a national symphony orchestra should be. Another criticism expressed is that the LPO is collaborating with so many guest artists that it is neglectful in nurturing local talent.

LPO Should Be

Just as was the case with questions concerning the goals of the LNHCM, there were many responses to the question about the goals of the LPO that expressed how they should be. They are the following. The LPO should be proactive in attaining goals and always be evolving towards a vision. LPO should reach more people and especially it should target people who have never heard classical music before. It should make more effort to play for new audiences and needs to make concerts more accessible to

new/different audiences, by playing in different locations. Ultimately, it should have spread all over the country.

The LPO should work on its image aiming to become a national icon and in the process, it should engage more with the media. It should strive for the highest level possible and produce recordings. Included in its image should be more local representation of musicians, composers and conductors, as well as more young musicians.

Lack of Consensus regarding Relationship between the LNHCM and the LPO

There is also a lack of consensus among stakeholders regarding the relationship between the LPO and the LNHCM. There are two camps in the question on the relationship between the two organizations. On one side, there are those that see the two organizations complement each other and can function in tandem. They think the LPO can serve as an educational platform and that students of the conservatory can benefit from attending concerts. The LPO will encourage students to aim to one day be a part of the ensemble after working their way through successive conservatory ensembles. One participant also saw the opportunity for the LPO to provide material for theory and history professors at the conservatory.

Another way that the two institutions are connected is that the orchestra provides teachers for the conservatory. Foreign orchestra members are contractually required to teach at the conservatory. This relationship makes it nearly impossible to separate the two institutions. Problems arise with requiring performers to teach. As one participant noted, not all good players are pedagogically equipped which ends up hindering student development. In addition, it was pointed out that foreign LPO members also consider it

a conflict of interest to teach well because it means that they could end up being replaced by their students.

The other camp of participants doesn't see the LPO and LNHCM related at all. They envision the conservatory as an educational entity and the LPO as a cultural one. These participants think the LNHCM should fall under the ministry of education and the LPO under the ministry of culture. Both institutions are currently under the ministry of culture and which may be why the conservatory diploma is not accredited. Participants also mentioned that is quite unusual for orchestras to be attached to conservatories unless they are of student level.

Another problem with the two institutions being linked is that the budget of the LPO was very high in order to employ foreign musicians. Stakeholders said this created tension and even animosity towards orchestra musicians from the rest of the conservatory. The orchestra also became very large and overshadowed the conservatory. So as one participant put it, the conflicting missions of the LPO and LNHCM were a heaviness endured by the members of the conservatory.

Curricular Shortcomings

The following section speaks to the programs and organizational components that support the goals of the LPO and LNHCM.

Written Curriculum vs Reality

According to stakeholders, in general the written curriculum doesn't resemble reality. Participants believe the reason for this might boil down to the lack of agreement on the mission of the conservatory. The written curriculum is very difficult in some disciplines and therefore only addresses a small portion of conservatory students who are serious and passionate about music performance while forcing the rest to constantly

play catch up. Additionally, stakeholders point out that the written curriculum doesn't include standards which makes it difficult for students to and teachers to know exactly what is required of them. Basically, as one participant pointed out, the conservatory should decide what they want to achieve and make curricular decisions based on that decision.

Neglect of the Curriculum

According to participants, the curriculum has also been neglected for years. They say that there is much talk about the improving the curriculum but no concrete steps have been taken. When steps are taken to change the curriculum they arise due to need and not pre-planned with a specific goal in mind. One participant also mentioned that curriculum decisions have been made based on teacher availability which they say said should not be the case.

Lack of Alignment

One major issue that came up in the interviews was that there wasn't alignment in the curriculum across all of the disciplines and there is not always a clear link between classes required for degrees. Some disciplines have very difficult programs while others are more general. Stakeholders believe the curriculums of all disciplines should be in alignment across all departments. Suggestions on how to bring the curriculum into alignment were to structure the curriculum around collective ensembles, conducting and composition; organize a retreat to brainstorm how to approach curriculum; bring in an external curriculum consultant.

Challenge in Implementing the Curriculum

Respondents noted that a major challenge is implementing the curriculum. Respondents believe there needs to be assessment and reflection on how the curriculum

is being implemented because the level of the student body indicates that there is a problem. The majority of students are not meeting the standards outlined in the written curriculum. Also, those respondents reflected on the need for training and guidelines for teachers implementing the curriculum.

Gaps in Curriculum

A repeated concern of stakeholders was that the curriculum is superficial and doesn't have explicit expectations, rather it is a list of pieces for each levels of the program. As a result, the program is technically difficult yet general music appreciation is not gained through the curriculum. In addition, participants remarked that the requirements for diplomas are not aligned from discipline to discipline. For example the piano and theory requirements are much easier and watered down compared to other instruments.

Stakeholders expressed another very problematic gap in the curriculum is that there are many students on some instruments like the piano violin and guitar, while there are few to no students on other important instruments like the French horn and trombone. This gap makes it difficult to form ensembles where all instruments are needed.

Lack of cultural sensitivity was another concern of participants. Many aspects of the curriculum are taken from other programs from abroad and not adapted to Lebanese learners. Stakeholders expressed the desire for the curriculum to be adapted for Lebanese students.

Creativity is an aspect stakeholders found was missing in conservatory curriculum. This is evident in the low number of composers graduating from the conservatory. Creativity through performance is missing in the curriculum. Students

have few opportunities to perform alone, or in groups. Stakeholders believed recitals and participation in ensembles should be major parts of the curriculum.

Another gap that came up in the interviews is the lack of concern for pedagogy. Teachers are left to do what they want without any guidance from directors. There is no professional development. Respondents mentioned that most teachers at the conservatory are neither competent musicians nor pedagogues, nor are they serious and professional.

Requirements to Achieve Goals

The following categories are factors stakeholders identified that would positively influence outcomes of the LNHCM.

Need for Structure to Help Achieve Goals

Many participants expressed that although the level at the conservatory should be higher, the conservatory should provide students with a well-rounded music education. This is especially desirable for the students not intending to become musicians. The participants expressed that because the conservatory hasn't defined its aims, the standards at the conservatory remain very low and most students don't take their musical studies very seriously. One participant reflected on that since there is no entrance exam to enter the conservatory, there is very little competition, which is also contributing to the low standard of student achievement. Another consideration is that the conservatory aims to have high student enrolment because enrolment is linked to funding. This policy has led to quantity over quality. Some participants, however, are very adamant that it is important to keep the conservatory accessible to all and not to impose strict requirements.

Need for Teacher Professionalism

Regarding teaching at the conservatory, stakeholder viewpoints were that all teachers should be competent and earn their salaries. Job descriptions should be clear. Salaries should be sufficient and teachers should not have to work multiple jobs to make ends meet. There needs to be improvement in the quality of teaching and content of curriculum.

Need for Better Conservatory Atmosphere

There were many comments about the culture and atmosphere at the conservatory. It was noted that atmosphere at conservatory doesn't provide productive environment for teaching and learning. Another said that the conservatory should have an atmosphere that creates friendships and interaction between students. As it is now, most students just see their teachers and leave. Healthy competition is fine but an atmosphere of fear is not good.

Another concern is that the conservatory culture/atmosphere is affected by the physical structures of the conservatory and their disrepair. Many people expressed hope regarding the new conservatory building in Dabaye. There is hope that the new building will usher in changes, while there is also the sentiment that nothing will really change except the view from some offices. Despite this criticism, the new conservatory building will be the first of the conservatory buildings built specifically with music in mind. The new building will become the location for higher education music courses. It presents a venue for more performances with two music halls, one that holds 1,000 people and another has 350 seats. It will also have recording capabilities.

Ensembles Bring People Together and Foster Communication

Since the conservatory brings people from all over Lebanon together, respondents believe the atmosphere at the conservatory should encourage social mixing and comradery. Participants remark that collaboration brings out good results in people because when they feel like they are part of a group they work together towards a common goal. Therefore, there should be more collaborative work through ensemble playing. Stakeholders explained that ensemble playing teaches students to listen to one another, a very important musical skill. Students should also be taught to love and be passionate about music so that they will strive towards mastery and want to share their passion with others. Ultimately, the participants think the conservatory should have a positive effect on society.

Attitudes and Leadership

Another portion of data collected in this study is on mindsets and attitudes. In addition, there is data on characteristics of the leadership of presidents, the roles of the board of directors, administrators and teachers, and the relationships these entities have with one another. Related to this data is decision making and resistance to change. Another theme has to do with society and culture and their implications for the LNHC and the LPO.

Individualistic Mindsets

First a few notions came up in the interviews concerning the general attitudes at the conservatory that impair change and progress. Interviewees expressed that people at the conservatory think individualistically and egocentrically. In the bigger picture this means the collective good is being overshadowed by the individual's desire to show off.

Stakeholders iterated a sense of lack of comradery and professionalism. The predominant atmosphere is destructive competition and there are many leaders, but few team players.

Trickle-Down Decision Making

When asked about decision making, the stakeholders explained that the decision-making process at the LNHCM is hierarchical, where the president and the board of directors makes a decision and the administrators implement it. The president and board of directors, supported by an administrative staff, are at the top of this hierarchical order, then come teachers and musicians. One participant said the president has more sway than the board and the president is really in charge. Participants say there is no democratic decision making, it's a one man/woman show depending on who is the president.

Most participants were critical of the decision-making process for several reasons. First, the same person shouldn't be in charge of everything: the administration, the orchestra, the conservatory, music directing. There need to be specific roles and people designated for each one. Another problem pointed out by a participant is that there is no internally regulated decision-making process; decisions are based on unwritten conventions. This is problematic because there are no written procedures to follow, and with each new president there are new modes of organizational functioning.

Silenced Majority

One participant complained that meetings happen all the time, people suggest things but nothing ever changes as a result of the meetings. The president and board makes decisions but doesn't take the musicians' perspectives into account; musicians have little say. There is lack of planning with a vision in mind when decisions are made; rather decisions are made out of need. When there is a need, it is discussed and then a

decision is made. This happens in lieu of planning. An example of this is in planning exams that happen twice a year. Exam dates are not set at the beginning of the year. The conservatory administration waits to see the dates of exams for other educational organizations and then schedules the conservatory exams. This automatically places music and the conservatory on a lower tier than other educational institutions.

Stakeholders hypothesize that this might be a reason why parents don't prioritize music education and there is a high dropout rate at the conservatory.

Arbitrary Changes, Resistance in Implementation

Participants noted changes happen arbitrarily. Heads of sections find it hard to address the problems they see because the president might not approve and teachers are not cooperative. As a result, when changes do happen it seems coincidental rather than pre-meditated and reflect personal interests rather than the collective good.

There is a big resistance to change at the conservatory. Reasons why change is so difficult are that stakeholders don't cooperate with one another, there is a lack of coordination at the conservatory, there is an individualist/egotistical attitude in the leadership, people block one another's efforts to change things out of jealousy, people don't want to work together and learn from one another, suggestions made about changes are ignored by those in charge, the interconnectedness of the communities in Lebanon make decision making hard because people always defend one another if they feel threatened.

Leadership Styles of the Presidents of the LNHCM Impeding Goals

The leadership styles of the presidents came up in all of the interviews. The following information is a compilation of data from the interviews and reflects opinions and recollections of the stakeholders.

Walid Gholmieh was president of the conservatory from 1991 until his death in 2011. He wanted to be in charge of everything. He was the main administrator and he conducted both the LPO and the Arabic music orchestra. He had a hand in every decision made at the conservatory. It was said that he did not trust anyone so he created a hierarchical pyramid around him, requiring that every decision made at the conservatory have his signature. Gholmieh created an image of the conservatory as a place of prestige and high art, so the conservatory received many governmental grants. He had a clear plan, a tough personality and strong connections. When he passed away, there was a vacuum of power. Many have been struggling to gain power of the conservatory since.

Since Walid Gholmieh's passing, there have been several interim presidents. None have met all of the requirements of a president of the conservatory, including skill sets, experience and confessional affiliation (the president of the conservatory should be Christian Orthodox). The interim president who was in office the longest was Walid Moussallem. He focused on the new conservatory project in Dabaye, a structure designed and built by the Chinese government. He also made many connections with embassies and conservatories abroad giving opportunities to advanced conservatory students.

Bassam Saba was president for a very short period as he passed away from complications from COVID. He was interested in outreach, education and teacher development. He brought a fresh perspective in leadership to the conservatory in the short time he was president.

Hiba Kawas is the current interim president. Like Gholmieh, she enjoys good political relations. She also has a strong personality, which enables her to assert her

understanding of the direction the conservatory needs to take. However, her inclination to be in total control has prompted pushback from teachers.

There was one other interim president, Hana el Amil. He was viewed as an adept administrator. However, because his knowledge of music was limited, he lacked the ability to understand the needs of the conservatory from the perspective of the musicians and teachers.

CHAPTER 5

DISCUSSION, CONCLUSION AND IMPLICATIONS

Summary of Results

Although there is a lack of consensus on what and how things need to be changed, the interviews point to the need for change at the LNHCM. The results from interviews as presented in Chapter Four can be expressed as the nine following themes, which will help direct a conversation on how this change might come about:

Theme 1: Stakeholders view the goals of the LNHCM in terms of three functions: aesthetic, musical knowledge and sociocultural goals.

Theme 2: There is a lack of consensus over the desired outcomes of the conservatory education, whether it should aim to graduate professionals or amateurs, or both.

Theme 3: There is consensus around the need for the level to be generally better at the conservatory.

Theme 4: There is consensus that educational components are inherent in the mission of the LPO.

Theme 5: The LPO needs a vision that directs its activities towards developing a larger and newer audience base, and showcasing local talent. The vision should in effect also prevent individuals from using the LPO for their own self-promotion.

Theme 6: The relationship between the LNHCM and its ensembles is not well defined and stakeholders are divided as to the function of the LPO under the LNHCM.

Theme 7: The curriculum at the LNHCM has been neglected for years and many of its components need rethinking to address gaps and lack of alignment. Effective implementation of the curriculum is a consideration of stakeholders.

Theme 8: Achieving goals at the LNHCM will require more structure, teacher professionalism, a shift in culture and atmosphere, a stronger sense of community and better communication between stakeholders.

Theme 9: Decision making at the LNHCM is hierarchical and the general mindset is individualistic, resulting in an uncooperative, non-supportive and change-resistant environment.

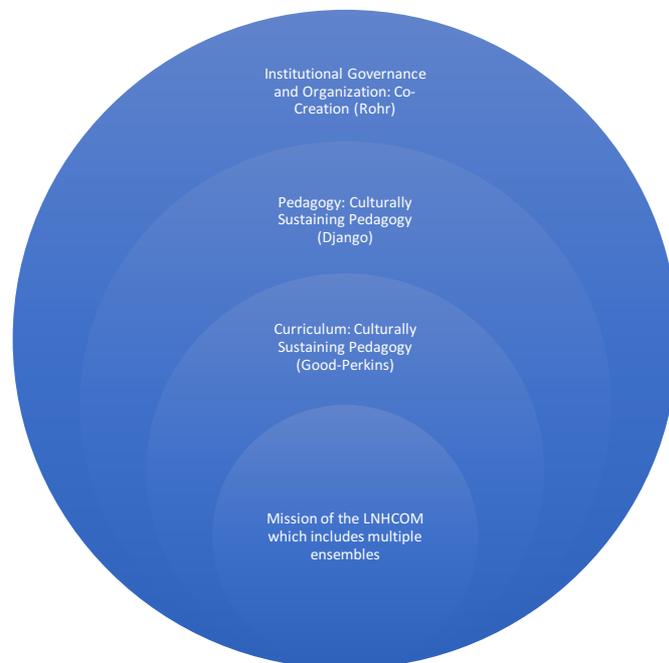
The researcher is a member of the LPO and teachers at the LNHCM. The researcher as an insider did not considerably impact the analysis. Many points that came up in the interviews were familiar and the researcher felt compelled by her role in documenting and organizing data that would otherwise be anecdotal. Another important remark is that there was no substantial data showing differences in perception among different categories of stakeholders.

Contextualizing Data around Principles Social of Justice and Decolonization

Overall, the interviews show that there is general low moral and disillusionment among stakeholders, as well as a lack of clarity, poor results and frustration all around at the LNHCM. The diagram below proposes that incorporating principles of social justice and decolonization in reconfiguring the mission of the LNHCM will help interpret and build upon the data presented in chapter four. In addition, the model suggests that three factors influence the mission of the LNHCM: governance and organization, pedagogy and curriculum.

Figure 2

Diagram: Alternative Lens for Interpreting Results



Discussion of Institutional Governance and Organization

Co-creation and decolonizing management and organizational knowledge could have profound effects on organizational and institutional processes at the LNHCM. Hess (2006) encourages musicians to situate music in its sociopolitical and sociohistorical contexts. I wonder what that would look like in Lebanon given the current political gridlock and history of conflict in the country. How can music and musicians critique dominant hegemonic discourse? The stakeholders I interviewed cared a lot for their institution, are passionate about what they do and acknowledge the low point the LNHCM is at. Understanding the role that institutional structure and

hierarchical structure have played in the current dysfunction is an important starting point for decolonizing the LNHCM.

Co-creation and Three Horizons

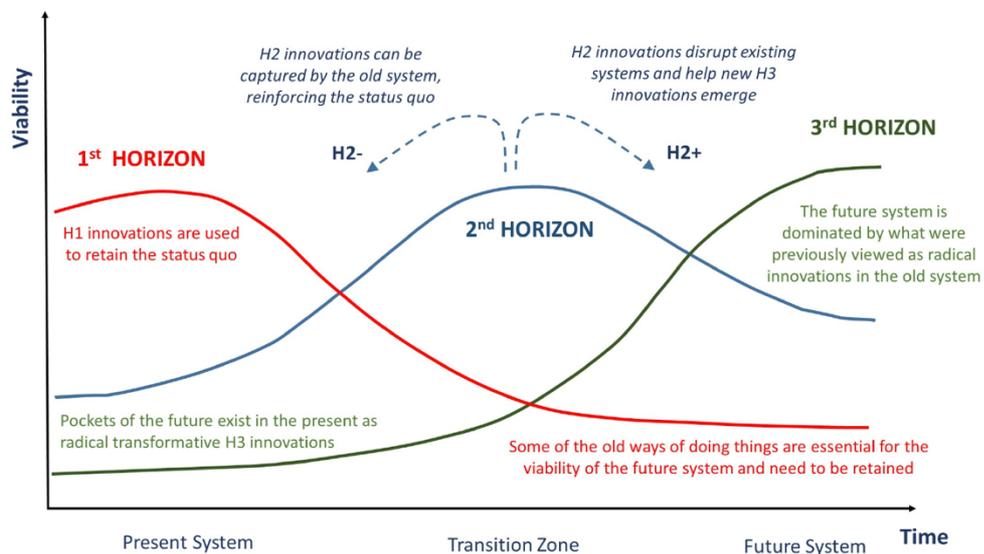
The leadership styles of the presidents of the LNHCM came up often in the interviews. For the most part, the leadership of the styles of the conservatory directors have been heavy-handed and haven't given other stakeholders at the LNHCM the opportunity to express their visions for the institution. Shared vision-building would be beneficial to LNHCM because there are many ideas, yet a lack of consensus regarding the goals and ultimate mission of the LNHCM. Giving stakeholders a platform to share their ideas and see them come to light may ease the resistance administrators face in implementing top-down policies. Through participation and engagement, co-creation gives all a chance to envision a future that is reflective of their perspectives.

The Cocreation Foundation (<https://cocreation-foundation.org>) offers an approach to creating new systems of governance. Its website states: "The Cocreation Foundation is a think and do tank to understand, forward and prototype cocreation as a cultural technique to tackle the global challenges of our time" (<https://cocreation-foundation.org>). Cocreation is a new cultural technique that aims to get away from the notion that the world is a "machine or a system to be tweaked and steered to work better, employing more management and more technology, will only add to the problems we are facing today" (<https://cocreation-foundation.org>). The Cocreation Foundation asserts that collaboration and cocreation are the tools to achieve issues of global importance including creating a "world of mutuality and coexistence in peace, health, freedom and ecological abundance for all and everything" (<https://cocreation-foundation.org>).

This proposed way of governance can be applied at the global and the local level. It could be applied at the LNHCM using an approach called the Three Horizon's practices, which is used in the cocreation process (Hodgson et al., 2020). This practice focuses on understanding “(1) the challenges of current knowledge systems; (2) what future, more effective systems might look like; and (3) the domains of policy and practice needed to help facilitate shifts from the current to the future desired knowledge systems” (Hodgson et al, 2020). The following figure maps out the way the three horizons overlap to create a flow from our current system into future systems.

Figure 3

Three Horizons (Hodgson et al, 2020)



The three horizons map past knowledge systems, that are no longer working given our emerging needs, emergent activities and patterns of the future, and a space in the middle for innovations that allows the new patterns to emerge (Hodgson et al,

2020). It is a practice that provides room for conversations about the future and how to manage the transformation from old, outdated practices to knowledge systems better suited to the rapidly changing world (Hodgson et al, 2020).

The next figure charts the differences in old and future knowledge systems. The old knowledge system contains many negative attributes present at the LNHCM, such as competitiveness, fragmented and disconnected, low creativity, and elitist, exploitative and exclusive. The future knowledge system contains desirable attributes including collaborative, creative and transformational.

Figure 4

Three Horizons (Hodgson et al, 2020)

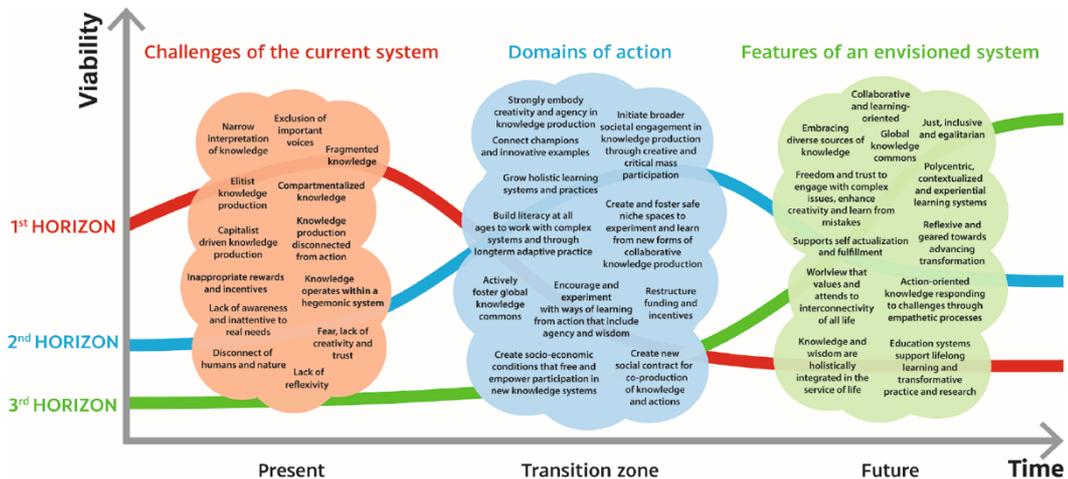
Old system	Future system
Fragmented & disconnected	Interconnected & inter-related
Globalised knowledge	Local & globalised knowledge
Narrowly informed	Widely informed
Avoids ethics and aesthetics	Encompasses ethics & aesthetics
Elitist, exploitative and exclusive	Egalitarian, equitable & inclusive
Self-referential & uncritical	Reflexive & responsible
Competitive	Collaborative
Fear	Trust
Observant & abstracted	Engaged & grounded
Low creativity	High creativity
Incremental	Transformational
Outcomes for a few	Outcomes for everybody
Science for science	Science for all
Knowledge focused	Wisdom focused

This final figure displays the challenges of the current system followed by the areas of action, and finally characteristics of the future system. By going through this process stakeholders of LNHCM would be able to create specific domains of action that

would address the lack of consensus, curricular shortcomings, resistance and infighting. This would then lead to the third horizon which would provide the stakeholders a new system that would put the LNHCM on a sustainable track, through its own unique philosophy, programming choices and organization.

Figure 5

Three Horizons (Hodgson et al, 2020)



Decolonized Management and Organizational Knowledge

One knowledge system is management and organizational knowledge (MOK). Using the Three Horizons approach, decolonizing MOK could be considered a transition zone leading to future knowledge systems at the LNHCM. Researchers interested in the decolonization of management and organizational knowledge suggest that a challenge of the current system is that it is based on Western practices. Yousfi writes of MOK that “Western epistemology has guided and constrained knowledge production in organization theory by colonizing the depictions of organizational

practices in non-Western countries” (Yousfi, 2021). Decolonizing MOK shifts attention towards indigenous worldviews and traditional organizational practices which would lead to new ways other than hegemonic structures of U.S. management models (Yousfi, 2021).

In line with Hodgson et al.’s features of a future system, and a way to envision future knowledge systems at the LNHCM, Yousfi writes, “the decolonial perspective intends to develop ways of living and thinking about the world that put all people on an equal footing and rejects those which claim to be based on an abstract, Eurocentric, and excluding universalism” (Yousfi, 2021).

Cuoto et al. adds that when MOK is uncritically applied to organizations, it is complicit in perpetuating colonial systems (Cuoto et al., 2021). The decolonial process in MOK is to acknowledge that “no one has access to a final truth, and consequently, no person can offer one solution for the entire population of the planet...[The] decolonial task is to denounce the processes of universalization and all hierarchization of thought, valuing intellectual production beyond modernity, considering the particularities of each context” (Cuoto et al, 2021). Coloniality is the study of how indirect ways dominating colonial structures are perpetuated through current cultural and economic structures (Cuoto et al., 2021). Good-Perkins write of coloniality, “it is maintained alive in books, in the criteria for academic performance, in cultural patterns, in common sense, in the self-image of peoples, in aspirations of self, and so many other aspects of our modern experience. In a way, as modern subjects we breathe coloniality all the time and every day” (Good-Perkins, 2021). In response, heterarchy is the proposed organizing structure in response to the hierarchical structures imposed through colonialism because it is a form of management where no body dominates another.

Heterarchical organizational structures is “thinking based on the coexistence of distinct lines of thought that do not overlap with universal truth” (Cuoto et al, 2021). A heterarchical structure at the LNHCM would level the organizational playing field and allow for future systems to emerge to create an organization for everyone.

Discussion of Pedagogy and Curriculum

Because this research project takes a critical stance, the principles of pedagogy offered by Abrahams (2005) for music education are a way to gauge the degree to which the pedagogy at the LNHCM is in alignment with social justice and decolonization. Although data in this study does not directly speak towards pedagogy, since there is an overall lack of cohesion and consensus at the LNHCM, and neglect of curriculum, it is safe to say that pedagogy at the conservatory doesn’t address the following characteristics of critical pedagogy for music education: conversant, enlightening, empowering, transformative and political (Abrahams, 2005). Culturally sustaining pedagogies is a way to achieve these principles while catering the curriculum specifically to the students of the LNHCM.

Additionally, although the curriculum at the LNHCM has been neglected for years and all three dimensions (vision, strategy and structure) laid out by Burton and Middlewood (2012) need revamping. Although these three aspects are important to address, the basis for them is a grounding philosophy, which is why incorporating aspects of CSP would be beneficial.

Culturally Sustaining Pedagogies

In defining their curricular and pedagogical goals, stakeholders of the LNHCM need to take into consideration that Lebanon is a pluralistic society where there is coexistence between many different people with diverse beliefs. Rather than adopting a

deficit approach (Subedi, 2013), where curriculum is built around Eurocentric ideologies, CSP is an approach that would be useful for LNHCM to adopt because works to perpetuate cultural plurality. CSP requires educators to be sensitive and responsive to the dominant and sub-dominant cultures in a society. Django writes that CSP “has as its explicit goal supporting multilingualism and multiculturalism in practice and perspective for students and teachers. That is, culturally sustaining pedagogy seeks to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of the democratic project of schooling” (Django, 2012).

The need for students to participate in ensembles is a big concern of stakeholders at the LNHCM. An additional aspect of CSP is that it espouses a learning environment where there is no hierarchy, instead it provides an environment “where teachers and students are both teachers and students and all learn from one another” (Richards, 2014). This approach is rich in creativity and teaches problem solving. As stakeholders develop curriculum, CSP would be valuable when applied to chamber music and ensemble courses, where team work is essential. There is a lot to be learned from situation where there is no designated leader and cooperation from all is eminent. Teachers would help guide students through the musical and technical challenges faced.

There has been a stress on teaching the Western classical music tradition at the conservatory and, with the influx of teachers through the LPO, the Western section has had more success than the Arabic music section. Even though all around the curriculum needs revamping, the Arabic music section in particular is suffering. Perhaps the problem isn't even an imbalance between the two but rather the sharp line between them, which could be a remnant of colonialism through Eurocentrism. Good-Perkins writes, “many of the normalized values found in music education are tied to a colonial

history. These values are based on the belief that Western classical musical practices can transcend cultural differences. The assumption that Western classical music is universally appropriate is rooted in colonialist discourses of the “cultured” and “uncultured” and “high” and “low” art. These discourses of “superiority” emphasize what is appropriate and therefore worthy of being included in the music classroom” (Good-Perkins, 2021). The future of music may not have such strong stylistic divides. Fusion is a common characteristic of world music, and even if classical traditions keep their stylistic integrity, there shouldn’t be a preference towards one or another from a curriculum development point of view. Also, it should be noted that CSP does not mean reverting back to former states of being. Cuoto states, “abstract universals such as Christianity, liberalism, Marxism and Islam are left without logic when they lose their temporal and spatial character. In this sense, decolonial task is to denounce the processes for universalization and all hierarchization of thought, valuing intellectual production beyond modernity, considering the particularities of each context” (Cuoto et al, 2021). Therefore, the goal is to have a conversation about allowing all traditions to flourish and coexist, and to envision how to teach in a way that creates the environment that would allow this.

Subversive Pedagogy

A change in pedagogical practices from one where the students are told what to do and are then expected to regurgitate that information is outdated. Richards (2014) explains there needs to be a shift to a trend where students are engaged in “complex activities, see what problems they identify and guide them in inventing solutions, then evaluate what new ideas they have generated, would certainly be regarded as subversive in the current society, where the vested interests are in mechanical and rote activities

that support job-related tasks” (Richards, 2014). This shift towards problem solving and creativity is right in line with features of Rohr’s future envisioned system and can be applied to LNHCM pedagogical practices.

Creating this shift towards culturally sustaining pedagogy at the conservatory would call for stakeholders to question their ideology around music and music education institutions. Stakeholders would have to “redefine that which has defined [them] as musicians, educators, performers, and musical consumers. Discourses of class, culture, elitism, civility, literacy, and expertise fuel our belief system and enliven our traditions. To question this ideology is to question our own value as educators and performers, experts and technicians. It is much easier to agree that the system is exclusive and should be changed than to actually change it. Change, especially change that dismantles that which we have spent our lives studying, mastering, and teaching, may seem futile, more harmful than good, and the benefits of doing so ambiguous. Systemic change, therefore, is selfless, empathic, and takes effort and courage. We must creatively and compassionately enact systemic change that will allow our music classrooms to be spaces of empowerment for all students” (Good-Perkins, 2021). An important takeaway is that stakeholders need to recognize how they are implicit in the current situation and must want to change in hopes of a better future for themselves and create transformational musical experiences for children in Lebanon.

Research Recommendations

The data collected in this thesis are based on 11 interviews. Although I gathered rich data, I believe a larger pool of participants would have uncovered more perspectives and offered additional vantage points into the LNHCM and the LPO.

This thesis focused on the LNHCM and the LPO, but it would have made sense to also consider the Lebanese Oriental Orchestra (LOO) to better understand practices of colonization and decolonization in the LNHCM. It would be interesting to consider how the LPO and the LOO function in relation to the LNHCM and how the LPO affects the oriental/Arabic music department at conservatory. Focusing on just the western section automatically gives it more importance and further legitimizes and emphasizes this cultural practice within a foreign context. I don't say that to diminish its significance as an art form, but to not mention it would be to ignore the colonizing effect of western classical music when it is constructed as "natural" (Hess, 2015) in relation to other musical traditions. In addition, I don't think there was a tight enough alignment between the aims of the study, the theoretical lenses I used and the interview questions. Finally, including data on accessibility, inequalities and injustices at the LNHCM and its ensembles is an important facet in understanding the LNHCM from the social justice perspective.

Recommendations for Practice

The LNHCM and its ensembles lack cohesion. Part of the reason for this is that there is no mission/vision guiding the teachers, students, parents, performers, program designers and curriculum builders. In addition, the director of the conservatory has changed several times in the last ten year, each ushering in new ways of doing things that contributes to the sense of misalignment. Therefore, the first step would be for teachers to get together and brainstorm all of their ideas about the goals of the institution and to formulate a beginning of a mission statement that would serve as a binding force around which everything functions at the conservatory. In addition, the LNHCM should embrace the educational, community engagement and artistic potential

of its ensembles. The sense that the LPO doesn't belong at the LNHCM that the stakeholders expressed is indicative of poor leadership and lack of vision. Rather, the LPO and the LOO have huge untapped potential.

The structure of the institution needs to change and the valuable roles of all stakeholders needs to be acknowledged. Allowing the stakeholders to have more opportunities to affect outcomes of the LNHCM is key to building an organization where people feel connected. Finally, the idea that the arts are prestigious and for a small niche of society is outdated. The arts are a necessity in all societies, and the role of a conservatory is to provide the training and provide the platform where people learn musical traditions, as well as the place where people go to enjoy them.

Given Lebanon's economic crisis, it is easy to blame the problems at the conservatory on lack of financing. The problem is not only about funding and retaining teachers and orchestra members by paying them well, but by creating an institution that has a vision that considers its teachers and musicians integral to the success of their mission.

When I began this research project I thought as part of the results I would suggest a mission statement for the LNHCM and the LPO, but after completing the interviews and analysis I don't believe it is within the tenants of social justice and decolonization for me to write the mission. I believe it should be a collective effort. Following in line with the Mayday ideals, of which one of their aims is to "identify, critique and change taken-for-granted patterns of professional activity" (Maydaygroup, 2022), if I wrote the mission, I would be perpetuating the pattern where the "expert" define institutional policy. Rather, the mission and vision of the LNHCM and its ensembles should result from a process where the students, parents, community

members and the stakeholders of this study are all given the opportunity to envision their musical futures. Through this process I believe the LNHCM will achieve the transformational relationship Brown (2021) discussed, where activities stemming from a mission that puts its community first creates a profound impact.

APPENDIX A

INTERVIEW QUESTIONS

1. What do you think the goals of the conservatory are?
2. What programs at the conservatory are aimed at these goals?
3. How would you describe the major components of the curriculum or perceptions of outcomes of the curriculum?
 - a. Do you perceive any gaps in the curriculum that would better serve the goals?
 - b. Are there any things in the curriculum that are not relevant to the goals?
4. How are decision at the conservatory made in respect to both the design and the implementation the program?
5. What do you think the overall goals of the LPO are?
6. What programs of the LPO are aimed at these goals?
7. How are decision in the LPO made in respect to both the design and the implementation the program?
8. How do you think the LPO goals are related to the conservatory goals? How do the two entities work together?

APPENDIX B

MAYDAY GROUP ACTION IDEALS

Anti-Oppression and Justice

We engage in anti-oppressive actions that challenge and oppose injustices and hate crimes, including white supremacy and cultural elitism, and contribute to equitable experiences in teaching, learning, and musicking.

We create, sustain, and contribute to ways of knowing, doing, and using music in order to address, transform, and/or embrace the conditions of our world. Musical activity and educational conventions—dynamic, living processes rife with power asymmetries and individual and collective biases—develop within diverse contexts and communities of practice. All participants in the teaching and learning process bring a knowledge base that has the potential to extend benefit to one another.

Collaboration Across Cultures

We engage in mutually beneficial collaboration(s) and thoughtful inter-, intra-, cross-, and trans-cultural exchange(s) with musicians outside our own cultural practice(s) to further understanding of one another's worldviews and related ways of being and doing.

Music and its modes of transmission take place in contexts created by the relationships that connect us to one another and to the myriad modes through which we construct knowledge. Acknowledging that power differentials are embedded in each inter-, intra-,

cross-, and trans-cultural exchange, we commit to ethical ways of engagement, which support multiple modes of thinking and doing that lead to meaningful musical actions. Because we participate and collaborate in living cultural praxes, discussions of music's meanings and educative values must concern not just sound itself and how we listen to it, but also how we engage with, respond to, and perpetuate music's (de)humanizing functions.

Collaboration Across Disciplines

We collaborate across disciplines to seek new forms of knowledge and spheres of activity and interest.

Issues in music education are inextricably linked to knowledge and inquiry in other disciplines. Therefore, we embrace opportunities for insight and innovation presented by encounters with multiple disciplines that question normative discursive paradigms. Because music takes place in networks of social practices in action, and these practices are connected with and reflective of peoples' beliefs and theories, our collaborations must continuously examine regimes of truth and taken-for-granted practices.

Curriculum

We conceptualize music curricula as reflexive, dynamic, and lived cultural practices that reflect, enhance, and are relevant and responsive to the lives of individual and collective members of our diverse communities.

We enact living, flexible curricula that reflect the needs and strengths of our classrooms and communities regardless of whether institutional policies enforce prescriptive and top-down mandates or promote grass-roots activism. As music-making is a trans-disciplinary and diverse global practice, we employ an acute criticality towards cultural bias and hegemonic educational practices embedded in the development and implementation of curricula. We problematize the restrictive concept of “curriculum as document,” and the language of outcomes, standards, and assessment involved in the a priori construction of curricular policies.

Ecological Consciousness

We commit to a Land-conscious, environmentally sustainable, and regenerative music education.

Music education is inescapably bound to relationships with Land and exists within ecologies. We challenge taken-for-granted practices that do not consider the historical and ongoing impacts of colonization on such relationships. An environmentally sustainable music education examines how decisions might negatively impact relationships to ecologies (e.g., the mass production of instruments or excessive travel to and from conferences and performances). A regenerative music education is attuned to cultural and physical commons, the inherent value of non-human beings, and people musicking for environmental activism. Thus, music education plays an essential role in acknowledging and alleviating environmental crises—holding greater potential for

critical reflection on the ecological impact of former, current, and future musical and cultural practices.

Policy

We investigate systemic decisions, contributions, and policies of institutions to determine the extent and directions of their influence on music learning and teaching.

Teaching and learning are inherently political endeavors, as are decisions and mandates by various arts, educational, and governmental organizations. The current climate of privatization, competition, and profit undermines a vision of education that fosters an ethic of care and social wellbeing. Through corporate lobbying, policymakers have inserted neoliberal frameworks into educational spaces that often induce harm and alienate participants. Such frameworks hold individual stakeholders accountable while providing corporations latitude to shirk responsibility. In order to improve existing structures and influence institutional change, we actualize a frame of mind oriented toward policy, with inquiry that leads to action, adaptation, and implementation made manifest through practice.

Technology and Digital Media

We critically examine ways in which humans and technologies interact, and how these interactions contribute to the development and/or destruction of forms of musical knowledge and practice.

Technologies evolve within socio-cultural contexts as responses to shifting needs and modes of encounters among humans and their surrounding environments. The use of technologies alters the very ways in which we interact, communicate, and make meaning of our world—transforming individual and collective perceptions of knowledge, truth, and justice. Yet, surrounding the creation, introduction, manipulation, and use of each technological tool is an ideological bias with the potential to induce benefits and harms. Implementation of existing and emergent technologies must be balanced with ongoing critique of the commodification of musics, teaching, and learning; inequitable distribution of and access to technological resources; and concerns about corporate power and overreach.

Theory and Philosophy

We actively engage with and generate theory and philosophy to understand the relationship(s) between musical actions and their contextual meanings and values.

We account for the fullest range of meanings and modes of thinking inherent in individual and collective musical actions. This requires asking new questions and developing robust toolkits for understanding and theorizing how we position and are positioned as part of larger groups and practices operating within multiple layers of social, cultural, spiritual, geographical, historical, and political contexts. In so doing, we work to avoid the trappings of narrative frameworks that may oppress or misrepresent the contexts in which we seek greater theoretical and philosophical understandings. We embrace pluralism in knowledge construction (e.g., Indigenous,

queer, feminist) which promotes interpretations of musical actions from multiple worldviews and creates more equitable representation.

APPENDIX C
CODING SAMPLE

CODE	DEFINITION	EXAMPLE
Decision Making	<ul style="list-style-type: none"> • Board makes decisions and doesn't take musicians perspectives into account, musicians have little say • There is a decision-making process that is hierarchical, the board decides and the admins implement the decisions • Decisions are made out of need-when there is a need, it is discussed and then a decision is made (instead of planning maybe) 	<p>“but I think there's a big part when it comes to that to the board, the orchestra board, I'm and that does not necessarily include us musicians.”</p> <p>“I think there is some sort of some sense of structure in that in terms of administrative stuff, at least.</p> <p>Like, for example, if they want to adjust the salaries, they usually go through a hierarchy Like, they follow a certain structure? Like, they talk to, for example, Charlotte, and she's</p>

	<ul style="list-style-type: none"> • It becomes apparent that something needs to be done or changed and then the decision is made to address it • President, board, heads of departments, teachers • Very hard for deans to address problems, the president might not approve and teachers are not cooperative or cohesive • Meetings happen all the time, people suggest things and nothing ever change of happens as a result of the meetings • Decisions are made regarding personal 	<p>organizing with Nada, and this is how things are practically implemented.”</p> <p>“Yeah, maybe that's out of need, actually. But music, programming, who to hire, the hiring process, those kinds of things, I guess, towards, like, adapting the salaries.</p> <p>“And then I believe, like, there were some students who were ready to graduate, graduate with baccalaureate, which myself, I was included in those students.</p> <p>And we did not know what the curriculum was or what required, what are the required pieces, what are we supposed to present, in which format?</p>
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	<p>interests rather than collective good</p> <ul style="list-style-type: none"> • Not democratic decision making • Decisions made through gossip. This happened especially with directors that had little musical knowledge or little experience at the conservatory • Gholmieh made all the decisions when he was president • President has more sway than the board, the president is really in charge • The same person shouldn't be in charge of everything: the admin, the orchestra, the 	<p>So at that point, or a little bit before, but in anticipation to that graduation, there was a curriculum that was created, and it only reached a certain level, which was baccalaureate.”</p> <p>“same story happened later on. Like the same curriculum was built. There was an extra two levels that were added after that curriculum because we had to present the following diploma, which is the distance I'm not going to say random, but it was not necessarily planned from the beginning in terms.”</p>
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	<p>conservatory, music directing. There need to be specific roles</p> <ul style="list-style-type: none"> • There is a problem with decision making, it is not internally regulated, it is based on convention. This is problematic because there is nothing written to fall back on. • The musicians syndicate is trying to bring about change by organizing the musicians to stand up for themselves and their rights • Lack of planning with a vision in mind 	<p>“Every department has like a head of the department and also some professors, also the board of directors and the president will get all the information and the final decision will be taken mean find the right decision.</p> <p>And right choice, but based on another way in Lebanon in between. And let's do it now and forget about of this.</p> <p>And forget about this.</p> <p>Also, the new president is working towards everything to be perfect and well.”</p> <p>“if I am a dean of responsible of the section, for example, the violin</p>
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	<ul style="list-style-type: none"> • Role of the coordinator is to propose changes • Things that change sometimes happen just out of coincidence, not from some preplanning • One man show, little team work, one person decides 	<p>section if I want to take a decision, I will be facing millions of problems if I want to achieve to tell the president maybe doesn't approve or deeds a lot of work.”</p> <p>“Another question that I always ask is the number of meetings that happened.</p> <p>And we always end up with no certain decisions that's a decision that might shock us a decision that might that goes under our skin and we feel something is really changed again.’</p> <p>“Until now we didn't see any one who has a program or an idea about</p>
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		<p>about what you are doing here.</p> <p>So that's why all the decision making regarding the conservatory are based on personal interests and not on the collective interest.”</p> <p>“Unfortunately, our institution is not democratic theological. I mean, there is directors and there is board and there are the teachers.”</p> <p>“Yes, I witnessed. It's not like Michelle taking decisions. Haru taking decisions. Because if I would go to Amin and say, like, Haru did this, you would call him.</p> <p>It's not like no, it's not like whatever you buy is</p>
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		<p>like just a cello player are like, we don't care.</p> <p>No, he would go further.”</p> <p>“And then things change, or how did things change, you know, after that, Hana Amil came, and it was, like, a little bit chaotic because no one knew to do anything without the media, because he was like, he was doing everything.</p> <p>So everybody was, like, starting, I'm going to be the next to me. I'm going to be the next to me.</p> <p>I'm going to be the next to me. And they all suck. So the good thing about Hannah Lamil, he was really administrative.</p>
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		<p>He knows how to work.</p> <p>Like, he knows what to do, all the things to do.</p> <p>But his weak point.</p> <p>For us musically. Like, I would come to him and say, like, maya sucks. He doesn't know how to play.</p> <p>And he's not sure. Maybe Rebal is right. Then Maya would go to him and say, like, no, rebal sucks.</p> <p>He doesn't know how to play. Like, okay, I'm lost.</p> <p>What do I need to do?</p> <p>Yeah, so this was his problem.</p> <p>People would, like, go and start speaking about each other, and he doesn't know musically how they are or not.”</p>
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		<p>“You know, that everything was there, everything regarding LPO, the conservatory, everything related to these two. GHolmieh took decision, no one else.</p> <p>It was, like, up to him.”</p> <p>“It was a committee. But for example, my experience after you, because you are inside when I put harout away from the decision I was making all the program, selecting the conductors, making all the contact with Embassies from 2015 until 2018, even the program of 2019, I was me who make it.</p> <p>Actually, it was a corona</p>
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		<p>this year also last year it was a program because we had al bustan Festival, we had beirut chants and we have some few programs because of the crisis.</p> <p>And sincerely, it was almost. It was me who was deciding yes. There is a committee but sometimes to make the committee meeting and to see if each one has different opinions and in the end it was easier for me to decide even if it took a lot of work to me I am saying too but I think it needs to be better structured we have to make a board”</p> <p>“the directors cannot be at the same time an administrator and</p>
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		<p>a musician, we have to have the music director and somebody beside him OK just to take the you know the with the government or the OR the decisions and and to say yes we can do this. No we cannot do this.”</p> <p>“because all decision depends on the head of the conservative from the President General director, that's for sure.”</p> <p>“Yeah, we have a problem at the level of decision making. It's simply because we are an institution that lacks a lot of clarity when it comes to internal regulations and how things should proceed.</p> <p>What is the mechanism, if you want, that govern how decisions are first</p>
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		<p>designed and then implemented or executed, as you said, because.</p> <p>Internal regulations.</p> <p>Okay, so it's like things in the past couple of years have been occurring that way and it has become a convention.</p> <p>Is this a sustainable convention? No, because you can have a president.</p> <p>So you know that recently we've had a change of president who has a different approach to decision making and who risks probably to jeopardize all this mechanism by convention that we've been dealing with in the past couple of years because they don't</p>
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		<p>know the system and there is nothing written for them to read to understand how the system is going.”</p> <p>“Because usually if there's not this decision coming from up, things will be very heavy and not moving as it must move.”</p> <p>“because all decision depends on the head of the conservative from the President General director, that's for sure.”</p> <p>“I know something that it's good we have this Syndicate Eddie and the group. So they're trying to make something, but yeah.”</p> <p>“And I had that thought when we were talking, like some things are just</p>
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		<p>happening and it's purely an outcome and by almost coincidence that it just happened.</p> <p>Not because necessarily they had that vision and they're you pointed out that we want to do this.”</p> <p>“Coordinator. He's the one who proposes the changes. And basically, he sends me the changes to just write my feedback and comments on these changes.”</p> <p>“like some things are just happening and it's purely an outcome and by almost coincidence that it just happened.</p> <p>Not because necessarily they had that vision and</p>
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		<p>they're you pointed out that we want to do this”</p> <p>“So it's not based on a teamwork, it's based on you're. No, Michelle wants to decide. Okay, let's do this.</p> <p>No one can advise, so no one can. It is blocked just like this.”</p>
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