

**A Model for Community Participation in the Performing Arts:
Social Action Through Music and the Internationalization of
the Venezuela Orchestra System**

by

Alvaro F. Rodas

Submitted in partial fulfillment of
the requirements for the degree of Master of Arts
in the Faculty of Teachers College,
Columbia University

2006

© 2006, by Alvaro F. Rodas

Contact information:
e-mail: alvarofrodas@yahoo.com

155 West 68th St., Apt. 1931
New York, NY 10023

Tel (212) 874-6180
Cel (646) 379-6433

ABSTRACT

This essay examines the notion of "Social Action Through Music" as a model for participation in the performing arts. It focuses on the Venezuelan Orchestra System, which started in 1975 and has developed into an international model for social action through music. The essay aims to identify the fundamental principles that have made this system survive political and economic changes in Venezuela, and the challenges that the orchestra system has to face in order to be replicated in other countries. It also examines the role of leadership in the Venezuela orchestra system and the influence of international organisms funding arts and cultural projects in cultural policies of the Third World, specifically in Latin America, and how this relates to the growth of the Venezuelan system. It concludes that the fundamental principles are a cohesive mission and strong leadership for change and empowerment.

Key terms: Symphony Orchestra; Participation in the Performing Arts; Social Action Through Music; Venezuela

ACKNOWLEDGEMENTS

This essay would not have been possible without the unconditional support from numerous leaders of the system of youth and children's orchestras in Latin America, especially in Venezuela. I owe special debt to the teachers, leaders and administrative personnel at FESNOJIV, in Caracas, Venezuela: Executive Sub-Director, Maestro Valdemar Rodríguez; Simón Bolívar Symphony Orchestra Assistant Manager, Romina Noviello; Youth Symphony and International Mission Director, Ulises Ascanio; Susan Simán, Director of the "Centro Educativo en el Área de Cuerdas," CEAC. My gratitude to Maestro Igor Lanz, FESNOJIV's Executive Director, and especially to Dr. José Antonio Abreu for his motivation and example.

I'd like to thank also the cooperation of Mark Churchill, Dean of Preparatory and Continuing Education of the New England Conservatory, in Boston; to Valeria Atela, director of the Orquesta-Escuela de Chascomús, Province of Buenos Aires, Argentina; and to Stephen Holden for his support and mentoring.

This essay is dedicated to the living memory of my mother, Edna Núñez de Rodas, whose work on Guatemala's culture and cultural policy and cultural heritage preservation, and later in her life, the empowerment of women to become active citizens is my greatest inspiration.

TABLE OF CONTENTS

INTRODUCTION	7
THE VENEZUELAN ORCHESTRA SYSTEM	12
Mission and Vision	12
<i>Artistic Standards and Artistic Integrity</i>	13
Organizational Structure and Constituents	15
<i>Structure of the System</i>	15
<i>State Foundation for the National System of Youth and</i> <i>Children's Orchestras of Venezuela (FESNOJIV)</i>	16
<i>Educational Modules (or "núcleos")</i>	16
<i>Students</i>	17
<i>Employees</i>	17
<i>Audience</i>	18
<i>Secondary Beneficiaries</i>	18
Venezuela Orchestra System History	19
<i>Historical Background: Symphony Orchestras in Venezuela</i> <i>Before 1975</i>	19
<i>The Orchestra System From its Birth Through the Present</i>	20
Leadership in the Orchestra System	24
<i>José Antonio Abreu, System's Founder</i>	24
Chile	27
Dominican Republic	28
Uruguay	29
Guatemala	30
Argentina	31
International Projects	32
<i>MERCOSUR Youth Symphony Orchestra</i>	33
<i>Youth Symphony of the Americas</i>	33
<i>Andean Development Corporation (CAF)</i>	34
<i>2005 FESNOJIV-New England Conservatory Agreement</i>	34
SOCIAL ACTION THROUGH MUSIC: THEORETICAL FRAMEWORK	36
Social Action and Symphony Orchestras	36
<i>Origins and Definitions of the Notion of "Social Action"</i>	36
<i>Social Mobilization and the Orchestra</i>	38
<i>Self-awareness</i>	40
<i>Self-reliance</i>	40
<i>Empowerment</i>	41
<i>Definition of Participation in the System</i>	42

LEADERSHIP MODELS FOR THE ORCHESTRA SYSTEM: THEORETICAL FRAMEWORK	44
<i>Leadership vs. management</i>	44
<i>Organizational Change Leadership</i>	45
<i>Orchestra Leadership</i>	46
<i>Transformational Leadership and the Orchestra</i>	47
SOCIAL ACTION THROUGH MUSIC AND A COMMENT ON CULTURAL POLICY IN THE INTERNATIONAL CONTEXT	51
CONCLUSION	56
Differences in Structure	57
Principles Common in Venezuela and the System's Replications	58
<i>Mission</i>	59
<i>Identity with a Larger International Movement</i>	59
Fundamental Principles for the Maintenance and Growth of the Orchestra System at the International Level	60
<i>Cohesive Mission and Vision Statements</i>	60
<i>Leadership for Change and Empowerment</i>	60
RECOMMENDATIONS	62
Unified Mission Statement for the International System...	62
Evaluation Methods	62
An International Network of Leaders	63
Unified "Brand" for the International System	64
REFERENCES	65

INTRODUCTION

In 1975, the tradition of symphony orchestra organizations in Venezuela began to change drastically with the initiation of a new system that included accelerated instrumental teaching techniques and higher artistic standards with the orchestra as the center for the learning process, targeting under-privileged youth. Before that, Venezuela's two professional orchestras followed the European tradition of the conductor as the absolute leader, and almost half of its musicians came from Europe. But after the new system started, its students became empowered as they discovered that they didn't have to study music theory and sight-reading for years in order to play an instrument or perform complete works. Nor did they have to wait very long before being encouraged to go out and teach everything they had learned. This system grew exponentially in number of ensembles and musicians, and its positive impact in poor neighborhoods and small towns began to be noticed. Because most of the musicians came from underprivileged backgrounds, the social outreach of the orchestra system became one of its strengths, and it received recognition as an important movement of social action through music. This social movement gave birth to a state foundation in 1996, and it is now part of the Ministry of Health and Social Development.

As a result of its fast growth, the leaders of the new foundation started to export the system from Venezuela to other Latin American countries. The author's first contact with the Venezuela orchestra system was in 1996, when one of its representatives visited Guatemala City to find professional musicians and persuade them to start a similar system in Guatemala. Soon after, with the support of local private sponsors and UNESCO, a team of 11 Venezuelan musicians went to Guatemala and put together an intensive seminar in which, against all odds, a group of around 100 young music students formed a symphony orchestra and performed three major symphonic works in 10 days. Since then, the program has been replicated in different countries throughout Latin America using the same intensive seminar method. These seminars pursued the same mission that guides the Venezuelan system: 1) to focus on social development of youth and children and how their progress permeates the community, and 2) to pursue higher artistic standards to give artistic legitimacy to the system and to motivate the students.

The system represents a groundbreaking new model of an arts organization. Instead of viewing the audience, subscribers and patrons as its main constituents, it regards its professional-level artists, students and their communities as the system's main constituents. Furthermore, orchestras are integrated into their communities, which otherwise wouldn't have access to classical music, either as artists

or as audience. All play a fundamental role in the development of the organization and of the art form itself. However, the system should not be confused with an academic program. The academic aspect of the system is not the main goal, but the mechanism for the accomplishment of the social and artistic goals.

Many traditional orchestral leaders around the World are examining the Venezuelan phenomenon. These leaders are paying close attention to the rapid and unexpected growth of world-class orchestras in Venezuela, and how this growth was accomplished without concern for traditional techniques of audience development and marketing.

But in adopting this system in their respective countries, leaders and orchestra managers have to deal with issues that are specific to their countries' economies, cultures, and shifting governmental policies. Even when Venezuelans educate new leaders on teaching methods, these leaders often find themselves without any guidance in how to adapt the system's organizational structure to their environments. There has been little exchange of information and knowledge about managerial, leadership and organizational principles. As a result, projects become stalled or diverted from their original purpose. Such failures have hindered organizational development, the attainment of financial support and the integration of the system into an international entity.

The author's interest is to provide present and future leaders and managers of the replications of the Venezuelan system with a theoretical framework to develop a mission and leadership within their organizations. Hence, the questions explored address the principles governing the Venezuelan system, and which are essential for its replication in other countries. It examines the concept of social action through music, which is the core principle of the system. It also addresses the role of applicable leadership models in the system's replications throughout Latin America. The study explores the theoretical framework that is essential to define a mission that is common to all the countries and helps strengthen their shared identity. For this purpose, the essay presents an overview of social action through music in the international context.

The essay is divided into three sections. The first two chapters focus on the Venezuelan orchestra system and its international replications and projects. The research for this section had major input from Venezuelan authors. The theses of Noviello & Noviello (p. 174) and Urquiola (2005), and the work of journalist Chafi Borzacchini (2004) provided recent data for describing the system and its constituents. For information about the international replications of the system, the author relied on news reports, government documents and websites, as well as

informational brochures describing the different replications and international projects.

The second section, chapters III and IV, presents the theoretical framework for the notion of social action through music and the leadership models that apply in the Venezuelan system. The sources for this section come primarily from literature on social action from Latin America and Southern Asia. The author found a number of studies on the subject that share philosophical principles with Latin American authors, mainly the work of Paulo Freire of Brazil and Md Anisur Rahman of Bangladesh. The third part of the essay, chapter V, examines the programs of social action through music in the world and how this concept is gaining strength as an emerging cultural policy paradigm.

Finally the essay presents the author's conclusions about the principles and programs that the Venezuelan system has in common with other countries, and which are fundamental to build an international system. The author also presents his recommendations on how to strengthen these principles.

CHAPTER I

THE VENEZUELAN ORCHESTRA SYSTEM

The National System of Youth and Children's Orchestras of Venezuela is a network of national, regional and local symphonic music organizations. The system is coordinated, directed and supported financially by the State Foundation for the National System of Children and Youth Orchestras of Venezuela (Fundación del Estado para el Sistema Nacional de Orquestas Infantiles y Juveniles de Venezuela, or "FESNOJIV"). Although the orchestra system aims to provide large-scale music education, its programs are autonomous from the Venezuelan school system.

Mission and Vision

FESNOJIV has not published any accessible documents to communicate its mission. However, its goals have been described and analyzed in news reports, documentaries and other publications. Upon its creation, the orchestra system focused on social outreach and its dedication to "the pedagogical, occupational, and ethical rescue of [Venezuelan] youth, through collective music instruction and practice [of symphonic music]" (FESNOJIV white paper, cited in Noviello & Noviello, 1999, annex B). José Antonio Abreu, the system's founder, states his vision of the Venezuela orchestra system: "Arts education may not be anymore a monopoly of the elites and must consolidate as a

social right of [the Latin-American] peoples" (Abreu, 2004, p. 405). He asserts that large-scale national systems for arts education should be seen as an important instrument of social organization and community development.

Artistic Standards and Artistic Integrity

The Venezuelan orchestra system depends strictly on high musical standards to accomplish its social mission.

Although the system aims for large-scale participation in orchestral performance, the idea of community participation is far from its being an amateur leisure activity of little artistic value. Given its subjective nature, this aspect can be difficult to measure, but it is essential to address it in order to understand the system's commitment to artistic integrity.

Repertoire is standardized so that all the orchestras study the same pieces during the same season. Teachers are trained to assess specific technical issues for each piece in each section of the orchestra. As the system has evolved, a set of works has been assigned to each orchestra level. The repertoire can include complete symphonies, overtures, and other works of composers like Mozart, Beethoven, Tchaikovsky, or Shostakovich. The system's professional orchestras have also dedicated extensive time to learning and playing 20th Century Latin American repertoire by composers like Argentinean Alberto Ginastera, Brazilians Mozart Camargo Guarnieri and Heitor Villa-Lobos,

and Mexicans Carlos Chávez and Silvestre Revueltas. The Simón Bolívar Symphony Orchestra, the leading ensemble of the system, has made critically praised recordings of this repertoire. It has also been incorporated into the standard repertoires of the children's and youth orchestras.

The strongest evidence of this commitment is local and international praise given to the high musical standards.

On July 2004, Sir Simon Rattle, music director of the Berlin Philharmonic, conducted the Venezuela National Youth Symphony in Mahler's Second Symphony. After the dress rehearsal, Rattle told the orchestra:

I don't think there is anything more important going on in [classical] music in the world right now than what is happening in Venezuela. You are lucky, but we are unbelievably lucky and the rest of the world has so much to learn from this, because I think this is the future of [classical] music (Monsalve, 2005).

That year Gustavo Dudamel, the 22-year-old conductor of the Venezuela Youth Symphony was awarded the Gustav Mahler Conducting Award in Bamberg. Also in 2004, Edicson Ruiz, a 17-year-old bassist from one of the poorest neighborhoods in Caracas won a double-bass audition at the Berlin Philharmonic, becoming the youngest musician in its history (Borzacchini, 2004). In his column "Neo Classical," Drew McManus declared after viewing a children's orchestra in Caracas, that the ensemble was "far superior to any comparable American ensembles [he'd] come across (not that

there are many full orchestras in the U.S. comprised of mainly five and six year olds)" (McManus, 2005).

One of the system's principles is to turn musical practice into a collective experience, in which the orchestra becomes a classroom and a music laboratory. Students advance through several levels -from children's pre-orchestras to professional symphony orchestras- based on a school-orchestra model. This model also incorporates individual music lessons, intensive seminars, workshops, and instrument lending programs (Borzacchini, 2004, p.72).

Organizational Structure and Constituents

Structure of the System

The Orchestra system comprises a main organization - FESNOJIV- and a number of organizations at arms-length from it: two central academic organizations in Caracas and 22 regional autonomous foundations (Urquiola, 2005), which operate 96 orchestra educational modules, 7 institutionalized music schools, 5 luthérie centers, not counting the luthérie center and school in Caracas. (Urquiola, 2005, Appendix B) and a total of 141 youth and children's ensembles of various sizes (Borzacchini, 2004, p. 82). Most of these regional foundations support at least one professional orchestra. They total 18 professional orchestras in the country.

State Foundation for the National System of Youth and Children's Orchestras of Venezuela (FESNOJIV)

FESNOJIV is the core organization, which provides the ideological, academic, and often, most of the financial support to the foundations and other organizations.

Urquiola (2005, Appendix A) presents the organizational chart of FESNOJIV approved by its board in 2004. It is divided into three levels: Superior (Directive Board, Advisory Board and Internal Auditing); Advisory and Support (Executive Officers and Management, Planning and Budgeting, Legal Affairs, Promotion and Development, Communications, the "Inocente Carreño" Media Center, and the Office of Institutional Development and International Affairs, in formation) and; Operational, which is divided into Administrative Affairs (Human Resources, Administrative Services, Finance and Assets, and Technical Management) and Academic Affairs (Nuclei's Management, luthérie academic center, Simón Bolívar Symphony Orchestra, Events Management and the Center for Social Action Through Music).

Educational Modules (or "núcleos")

These modules are usually organized by a music teacher or a local leader, and supported by other professional musicians or advanced students. In most cases, the núcleos are housed in other institutions' facilities, either governmental or private. The funding for each núcleo comes from different sources: either FESNOJIV, a regional

foundation in the system, local governments or the private sector.

Students

The most important constituents of the Venezuela orchestra system are the students who participate in different orchestras throughout the country. However, FESNOJIV doesn't have a consistent way of keeping track of its constituents; there is no database. Consequently, it is impossible to measure the exact its number of constituents or to determine the impact of an orchestra on an individual. Urquiola refers to a FESNOJIV document from 2002, which states that it amounts to "more than 240,000 youth and children from all over the country" (2005, p. 35). According to Shirley Apthorp's article in the Financial Times (2005), the system serves around 250,000 students. However, Borzacchini states that the system benefited 142,900 students, of which approximately 23% are located in the Caracas metropolitan area (2004, pp. 82-83).

Employees

FESNOJIV employs 1288 teachers and instructors, and 273 administrative personnel (Borzacchini, 2004, p. 82). As of this writing, there was no record of the total number of employees in the regional foundations.

Audience

FESNOJIV does not survey and keep track of the system's audience demographics. But according to its office of Production, Promotion and Development, in 2004 the orchestras' total audience was 254,000. This number includes 89,000 students from the system that attended concerts of their peers (FESNOJIV, 2005).

Secondary Beneficiaries

Through their participation in the orchestra, the students learn a set of values, which are carried into their households and communities. Borzachini lists some of the benefits of the system to its constituents: a) personal and emotional security, b) development of an aesthetic sensibility, c) development of socialization skills and learning, d) strength and will to endure challenges, e) vision for future life and work, inclusion, f) tolerance and acceptance, g) clarity of goals and stimulus to compete (Borzacchini, 2004, pp. 87-91). Abreu has explained how the orchestras become the spirit and soul of their communities (Interviewed in Radcliffe, 2001). Because the average Venezuelan family is 4.4 members in size (INE, 2003), FESNOJIV asserts that the orchestra system currently benefits over a million Venezuelans.

Venezuela Orchestra System History

Examining the life cycle of the system is fundamental to an understanding of its current structure, goals and core mission. Through its history, the orchestra system has undergone processes of adaptation to political, economic and cultural changes not only in Venezuela, but also in Latin America. In her Sociology of Development degree thesis, Urquiola concludes that FESNOJIV is an "organization that learns and maintains itself through the times because of its ability to remain open to learning from its own mistakes and for maintaining relations of conservation and adaptation" (Urquiola, 2005). The endorsement and support of international organizations is also a contributing factor. These organizations' evolving approaches to culture, social development and poverty reduction have played an important role in shaping the system's social mission.

Historical Background: Symphony Orchestras in Venezuela Before 1975

The country's first professional orchestra, the "Venezuela" Symphony Orchestra was founded in 1930, with musicians of various backgrounds and training. Several music schools were subsequently opened in the country, and in 1945, with the support of the government, the "Venezuela" Symphony started hiring professional musicians from Europe to occupy 40% of the orchestra seats. This practice persisted for

the next 44 years (Urquiola, 2005, p. 30). At the same time, smaller orchestras, like the Lara Philharmonic Orchestra opened opportunities for musicians to work outside of Caracas (Abreu, cited on Borzacchini, 2004, p. 20). In 1964 the Ministry of Education started the Official Program of Musical Studies, which included ensemble practice as part of the core curriculum, with the idea of producing local musicians for the "Venezuela" Symphony. This initiative was not fully successful because of financial difficulties and low enrollment due to the negative perception of musicianship at the time (Urquiola, 2005, p. 31).

The Orchestra System From its Birth Through the Present

By 1975, only two professional orchestras existed in Venezuela (Borzacchini, 2004, p. 22). That year, the music school in Caracas housed the first youth orchestra, founded and conducted by Dr. José Antonio Abreu. This orchestra was formed by students from different cities and regions of Venezuela (Urquiola, 2005, p. 32). Shortly after, a non-profit organization ("Sociedad Civil Orquesta Nacional Juvenil Juan José Landaeta") was created to give administrative and legal support to the orchestra. Its mission was to help the government reach its cultural objectives by providing the Venezuelan youth with opportunities for ensemble performance, promoting the education of new conductors, and improving the image of

Venezuela overseas. The same year, the new "Sociedad" promoted the foundation of two new youth orchestras in the cities of Maracay and Barquisimeto (Urquiola, 2005, p. 33). During the next 4 years, the Venezuela National Youth Symphony toured South America, Mexico and England, and the Mexican conductor and composer Carlos Chávez became its first international music director. He led the orchestra in the World Festival of Youth Orchestras in Aberdeen, Scotland in 1976. That year, the Youth Symphony was granted the use of the brand new José Félix Ribas Concert Hall at the Teresa Carreño Center as its home. Two years later the orchestra changed its name to "Sinfónica de la Juventud Venezolana 'Simón Bolívar'" ("Simon Bolivar" Symphony of the Venezuelan Youth) (Borzacchini, 2004, p. 38).

In 1979, the State created the "Foundation for the National Youth Symphony" to "guarantee the continuity and economic support of the [youth symphony's organization] and to train, manage and evaluate the human resources needed for the execution of the [organization's] projected programs" (Urquiola, 2005, p. 34). Its unusual nature as a state foundation allowed it to receive private funds while enjoying full financial support from the government. This was the first organization of its type in Venezuela (Urquiola, 2005, p. 89).

A network of new ensembles and academic support organizations developed around the Simón Bolívar Orchestra.

These new organizations replicated Simón Bolívar's teaching methods and the organizational and artistic structures. Between 1977 and 1980, the members of the Simón Bolívar Orchestra were responsible for the founding of around 15 new youth orchestras in Caracas and other regions in Venezuela (Borzacchini, 2004, p. 38). Given that the orchestra is considered the core organizational component, each new ensemble included its own administrative and academic structures based on the Simón Bolívar Youth Symphony's model. These organizations were later referred to as núcleos. In 1978 the National Children's Orchestra began gathering children from all the new núcleos (Borzacchini, 2004, pp. 38-39).

As the number of núcleos grew, the Youth Symphony Foundation created other organizations to support the expanding system. In 1975, the Simón Bolívar Conservatory was founded as a branch of the Youth Symphony, to offer credited individual instrument instruction. However, the Conservatory focuses on orchestral performance, as opposed to solo performance instruction. Borzacchini affirms that over 130,000 musicians in the system have received academic training at the Conservatory (2004, p. 75).

In 1983, the University Institute of Music Studies ("Instituto Universitario de Estudios Musicales" or IUDEM) was created to provide higher education in music. The IUDEM currently works in alliance with the Simón Bolívar University, and the National Culture Council (Borzacchini,

2004, p. 77; Noviello & Noviello, 1999, p. 210; Urquiola, 2005, p. 40).

The "Inocente Carreño" media center was created in the early 1980s to record and archive concerts, recitals and master classes of local and foreign musicians and teachers. Currently, its work involves the production, archiving, and distribution of audio and video materials, including master classes, seminars, workshops, and concerts presented and organized by the system (Noviello & Noviello, 1999, p. 211).

The Metropolitan Center for the Children's Orchestras (Montalbán Center) was founded in 1995, in alliance with the Simón Bolívar Conservatory. This center pursues large-scale social outreach and hosts around 800 children between the ages of 2 and 12 (Noviello & Noviello, 1999, p. 210; Urquiola, 2005, p. 41). Following this center's model, a broader program, the "Specialized Training for the String Section" (known as "CEAC" for its Spanish initials), was created in 1998, which serves over 400 children starting at the age of two (CEAC, 2004).

In 1995, the Luthérie Academic Center was created to train professionals in the construction, repair and maintenance of string instruments (Urquiola, 2005, p. 41), and in 1996, the Foundation was transformed into the "Fundación del Estado para el Sistema Nacional de Orquestas Juveniles e Infantiles de Venezuela" (State Foundation for the National

System of Youth and Children's Orchestras of Venezuela), or FESNOJIV (Noviello & Noviello, 1999, p.208).

Leadership in the Orchestra System

The system's combination of accelerated education, and accelerated organizational growth, has defied the traditional Latin American model of patriarchal leadership, by empowering young people to become not only highly skilled musicians and orchestra leaders, but also community leaders, and true agents of social change in those communities.

Its success is also a result of the system's openness to organizational change. It has grown from a traditionally structured youth orchestra -and its supporting organization- whose goal was to provide performance opportunities for young talented musicians, into a state foundation that champions "social change through music" across the entire Continent (Borzacchini, 2004, pp. 44-48). A large part of this change is analyzed in Urquiola's work on the organizational evolution of FESNOJIV since its foundation in 1979 through 2004 (2005). However, FESNOJIV has also undergone nine years of evolution and change led by its founder, Dr. José Antonio Abreu.

José Antonio Abreu, System's Founder

Born in 1939, Abreu studied piano, harpsichord, composition, and conducting in Barquisimeto and Caracas. He

also studied economics at the Andres Bello Catholic University, and worked at the Venezuelan Chancellery's Political Economy Division. After his graduation, while working at the Venezuela Central Bank, Abreu was often invited to guest conduct the Venezuela Symphony and perform piano and harpsichord recitals. In 1961 he was elected as a congressman and kept that office for five years. He continued his work in politics and economics until 1973, when he began graduate studies at the University of Pennsylvania, where he earned a PhD in oil economics. Upon his return to Venezuela, Abreu started to outline his project that would "synthesize all [his] organizational, managerial, musical and pedagogical experience" (Borzacchini, 2004).

His role as the system leader has been praised not only by his first students, -who have since become his closest collaborators-, but also the newer generations, as well as other guest musicians and conductors that have been exposed to the Venezuelan system (Noviello & Noviello, 1999, pp. 260-263). The characteristics of his leadership style will be discussed further in Chapter IV.

CHAPTER II

INTERNATIONALIZATION OF THE SYSTEM

In 1982, the Organization of American States (OAS) approved a resolution to develop a project to extend the Venezuelan music education model to Latin America and the Caribbean (Borzacchini, 2004, p. 145). In 1995, UNESCO passed a resolution

[t]o invite the member states to provide the necessary support to consolidate a World System of Youth and Children's Orchestras based on the Venezuelan model, [...]since by its nature, it essentially responds to the contents of the Project towards a Culture of Peace (Noviello & Noviello, 1999, annex E).

Since 1982, small groups of professional musicians, mostly from the Simón Bolívar Symphony, have traveled abroad to lead intensive orchestral seminars (called "missions"). They have visited Argentina, Bolivia, Brazil, Colombia, Chile, Ecuador, Trinidad and Tobago, Peru, Mexico, Jamaica, Nicaragua, Honduras, El Salvador, Puerto Rico, Panama, Guatemala, Uruguay, Barbados, Dominican Republic, Guadalupe, United States and Cuba (Borzacchini, 2004, p. 145).

These missions have had varying results. In some cases the country had no background in youth orchestras, and no grounding in the notion of social action through music.

Other countries had either or both notions, but no direct contact with the Venezuelan system.

The following cases illustrate some replications of the model in other Latin-American countries.

Chile

Chile has had a small number of children and youth orchestras since the 1960s, which also focused on low-income youth. By 1991 there were nine youth orchestras in five towns. That year, a mission of Venezuelan musicians arrived in Chile and prompted the formation of a formal government program to support new youth and children's orchestras following the Venezuelan model. This new program was directed by the Beethoven Foundation, a local organization created in 1992.

In 2001 a Chilean Foundation of Youth and Children's Orchestras (Fundación de Orquestas Juveniles e Infantiles de Chile) was created to support a national system of orchestras. In two years, the Chilean Foundation had organized 180 youth and children's orchestras. The Chilean foundation attributes this growth to several circumstances: the training of new conductors and managers; government endorsement in a time when an educational reform was launched; financial support from private foundations; the notoriety of the national youth symphony and other of the "flagship" orchestras; and the community-supported local initiatives.

The objectives of the foundation are to create and train new orchestras and to strengthen international links with similar organizations to provide exchange and training opportunities to their orchestras' members (FOJIC, 2003).

Dominican Republic

The first visit of a Venezuelan mission to the Dominican Republic in 1993 resulted in the formation of two orchestras that became attached to established institutions (the Music Conservatory and the "Elila Mena" School), which continued receiving advice from the Venezuelan musicians. Two years later, local institutions organized new Dominican National Children's Orchestra, without any involvement of the Venezuelans.

In 1996, Dr. Abreu and the Venezuelan President Rafael Caldera, urged newly elected Dominican President Leonel Fernandez, to renew Dominican relations with FESNOJIV. Later that year a new mission of Venezuelan musicians led another seminar in the Dominican Republic. Its success resulted in the government decreeing the creation of the National System of Children's and Youth Symphony Orchestras of the Dominican Republic. This system would also receive steady government support and would allow private funding. (Noviello & Noviello, 1999). But after 2000, the new Dominican government paid little attention to the program and by 2002 the Orchestra System ceased (Marline, 2005).

In 2004, Leonel Fernandez was re-elected as Dominican president. Before taking office, he offered a 40-point agenda for the cultural sector, in which the re-launching of the National System of Youth and Children's Symphony Orchestras was number two (Fernández, 2004). The system restarted in July 2005, with an intensive orchestral seminar that included young musicians from all over the country. The goal of this seminar to strengthen the bonds among their programs in different cities (Marline, 2005). The Dominican system's main accomplishments are not only artistic and social, but diplomatic, since UNESCO counts the Dominican Orchestra System as part of its "Youth Artists for Peace" program (Marline, 2005), a title shared with the Venezuelan Youth Symphony (Urquiola, 2005, p. 36). "Artists for Peace" are internationally renowned personalities that help promote UNESCO's message and programs (UNESCO, 2005b). But the organization still faces a serious shortage of finances and qualified human resources (OEA, 2004).

Uruguay

The Youth and Children's Orchestras of Uruguay Foundation was created in 1996 as a private nonprofit. By 2004, it consisted of three orchestras: The "José Artigas National Symphony Orchestra," and two children and youth orchestras. The system benefits 250 students between the ages of 3 and 17. Since its creation the Uruguayan system has been

funded mostly by international organizations, such as the OAS, the Latin-American Association for Integration (ALADI), and some government and private support. Its founder, Ariel Brito, was trained as a conductor in Venezuela and participated as a teacher in FESNOJIV's orchestral seminars in Paraguay, Panama and Venezuela. The Venezuelan discourse on social development is reflected on its website, which refers to such benefits as developing "diversity of skills, solidarity, individual responsibility, tolerant coexistence, constant effort to reach goals, and self esteem" (FOIJU, 2004). It also refers to the positive effects of participation in orchestras on family and on the larger community, but fails to provide evidence of these effects. It concludes: "[...] therefore, the Orchestra becomes a tool for social development and individual growth" (FOIJU, 2004).

Guatemala

The Guatemala replication of the system was initiated in 1997, after a seminar led by nine Venezuelan musicians resulted in the founding of the Jesús Castillo Youth Symphony. A year after, the Music and Youth Foundation was established as an independent nonprofit organization. The Guatemalan leader of this initiative, Ms. Isabel Ciudad-Real, had been trained as a conductor in Venezuela. The influence of the Venezuelan model can be seen in the foundation's by-laws, which declare its main goal "...to

rescue children and youth at high social risk through the promotion of the choral and orchestral movement in all sectors of the country" (Music and Youth Foundation white papers).

The Guatemala Presidency donated two sets of orchestral instruments to help launch the movement. In 1998, the Music and Youth Foundation signed an agreement through which it would receive logistical support from the Ministry of Culture, and the free use of the Conservatory building for rehearsals and other academic activities of the "Jesús Castillo" Youth Symphony.

Shortly after its creation, the foundation opened a new nucleus in Guatemala City in a poor and troubled neighborhood, with the support of the Guatemalan branch of Junior Achievement, a global organization that promotes youth's entrepreneurial skills. In 2000, the foundation, with the support of the Finnish government, started a choral program. By 2004, the foundation constitutes an umbrella organization for 18 ensembles, including three orchestras and 18 choirs. Most of its financial support came from the government, but there was no agreement to establish a permanent support (personal accounts and Music and Youth Foundation white papers).

Argentina

In 1994, the Argentine Culture Secretariat created a Youth Symphony Program, under the direction of Guillermo

Scarabino, who promoted the idea of adding a social outreach component. The first youth orchestra of this program was created in 1995. The Bariloche Youth Orchestra followed in 1996, and the Chascomus School-Orchestra in 1998. Over the next three years, three more orchestras were created in the country (Pugliese, 2002). There is no indication that the program was outlined as a system or a network of organizations, but only as a funding source for independent initiatives (SC, 2004).

In 2005, the Province of Buenos Aires started a provincial program of "school-orchestras," following the model of Chascomus. Shortly after the program's formation, the provincial government signed a cooperation agreement with FESNOJIV, anticipating the creation of a broader system of orchestras in Argentina (DGCyE, 2005). This program had been initiated earlier that year in a youth orchestra festival that gathered 21 ensembles from Argentina, some of which were part of the provincial program.

International Projects

In addition to local initiatives in different countries, FESNOJIV promotes exchanges and regional programs that strengthen the internationalization of the system.

Programs such as the MERCOSUR Youth Symphony, the Youth Symphony of the Americas, the Ibero-American Youth Symphony, and the Latin American Youth Symphony have gathered young musicians from many Latin countries in a

single orchestra to tour internationally or participate in important international events, such as regional Presidents' summits. These programs are sponsored in part by FESNOJIV and funded by local governments and international organizations, like UNESCO, OAS, Inter-American Development Bank and the Andean Development Corporation (CAF). Following are some of the projects spawned by the Venezuelan system's mission.

MERCOSUR Youth Symphony Orchestra

Created in direct response to UNESCO's resolution to promote a world system of youth orchestras, the MERCOSUR orchestra has gathered young musicians from South America annually since 1997. UNESCO, the Organization of American States, the Inter-American Development Bank and the Organization of Ibero-American States are the main funders of the MERCOSUR Youth Symphony and its programs. These programs include the Latin American and The Caribbean's Center for Social Inclusion Through the Music (CISMAL), which has implemented programs in Jamaica, Barbados, Argentina, Ecuador and Paraguay. CISMAL emphasizes the development of leaders and of managerial skills among the students (OSJMS, 2005).

Youth Symphony of the Americas

Founded in 2001, its stated mission is "to pursue musical excellence, develop young leaders with cross cultural understanding and inspire a spirit of hemispheric unity

that will produce greatness in the people, communities and governments of the Americas" (YOA, 2005). Placido Domingo leads the orchestra's board of directors. Hilda Ochoa-Brillembourg, Dr. José Antonio Abreu, and Mark Churchill, from the New England Conservatory lead the executive board. The orchestra gathers annually in different locations and makes international tours in North and South America and Europe (YOA, 2005).

Andean Development Corporation (CAF)

In 2002 CAF initiated the "Andean Musical Movement" that focuses on "social rescue and strengthening of citizenship through the music" (CAF, 2006) in the Andean countries of Colombia, Bolivia, Peru, Ecuador and Venezuela. The movement comprises 4 programs: The Symphony Orchestra of the Andean Youth, the Andean Itinerant Conservatory, the Andean Itinerant Luthérie Workshop, and the Andean Chorale (CAF, 2005).

2005 FESNOJIV-New England Conservatory Agreement

In June 2005, the New England Conservatory and the Inter-American Center for Social Action Through Music (ICSATM)-a preliminary name for a new project of FESNOJIV- signed an agreement to work together for the mutual benefit of their students, faculty and staff. This agreement follows the successful collaboration of both institutions in founding the Youth Symphony of the Americas. The agreement anticipates future programs of student and faculty

exchange, joint performances, residencies, social action through music research, joint advocacy in support of music education and the use of music to address social need (NEC, 2005).

CHAPTER III

SOCIAL ACTION THROUGH MUSIC: THEORETICAL FRAMEWORK

Social Action and Symphony Orchestras

In a broad sense, social action's goal is to encourage social mobilization. The Venezuelan system promotes social action through music. The goal is to attain individual and collective benefits through participation in an orchestra. To understand the notion of Social Action Through Music, it is therefore necessary to explore the concepts of social action, social mobilization, self-awareness, self-reliance and empowerment, and how they relate to the performing arts and specifically to symphony orchestras.

Origins and Definitions of the Notion of "Social Action"

There are two main approaches to the concept of "social action." One focuses on theoretical debates, the other on empirical concepts. This essay concentrates on the empirical approaches.

The former approach coalesced into sociological theory based around the ideas of Max Weber: "We shall speak of *Gemeinschaftshandeln* (social action) when human action is meaningfully related to the behavior of other persons" (1978, p. 1375). Many studies and articles about social action have been written after Weber's theory within the realms of sociology and action theory. Some of the most important theorists of social action are Talcott Parsons,

Alfred Schutz and more recently Colin Campbell in his book *The Myth of Social Action* (1998).

But during the 1970s, Latin American scholars were worried about the disengagement of social theory researchers from the reality of social and political transformations in Latin countries during the 1960s and 1970s. The new empirical approaches to social action that emerged in those decades, were strongly influenced by *Pedagogy of the Oppressed* by Brazilian educator Paulo Freire (2000), originally published in 1970. After Freire, the Colombian sociologist, Orlando Fals-Borda's work on investigative action and the Chilean sociologist, lawyer and adult educator, Francisco Vio Grossi's work on participatory research (Lakshmana et al., 1990, p. 105), provided a framework for the emergence of several social action movements in Latin America, including the Venezuelan youth and children's orchestras in the late 1970s.

These new approaches to social action share the goal of improving society and individuals' lives. They also promote movements that result in policy changes and help create institutions that pursue the same goals. They share the notion of social action as a structured method, as opposed to an impulsive act by a group of individuals. According to Rajgopalan, social action seeks "change in the social environment in ways that will make the life [sic] more satisfactory. It is an attempt to effect change not only in individuals, but also in social institutions, laws,

customs and communities" (Lakshmana et al., 1990, p. XIV). In defining social action as a method, Rajgopalan suggests that social action also relies on planning the strategies to attain social change. His idea of planning, or "design," is also stated in the field of applied sociology, where "the emphasis is on acts of social intervention or social engineering designed to alter, regulate or direct the working of society" (Lakshmana et al., 1990, p. 59).

Social Mobilization and the Orchestra

The concept of social mobilization came out of theories of participatory research mentioned above. They hold that "Social mobilization is an approach and tool that enables people to organize for collective action, by pooling resources and building solidarity required to resolve common problems and work towards community advancement" (UNPD, 2002). The goal of the orchestra system is to promote social mobilization by providing tools for people to improve their own lives. In other words, participation in the orchestra is not the goal *per se*, but a means of attaining self-awareness, self-reliance and empowerment, which are the main components of social mobilization. Too often poverty and social exclusion prevent people from generating the will to improve their own lives, creating what Abreu refers to as the "vicious circle of poverty" (Monsalve, 2005). The process of self-awareness and empowerment towards social mobilization seeks to break

through this vicious circle. Abreu explains the role of the orchestra in the process of social mobilization:

A country is poor because it is poor, a man is poor because he is poor, and since he is poor he cannot get prepared, he cannot access education, and therefore he remains poor. The orchestra breaks through this cycle of material poverty. By being part of an orchestra, a child that is materially poor, becomes spiritually rich, so he begins to aspire and struggles to be better, and generates an energy that his material poverty doesn't provide (Monsalve, 2005).

Despite its large-scale social outreach, the system doesn't expect to graduate thousands of professional musicians, or to open new job opportunities in professional orchestras or music schools for everyone. The opportunities for social mobilization for individual members of the orchestras grow as a result of the process of instilling self-awareness, self-reliance and empowerment.

Social mobilization is a tool for attaining personal, social and professional growth in any field. Igor Lanz, FESNOJIV's executive director stated: "what is important is that whoever participates can have multiple choices, from the professional and musical *per se*, to any other possible choice" (Borzacchini, 2004, p. 81) Whoever chooses a profession other than classical music, will retain a large amount of knowledge and empowerment that will allow him to be a more complete individual.

However, FESNOJIV does not keep track of the progress of its constituents. There is no accurate way to measure or evaluate the attainment of social mobilization.

Self-awareness

FESNOJIV proposes that through its various exchange programs, as well as through regional and international programs, participants in the orchestra system become aware of their own social situation. Self-awareness is said to be the first step towards empowerment, because it enables people to take action towards the improvement of their lives without resorting to confrontation or violence. In *Pedagogy of the Oppressed*, Paulo Freire introduces the concept of "conscientização" of the people -a process of "learning to perceive social, political, and economic contradictions, and to take action against the oppressive elements of reality" (Freire, 2000, p. 35). Sundram further explains this method as "the decoding of fatalism, encoding of critical consciousness and defining [the oppressed ones'] own solution" (Lakshmana et al., 1990, p. 104).

Self-reliance

Self-reliance is an important component of social mobilization. The Venezuelan system has tackled the idea of self-reliance through different approaches such as creating its own *luthérie* centers to build instruments, relying on experienced students to teach newer students,

and re-discovering, learning and performing masterpieces of the Latin American twentieth century symphonic repertoire. The development of self-reliance helps build a stronger identity both as a participant in the system and as a Latin American classical musician. Md Anisur Rahman asserts that social mobilization requires self-reliance -"a state of mind that regards one's own mental and material resources as the primary stock to draw on in the pursuit of one's objectives" (1993, p. 19).

Empowerment

If social mobilization is the main goal of social action, empowerment is the main step towards social mobilization. Each individual in an orchestra plays an important role in the overall artistic product. Authors from different disciplines like John P. Kotter, an expert on organizational change, or Md Anisur Rahman, on people's development, approach the notion of empowerment from different perspectives. Kotter focuses on empowerment as a stage of organizational change applied to business models (Kotter, 1996). Rahman's concept of empowerment focuses on social development and individual personal growth (Rahman, 1993). In fact, the concept of empowerment can be seen from the perspectives of different disciplines. According to Page & Czuba (1999), it is "a construct shared by many disciplines and arenas: community development, psychology, education, economics, and studies of social movements and

organizations, among others." Page & Czuba sum up the ideas found in the current literature and define empowerment as

[...]a multi-dimensional social process that helps people gain control over their own lives. It is a process that fosters power (that is, capacity to implement) in people, for use in their lives, their communities and in their society, by acting on issues that they define as important (Page & Czuba, 1999).

The orchestra system facilitates empowerment of its participants by providing tools for them to become world-class orchestra musicians. They also attain empowerment as they become replicating agents, and help the system grow quantitatively. This is how the participants bring about social mobilization and develop leadership in their communities.

As mentioned earlier, FESNOJIV doesn't keep a database that records changes in social and economical status of its constituents. If kept, these records would help FESNOJIV measure its levels of self-awareness, self-reliance and empowerment.

Definition of Participation in the System

Participation has always been a concern for arts organizations in assessing their impact on a larger community. The Venezuelan orchestra system is contingent on large-scale participation of youth and children in its programs. However, the system's notion of participation

follows the idea, as previously discussed, that playing a musical instrument in an orchestra empowers and encourages leadership in disadvantaged youth. Therefore, "participation" in the orchestra system is defined as learning how to play an instrument and performing in an ensemble that may range from a children's "pre-orchestra" to a professional symphony orchestra.

This concept is opposed to the conventional relationship between the arts and underprivileged audiences. In the United States, McCarthy and Jinnnet's report *A New Framework for Building Participation in the Arts*, limits the notion of participation to audience attendance at events and involvement with the organization. Their study doesn't consider the practice of the arts as a form of participation (McCarthy *et al.*, 2001). The National Endowment for the Arts, calls the actual practice of the art "personal participation" ("Personal participation" in classical music, dropped from 4.2% to 1.8% between 1992 and 2002 in the United States)(NEA, 2004).

CHAPTER IV

LEADERSHIP MODELS FOR THE ORCHESTRA SYSTEM: THEORETICAL FRAMEWORK

A concern common to all orchestral organizations is the role of leaders. Scholar Peter G. Northouse, defines leadership as "a process whereby an individual influences a group of individuals to achieve a common goal" (2004).

This essay follows this definition. The leader of an orchestra, however, plays many roles. Often a conductor is also an artistic director, a manager and the person who determines the greater mission of the organization. Some conductors are absolute leaders, while others delegate managerial tasks.

Three leadership models worthy of study have been identified in the Venezuelan orchestra system: conductors' leadership, leadership for organizational change and transformational leadership. Each one of these models will be addressed, but first it is necessary to define the difference between a leader and a manager.

Leadership vs. management

Extensive literature has been written on the difference between leadership and management. One of the first authors to make this distinction was Abraham Zaleznik. In an article written in 1977, Zaleznik contrasted the characteristics of managers -who "embrace process, seek stability and control, and instinctively try to resolve

problems quickly" (Zaleznik, 2003)- versus leaders -"who tolerate chaos and lack of structure and are willing to delay closure in order to understand the issues more fully" (Zaleznik, 2003). More recently, John P. Kotter (2001), expanded on Zaleznik's definition. According to Kotter, managers provide order and stability, but leaders promote change. In a music organization, a leader is usually its music director, but as the organization grows, artistic, academic and managerial tasks are increasingly delegated to others.

Organizational Change Leadership

The leader of any new orchestra has to develop the skills and strategies to lead the organization through its stages of development. In Venezuela and Latin America these stages have progressed from student orchestras to regional organizations that coordinate several ensembles and programs.

In his book Leading Change (1996), Kotter proposes an eight-stage process towards effective leadership. It involves establishing a sense of urgency for change, creating a supporting team to lead change, developing and communicating vision and strategies, empowering followers, creating short-term "wins," or feelings of accomplishment, consolidating those gains to turn them into the foundation for further changes.

Orchestra Leadership

In the 20th Century, the notion of orchestra leaders as the possessors of absolute, almost superhuman power was popular. In his article on leadership, Henry Mintzberg (1998) refers to "the myth of the manager as the great conductor at the podium -the leader in complete control," Benjamin Zander, quoted in Seifert (2001, p.10), supports the popular notion of traditional conductors as "the last bastion of totalitarianism in the world." Power was centralized in this dictatorial figure whose influence projected only inward into the organization.

This concept of orchestral leadership has begun evolving into one of a leader who also serves as a link between the orchestra and the community. Younger generations of conductors are becoming famous for their leadership roles beyond conducting. In Sir Simon Rattle's "Future@BPhil" program at the Berlin Philharmonic, the orchestra performs with large troupes of teenage amateur dancers from underprivileged areas of Berlin (Connolly, 2005). David Robertson at the Saint Louis Symphony Orchestra, turns the concert into a learning experience for the general audience by including multimedia presentations and casual pre-performance speeches (Tommasini, 2005). In these and other cases, conductors establish closer links with their communities, either through educational concerts or other special events.

In accordance with this model, an orchestra's musicians, administrative staff and board members are encouraged to take leadership roles. American ensembles like the Orpheus Chamber Orchestra have rotating leaders (Seifter & Economy, 2001, p. 14). The American Symphony Orchestra League's Orchestra Leadership Academy is exploring the idea of decentralized leadership within a musical organization.

Transformational Leadership and the Orchestra

An orchestra with a social mission needs what is commonly known as a transformational leader, "an individual [who] engages with others and creates a connection that raises the level of motivation and morality in both the leader and the follower" (Northouse, 2004, p. 170). Transformational leadership requires someone deeply involved with the orchestra members and the surrounding community, the better to facilitate empowerment that will enable social mobilization, as discussed in the chapter III.

J. M. Burns, made a further definition of transformational leadership by differentiating it from transactional leadership. Transactional leaders create exchanges with the followers, whose motive is primarily any type of individual reward (Northouse, 2004). B. M. Bass suggested a continuum between the two: a true transformational leader also has to be a transactional one (Northouse, 2004). This notion applies to the current trends in orchestra leadership. While the traditional hierarchal and

ceremonial figure of the conductor is maintained for formal and functional purposes (transactional leadership), conductors must become more engaged with their communities to attain social mobilization (transformational leadership).

According to Bass, the goal of transformational leadership is to raise the "followers' levels of consciousness about the importance and value of specified and idealized goals" (Northouse, 2004, p.173). This idea resonates with Anisur Rahman's notion of self-awareness and self-reliance as the main steps towards empowerment.

In Venezuela, Dr. José Antonio Abreu is an example of a transformational leader who has enabled the system's participants to become empowered and become leaders in its replications. Northouse describes the idealized influence of leaders who act as strong role models to their followers (Northouse, 2004, pp. 174-175). Abreu's leadership style mirrors Northouse's description of transformational leadership. Noviello & Noviello's exhaustive recollection of statements from some of his followers provides testimony of the importance of Abreu's leadership. Furthermore, his direct participation in the formation of young conductors and leaders throughout Latin America demonstrates the scope of his influence.

Northouse also describes leaders in terms of inspirational motivation: transformational leaders can communicate high expectations to their followers. They inspire and motivate

their followers to become committed to be part of the organization (Northouse, 2004, p. 175). Abreu's commitment to high artistic standards and pursuing short-term goals has proven to be one of the strengths of the Venezuelan orchestra system. The young musicians' main motivation is to reach those goals. Their exposure to local and international audiences and criticism validates their artistic success.

In terms of intellectual stimulation, a transformational leader "stimulates followers to be creative and innovative, and to challenge their own beliefs and values" (Northouse, 2004, p. 177). Through the system, Abreu has encouraged its followers to pursue professional careers in music, as well as other disciplines. He has also endorsed and supported the creation of spin-off projects, such as choral and Venezuelan folk music.

Finally, Abreu is a model of individualized consideration: By listening carefully to their individual needs, a transformational leader provides coaching and advice to followers (Northouse, 2004, p. 177). Borzacchini's interviews with Abreu's followers and colleagues show him to be a leader who dedicates attention to the needs and aspirations of individuals. They portray him as a good listener, and father, big brother and a friend who offers advice and guidance (Borzacchini, 2004, p. 24).

Noviello & Noviello found that foreign artists see Abreu's leadership style as difficult to emulate. They perceive

this difficulty as the main obstacle for the replication of the system abroad (1999).

CHAPTER V

SOCIAL ACTION THROUGH MUSIC AND A COMMENT ON CULTURAL POLICY IN THE INTERNATIONAL CONTEXT

In the last 10 years, several performing arts projects with a social development component have appeared throughout the world. Arts administrators should be aware of these trends and pay close attention to how international organizations that provide financial support to social development programs are interacting with arts organizations in the Third World, and giving shape to a new cultural policy paradigm.

It has been almost two decades since Nestor Garcia Canclini offered the first broad critical analysis of cultural policies in Latin America (1987). In his analysis, he outlines six paradigms for the origins, agents, organizational structures and goals of cultural policies in Latin countries. Although it is not Garcia Canclini's intention, it is easy to trace a certain historical evolution in those paradigms by examining the first - *mecenazgo liberal* (liberal patronage)- and the last - *democracia participativa* (Participative Democracy). The liberal patronage paradigm can be traced back to the Middle Ages, although it still survives in the United States and other countries where the state is not the main funder of the arts (García Canclini, 1987, pp. 27-53). It evolved toward the participative democracy paradigm, which "aims

towards action instead of the resulting goods, and towards participation in the process instead of consuming its products" (J. Vidal-Beneyto, cited in García Canclini, 1987, p. 50). This notion of evolution in paradigms is strengthened by later discourses on the role of culture and the arts in social development and poverty reduction. These discourses started to appear in the 1990s in the agendas and diplomacy papers of several international organizations. In 1992 Enrique Iglesias, president of the Inter-American Development Bank, created the "IDB Cultural Center" with the aim of "advancing the concept of culture as a component of development" (IDB, 2005). Since the appointment of James D. Wolfensohn as president of the World Bank in 1995 (WB, 2005), the bank has put great emphasis on the role of culture and the arts in social development and in the reduction of poverty (Wolfensohn, 1999). In a study commissioned by the Organization of American States (OAS), Claudia Ulloa asserts that "[t]aking appropriate heed of the link between culture and development will be pivotal to the success of future cultural policies, as will the capacity of policy shapers to accomplish results through multi-sectorial intervention" (2004). In the same manner, UNESCO "defends the case of indivisibility of culture and development, understood not simply in terms of economic growth, but also as a means of achieving a satisfactory intellectual, emotional, moral and spiritual existence" (2005a).

This new approach to social development is forcing governments to re-think their cultural policies, and arts organizations and artists in these countries to reconsider their views on the purposes of art and their organizations' missions. Third world countries' policies for development and culture seem to be led, and even dictated, by the agendas of these international organizations. Organizations like the World Bank, the Organization of American States and the Inter-American Development Bank provide large amounts of economic support and grants to governments and non-profit organizations. Kurt Weyland argues that public policymaking, specially in Latin America appears "to come in waves, as innovation in one country triggers imitation by other nations" (2004, p. 2). In the case of culture and social development, it seems like the agendas of international organizations also influences on the formation of these trends or "waves."

As a result, many arts organizations rely on this approach for survival. By presenting a social development mission, they can secure funding from governments and international organizations. Many arts organizations, however, have effectively renovated their missions to attain social mobilization without relying on such funders. These arts organizations are deeply appreciated in societies in which any opportunity for empowerment makes a big difference in the social development of individuals and communities.

The Venezuelan system is not an isolated example of social action through the performing arts. Many other programs in Third World countries not connected with Venezuela have developed projects to achieve social development, provide effective participation in the arts, and preserve their artistic integrity. These include the African Children's Choir, which focuses on children aged seven to eleven who have lost one or both parents. Having originated in Uganda in 1984, it is supported by the Foundation for Life, a Christian organization, and now has programs in Rwanda, South Africa, Nigeria, Ghana, Sudan and Kenya ("African Children's Choir", 2005). In Rio de Janeiro, Brazil, the Afro-reggae Cultural Group was founded in 1993 with the mission "to promote social inclusion and social justice through art, Afro-Brazilian culture and education, bridging differences and serving as foundations to citizenship sustainability" ("Grupo Cultural Afro-Reggae", 2005). Afro-reggae gives instruction in traditional Brazilian percussion and dance to youth at risk from the "favelas" in Rio de Janeiro to keep them from joining drug-dealing gangs, and by giving them tools to empower other youth. They receive financial support from international and local organizations as well as from U.S. Foundations ("Grupo Cultural Afro-Reggae", 2005). The violin program at the Gandhi Ashram School in Kalimpong in the Indian Himalayas teaches children from the Biswa Karma class, one of the lowest in the Hindu caste system. Support and instruction

in the to learn violin, opens them to educational opportunities and to social mobilization. The program, began in the early 1990s, is supported by Indian, German and Canadian donations (Sam Lazaro, 2004).

CHAPTER VI

CONCLUSION

This essay has examined the organizational structure and principles of the Venezuelan orchestra system and its replications in Latin America. Its purpose has been to identify which principles are fundamental for the replication and growth of the system at the international level.

In assessing those principles, it is also necessary to examine how they are measured and evaluated. The research found that there is not a consistent and reliable method for evaluation. Some of the system's principles are subjective (such as artistic excellence), and some are concepts in the realm of sociological research, whose application can't be evaluated empirically (like social mobilization and empowerment). Furthermore, the system's lack of methods to keep a database of its constituents prevents the evaluation of "success" in relation to its mission of social action through music.

In social movements' theory, success is analyzed in relation to both expected and unexpected outcomes (AMENTA & YOUNG, 1999). The system's administrators and leaders should study expected outcomes constantly, since they are directly related to their mission. However, they fail in keeping a systematic method of collecting information of the system's constituents and their life histories.

This study showed that the system relies on general and inconsistent demographic information and on isolated success stories. Nevertheless, this has been the base for attaining funding and support from local and national governments, international organizations, and the private sector.

Differences in Structure

In cases of international replication, this research reveals some common principles and core structural differences from one country to another. It is reasonable to assume that those differences respond to political and economic circumstances particular to each country. But some main differences to be found are in the types of organization that coordinate and/or operate the programs. Because some of the organizations are attached to governments -national, regional or local-, their governing structures and sources of funding differ from case to case: a state foundation at arms-length from the Ministry of Health and Social Development in Venezuela, a program of the Ministry of Culture in Dominican Republic, or a program of the Province of Buenos Aires in Argentina, for example. Other organizations function as private non-profit organizations, some of which are called "foundations," even if they don't provide funding, but just coordinate the program and help raise funds from other sources. The "Music and Youth" Foundation in Guatemala, for instance,

receives funding from different sources, including the Guatemalan government, foreign government, and foreign private foundations.

While the private organizations are free to formulate their own bylaws and design their own strategies, government-run organizations are expected to respond to the agendas of the government in office. But as has often been the case in Latin America, changes of government halt the funding for programs that are already up and running. This was the case in the Dominican Republic Youth Orchestra program. When the opposition party came to power, the government abandoned the youth orchestra program. When the previous party regained power, the program got back its government sponsorship.

Principles Common in Venezuela and the System's Replications

The common principles in the Venezuelan system and its replications can be summarized as: 1) a mission of social development for future generations and the raising of artistic standards; 2) the development of leadership for organizational change and empowerment of the system's constituents. It is the conviction of the author that by following these principles, the system will be able to endure change while maintaining its social mission and artistic integrity.

Some specific principles are also common: the participation of students in the teaching processes, and closer relations between the ensembles and their audiences, made up largely of family and members of the immediate community. In Venezuela, the idea of students teaching other students is fundamental to the growth of the system, and although most international replications do not methodically apply it, the concept appears in several mission statements and program descriptions.

Mission

All of the replications consistently follow the same criteria of social development -presented usually as the rescue of youth and children at high social risk- while aiming for high artistic goals, based on world-class music standards. Roughly speaking, this is the "creed" of the Venezuelan system and its replications.

Identity with a Larger International Movement

Participation of students in international orchestral meetings and academic exchanges provides a sense of personal identification with a broad, international movement. Examples like the Youth Symphony of the Americas and the Andean Development Corporation Itinerary Schools help define this identity. That participation also fosters an international image for the system, which in turn, validates its large-scale outreach. This validation is essential for securing support and sponsorship from

governments, international organizations and the private sector.

Fundamental Principles for the Maintenance and Growth of the Orchestra System at the International Level

The author found that some principles are fundamental for the replication and maintenance of the system at the international level, regardless of the local economy, polity, social or cultural situations. These principles are: 1) cohesive mission and vision statement, and 2) encouragement of transformational leaders who promote change and empowerment.

Cohesive Mission and Vision Statements

Throughout its replications, the goal remains the same. The two main goals -artistic excellence and social development- are usually addressed in their mission statements and agendas, but the balance between the two may vary. In replicating the Venezuelan model abroad, a local leader may emphasize one aspect at the expense of another. For example, an organization that concentrates too much on promoting a "social cure," while not being attentive to artistic goals could lose credibility and turn into a demagogic program.

Leadership for Change and Empowerment

This research revealed that the system's organizations are exposed constantly to sudden changes in environment. The

model in Venezuela shows the importance of being open to organizational change. The Venezuelans' adaptation to change over 30 years is evidence that even through continuous, rapid change, artistic integrity need not be compromised. It also demonstrates how leadership is important to bring about change, but most importantly, how it is fundamental for the adaptation of the orchestra system's principles to different social, economic and political environments. The study also revealed that empowering musicians is an essential tool to bring about social mobilization. Their direct participation in the growth of the system, gives them a clear perspective of their roles in society, and helps strengthen their identities as both members of their communities, and as world-class artists.

CHAPTER VII

RECOMMENDATIONS

In the author's opinion, the core principles discussed in the conclusion have to be formally established through a structured international network of leaders that defines a cohesive mission for the system and a consistent method for evaluation in all its replications. The establishment of criteria for measuring success, would better advance the system. The author also recommends the development of a common "brand" for the system to establish a unified public image.

Unified Mission Statement for the International System

The most important goal of an international network should be to develop a unified mission statement that defines its fundamental principles. It should be stated in a way that allows national and local replications enough flexibility to develop their own relationships to their particular social realities.

Evaluation Methods

The author recommends the implementation of a large-scale information collection system, which can help outline a broad picture of the social outcomes of the system in each country. Any evaluation should aid in re-assessing the strategies that help the system grow at the international

level and facilitate funding. It would become a powerful reference tool for future participation in the arts projects, and for studying their social impact.

The information collected should include basic data for each participant, compared with existing national statistics. Information should include date of birth, year of entrance into the system (and retirement, when it happens), his/her núcleo, geographical location and relocation(s) (i.e. city and country), education and employment. This information can be paired with broader data, such as GNP, citywide demographic statistics related to income, educational levels, etc. The information collected should also include detailed information on repertoire studied, seminars and courses attended, other careers pursued, and self-assessment measures by the participants.

Evaluation can also be done retroactively, by collecting basic demographic data from past generations of students. With this information, administrators could produce a broad evaluation of the outcomes of the system over the previous 30 years.

An International Network of Leaders

Although the musicians in the system regularly participate in international exchanges, there are still no similar exchanges for new leaders. The author recommends the

establishment of a leadership network to facilitate a broader exchange of ideas and lessons learned.

This network should include leaders, administrative staff and board members from the different organizations around the world. The network should comprise a governing board and committees to address specific issues. It should hold international conferences and develop mechanisms, including through Internet portals, for the exchange of ideas.

Unified "Brand" for the International System

As the system becomes unified, its global reputation should benefit smaller associated organizations pursuing social action through music. A unified brand will help to strengthen the constituents' identification with the system's mission and accomplishments.

A unified mission statement, along with a unified brand would also help to establish social action through music as the dominant paradigm for arts participation in the future.

REFERENCES

- Abreu, J. A. (2004). Orquestas Juveniles y Presente Latinoamericano. [Youth Orchestras and the Latin American Present]. In M. R. Ribes (Ed.), *Cabemos todos? Los desafíos de la inclusión, Informe del Capítulo Venezolano del Club de Roma* (pp. 403-407). Caracas: Club de Roma Capítulo Venezolano.
- African Children's Choir. (2005). Retrieved September 1st., 2005, from <http://www.africanchildrenschoir.com/>.
- Amenta, E., & Young, M. P. (1999). Making an Impact: Conceptual and Methodological Implications of the Collective Goods Criterion. In M. Giungi, D. McAdam & C. Tilly (Eds.), *How Social Movements Matter*. Minneapolis: University of Minnesota.
- Apthorp, S. (2005, August 1st). Classical escape from life on the mean streets. *Financial Times*, p. 8.
- Borzacchini, C. (2004). *Venezuela sembrada de orquestas* [Venezuela planted with orchestras]. Caracas: Banco del Caribe.

CAF (Corporación Andina de Fomento). (2005). Cultura y Comunidad: Rostro Humano del Desarrollo. [Culture and Community: Human Face of Development]. Retrieved on 08/09/2005, from <http://www.caf.com/view/index.asp>.

CAF (Corporación Andina de Fomento, Dirección de Desarrollo Cultural y Comunitario). (2006). Cultura y Comunidad: Rostro Humano del Desarrollo. [Culture and Community: Human Face of Development]. Retrieved on 1/12/2006, from <http://www.caf.com/view/index.asp?pageMS=14978&ms=3>.

Campbell, C. (1998). The myth of social action First paperback edition ed.). Cambridge: Cambridge University Press.

CEAC. (2004). Boletín Especial, Programa CEAC [Special Bulletin, CEAC Program] (Newsletter). Caracas: FESNOJIV: Centro Educativo Infantil Montalbán.

Connolly, K. (2005, March 8th). Simon Rattle, the Bus Conductor. [Telegraph.co.uk](http://www.telegraph.co.uk). Retrieved on August 8th, 2005, from www.telegraph.co.uk.

DGCyE (Dirección General de Cultura y Educación, Gobierno de la Provincia de Buenos Aires, Argentina). (2005). Lanzamiento del Programa Provincial de Orquestas

Escuela. [Launching of the Orchestra School Provincial Program]. Retrieved on 12/21/2005, from <http://abc.gov.ar/LaInstitucion/NoticiasDeLaDGCyE/completo.cfm?id=1011&tipo=4&fecha=02/09/2005>.

Fernández, L. (2004). Propuestas de la Política Cultural para el cuatrenio 2004-2008. [Cultural Policy Proposals for the 2004-2008 period]. Portal de la Cultura, Oficina Regional de Cultura para América Latina y el Caribe. Retrieved on August 9th, 2005, from <http://www.lacult.org/docc/PoliticaCulturalRepDom.doc>.

FESNOJIV. (2005). Datos Estadísticos de FESNOJIV, 2004 [FESNOJIV Statistical Data, 2004] (Report). Caracas: Dirección de Producción, Promoción y Desarrollo.

FOIJU (Fundación de Orquestas Infantiles y Juveniles del Uruguay). (2004). Orquestas Infantiles y Juveniles del Uruguay. [Youth and Children's Orchestras of Uruguay]. Retrieved on September 1st, 2005, from <http://orquestas.com.uy/web>.

FOJIC (Fundación de Orquestas Juveniles e Infantiles de Chile). (2003). Fundación de Orquestas Juveniles e Infantiles de Chile. [Youth and Children's Orchestras of Chile Foundation]. Retrieved on August 9th, 2005,

from http://www.orquestajuvenil.cl/institucion_mailing.htm.

Freire, P. (2000). *Pedagogy of the oppressed* 30th anniversary ed.). New York: Continuum.

García Canclini, N. (1987). *Políticas culturales en América Latina* [Cultural Policy in Latin America] (1a. ed.). México: Grijalbo.

Grupo Cultural Afro-Reggae. (2005). Retrieved September 1st., 2005, from <http://www.afroreggae.org.br>.

IDB (Inter-American Development Bank). (2005). Inter-American Development Bank Cultural Center. Retrieved on August 31st, 2005, from <http://www.iadb.org/exr/cultural/index.cfm>.

INE (Instituto Nacional de Estadística), Venezuela. (2003). *Medición de Pobreza, Primer Semestre 2002*. [Poverty Measurements, First Semester 2002]. Retrieved on August 19th, 2005, from <http://www.ine.gov.ve/ine/pobreza/menupobreza.asp>.

Kotter, J. P. (1996). *Leading change*). Boston: Harvard Business School Press.

- Kotter, J. P. (2001). What Leaders Really Do. Harvard Business Review OnPoint, Best of HBR(Reprint).
- Lakshmana, C., Srivastava, R. P., Sarikwal, R. C., Indian Association of Action Sociologists., & Sulabh Institute of Action Sociology Training and Rural Development Hyderabad. (1990). Social action and social change). Delhi: Ajanta Publications (India): Distributors Ajanta Book International.
- Marline, J. (2005, July 24th, 2005). Un Campamento Diferente. [A different camp]. Listín Diario, Edición Digital.
- McCarthy, K. F., Jinnett, K., & NetLibrary Inc. (2001). A new framework for building participation in the arts). Santa Monica, CA: RAND.
- McManus, D. (2005, August 1st). The Future of Classical Music is in Venezuela-Part 3. The Partial Observer. Retrieved on August 7th, 2005, from <http://www.partialobserver.com/article.cfm?id=1546>.
- Mintzberg, H. (1998). Covert Leadership: Notes on Managing Professionals. Harvard Business Review(Reprint).

Monsalve, S. (Director). (2005). Resurrección en Movimiento [Resurrection in Motion]. [TV Documentary]. Venezuela: Vale TV.

NEA. (2004). 2002 Survey of Public Participation in the Arts). Washington DC: National Endowment for the Arts.

NEC. (2005). Friendship Agreement between The Inter-American Center for Social Action Through Music, Caracas Venezuela and New England Conservatory of Music, Massachusetts, USA.

Northouse, P. G. (2004). Leadership: theory and practice 3rd ed.). Thousand Oaks, Calif.: Sage.

Noviello, R., & Noviello, R. (1999). La Orquesta Sinfónica Nacional Infantil: El Fiel Reflejo de un Milagro. [National Children's Symphony Orchestra: Faithful Mirror of a Miracle] Social Communication degree paper, Universidad Católica Andrés Bello, Caracas.

OEA (Organización de Estados Americanos), Comité Interamericano de Cultura. (2004). Sistema Nacional de Orquestas Sinfónicas Infantiles y Juveniles (República Dominicana). [National System of Youth and Children's Orchestras (Dominican Republic)]. Retrieved on August 9th, 2005, from

www.oas.org/udse/cic/espanol/web_cic/RepDomSistNacional.doc.

OSJMS (Orquesta Sinfónica Juvenil del Mercosur). (2005).
About the Mercosur Youth Symphony. Retrieved on
12/15/2005, from <http://www.osjm.net/english.html>.

Page, N., & Czuba, C. E. (1999). Empowerment: What is it?
Journal of Extension, 37(5).

Pugliese, E. (2002, May 23rd 2002). Orquestas Juveniles
para Niños en Situación de Riesgo. [Youth Orchestras
for Children in Risk Situation]. Paper presented at
the La Deuda Social Argentina, Jornadas para Docentes
de la UCA, Buenos Aires.

Radcliffe, H. A. (Producer) (2001). The Orchestra
[Investigative Report]. In 60 Minutes. United States:
CBS Video.

Rahman, A. M. (1993). People's Self-Development,
Perspectives in Participatory Action Research).
London: Zed Books.

Sam Lazaro, F. d. (Producer) (2004). Pulling Strings [News
Report]. In The News Hour with Jim Lehrer. United
States: Public Broadcasting Company.

SC (Secretaría de Cultura-Presidencia de la Nación, Argentina). (2004). Programa Social de Orquestas Infantiles y Juveniles. [Social Program of Youth and Children's Orchestras]. Retrieved on 12/21/2005, from http://www.cultura.gov.ar/becas/programa_orquestas_fun.htm.

Seifter, H., & Economy, P. (2001). Leadership ensemble: lessons in collaborative management from the world's only conductorless orchestra 1st ed.). New York: Times Books/Henry Holt.

Tommasini, A. (2005, November 21st.). Reflections on Reflections, the Present and the Past. New York Times.

Ulloa, C. (2004). Topic three: Culture as a Tool for Social Cohesion and Fight Against Poverty. In OAS (Ed.), The Role That Culture Plays in Social Development and Economic Integration in Our Hemisphere, Studies Commissioned by the Technical Secretariat for the Second Inter-American Meeting of Ministers of Culture and Highest Appropriate Authorities. Mexico City: OAS.

UNESCO. (2005a). Culture and Development. Retrieved on August 26th, 2005, from

http://portal.unesco.org/culture/en/ev.php-URL_ID=11407&URL_DO=DO-TOPIC&URL_SECTION=201.html.

UNESCO. (2005b). Unesco Artists for Peace. Retrieved on February 20th, 2006, from http://portal.unesco.org/en/ev.php-URL_ID=8843&URL_DO=DO_TOPIC&URL_SECTION=201.html.

UNDP. (2002). The Concept of Social Mobilization. Retrieved on February 20th, 2006, from <http://www.undp.org/poverty/docs-civilsociety/social-mobilization-local-governance.doc>.

Urquiola, M. A. (2005). Estudio Evolutivo del Cambio Organizacional de la Fundación del Estado para el Sistema de Orquestas Juveniles e Infantiles de Venezuela, Años 1979-2004. [Evolving Study of the Organizational Change of the State Foundation for the National System of Youth and Children's Orchestras of Venezuela, Years 1979-2004] Development Sociology degree paper, Universidad Nacional Experimental de Los Llanos Occidentales "Ezequiel Zamora", Barinas.

WB (World Bank). (2005). James D. Wolfensohn Biography. Retrieved on August 31st, 2005, from

<http://web.worldbank.org/WBSITE/EXTERNAL/EXTABOUTUS/ORGANIZATION/EXTOFFICEPRESIDENT/EXTPASTPRESIDENTS/PRESIDENTEXTERNAL/0,contentMDK:20112786~menuPK:1190243~pagePK:139877~piPK:199692~theSitePK:227585,00.html>.

Weber, M., Roth, G., & Wittich, C. (1978). *Economy and society: an outline of interpretive sociology*. Berkeley: University of California Press.

Weyland, K. G. (2004). *Learning from foreign models in Latin American policy reform*. Washington, D.C. Baltimore: Woodrow Wilson Center Press; Johns Hopkins University Press.

Wolfensohn, J. D. (1999). *Opening Remarks, Culture Counts: A Conference on Financing, Resources and the Economics of Culture in Sustainable Development*. Florence.

YOA (Youth Symphony of the Americas). (2005). *About the Youth Orchestra of the Americas*. Retrieved on 6/16/2005, from <http://www.youthorchestraoftheamericas.org/About.html>.

Zaleznik, A. (2003). *Managers and Leaders: Are they Different?* Harvard Business Review OnPoint, Best of HBR 1977(Reprint).