

Music, Youth and Post-Election Peace Initiatives: A Study of the Musicians Union of Ghana

Sonia Delali Tekpor

Master's Thesis in Peace and Conflict Transformation

June 2016



DEDICATION

I dedicate this work to God for his grace which has seen me through my study.

ACKNOWLEDGEMENTS

I am very grateful to my family, especially my parents Mr. and Mrs. Tekpor for their prayers and total support throughout the period.

Special thanks to my former supervisor Percy Oware of blessed memory for his wise directions and relentless guidance in the beginning phase of this study.

My profound gratitude goes to my supervisor, Christine Smith-Simonsen for taking up this responsibility. Her guidance and constructive criticisms were very helpful during the writing process.

The contributions of my informants are highly appreciated. Without them, this study would not be a reality.

Finally, I thank the Norwegian Educational Loan Fund for supporting me financially throughout my study and the staff of the Center for Peace Studies for their contributions.

ABSTRACT

This study examines the role of civil society organizations in post-election peacebuilding in Ghana. The main objective of the study is to demonstrate how musicians in Ghana contribute to peacebuilding through their music. It highlights the specific activities that were organized by MUSIGA to help promote peace before, during and after the 2012 elections in Ghana. Moreover, it ascertains the motivations behind MUSIGA's peace related activities and the perceived impact of these activities from the views of musicians on one hand and the youth on another hand. To achieve this, the study draws on semi-structured interviews with five (5) musicians and thirteen (13) youths. The concepts of multi-track peacebuilding, civil society, the sociology of music and youth agency have been used as the framework for analysis.

The study findings indicate that Ghana's success at relatively peaceful elections has been achieved through a collaboration between state and non-state agencies, of which MUSIGA is a part. It revealed that the efforts of musicians support the peace initiatives engaged in by other agencies which form a peace infrastructure for the country. The data reveals that musicians had a genuine willingness to contribute to peacebuilding. Some youth were however of the opinion that musicians engaged in peace work in order to gain popularity while others agreed that they did it for the greater cause of achieving post-election peace. The initiatives of musicians was commended by all the informants and recognized to be significant.

Analytically, the study gives credence to the idea that peacebuilding is a collaborative venture which requires the contribution of all stakeholders at the various levels of society. It contributes to the importance of civil society in peacebuilding. It further demonstrates that the role of civil society in peacebuilding is a supportive one which cannot be ignored. In addition, it provides an understanding into why professional musicians in Ghana take part in peace promotion during election periods. The study also provides evidence that a creative art like music can be an effective tool for peace promotion.

LIST OF ABBREVIATIONS

CCJP – Catholic Commission for Justice and Peace

CCSF – Church and Civil Society Forum

CJP – Christian Together for Justice and Peace

CWPI – Christian Women Peace Organization

ECOWAS – Economic Community of West African States

FIM – International Federation of Musicians

GBC – Ghana Broadcasting Corporation

IRCSSL – Inter-Religious Council of Sierra Leone

JHS – Junior High School

LIMWOP – Liberian Muslims for Peace

LURD – Liberians United for Reconciliation and Democracy

MODEL – Movement for Democracy in Liberia

MTN – Mobile Telephone Network

MUSIGA – Musicians Union of Ghana

NDC – National Democratic Congress

NPP – New Patriotic Party

SHS – Senior High School

TUC – Trades Union Congress

UN – United Nations

UNDP – United Nations Development Programme

UNESCO – United Nations Educational Scientific and Cultural Organization

WIPNET – Women in Peacebuilding Network

ZNPC – Zimbabwe National Pastors Conference

TABLE OF CONTENTS

DEDICATION.....	i
ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iii
LIST OF ABBREVIATIONS.....	iv
CHAPTER 1: BACKGROUND TO THE STUDY.....	1
1.1 Introduction.....	1
1.1.1 Electoral Violence in Africa	2
1.1.2 Electoral Violence in Ghana	3
1.1.3 The 2012 Elections	5
1.1.4 Contributions of Civil Society Organizations to Peacebuilding	6
1.2 Related Literature.....	10
1.3 Problem Statement	12
1.4 Research Questions:.....	12
1.5 Significance of the Study	13
1.6 Structure of the Thesis	13
CHAPTER 2: PROFILE OF MUSIGA	14
2.1 Introduction.....	14
2.2 Background of MUSIGA.....	14
2.3 Mission and Vision	15
2.4 Objectives	15
2.5 Activities.....	16
2.5.1 Tolerance Campaign	17
2.5.2 Peace Songs Compilation	18

2.5.3 Peace Concerts	19
2.6 Conclusion	20
CHAPTER 3: METHODOLOGICAL FRAMEWORK.....	21
3.1 Introduction.....	21
3.2 Study Area	21
3.3 Informants	22
3.3.1 Informant Selection.....	23
3.3.2 Gaining Access to Celebrity Musician Informants	24
3.3.3 Gaining Access to Youth Informants.....	25
3.3.4 Informant Size.....	25
3.4 Data Collection Techniques	26
3.4.1 Semi-Structured Interviews	26
3.4.2 Media Reports	27
3.5 Field Reflections	28
3.5.1 Insider-Outsider Role.....	29
3.5.2 Gatekeeping	31
3.5.3 Issues of Confidentiality and Anonymity	33
3.5.4 Scheduled Appointments	34
3.5.5 Cross Gender Interviews.....	35
3.6 Summary	37
CHAPTER 4: CONCEPTUAL FRAMEWORK.....	38
4.1 Introduction.....	38
4.2 Multi-track Peacebuilding.....	38
4.3 Civil Society.....	41
4.4 The Sociology of Music.....	42
4.5 Youth Agency	44

4.6 Summary	45
CHAPTER 5: DATA PRESENTATION AND ANALYSIS	47
5.1 Introduction.....	47
5.2 Background of Informants	47
5.2.1 Age.....	47
5.2.2 Marital Status and Dependents	49
5.2.3 Education and Employment Status	50
5.2.4 Music Preferences	51
5.3 MUSIGA’S Contribution to Peacebuilding	54
5.4 Motivations for Engaging in Peace Work.....	55
5.5 The Youth as Agents of Peace.	58
5.6 Individual Reflections about Peace work	60
5.7 Summary	63
CHAPTER 6: SUMMARY AND CONCLUDING REMARKS	64
6.1 Introduction.....	64
6.2 Summary of Findings.....	64
6.3 Concluding Remarks.....	66
BIBLIOGRAPHY	67
APPENDICES	72

CHAPTER 1: BACKGROUND TO THE STUDY

1.1 Introduction

The 2012 presidential and parliamentary elections held in Ghana turned out to be successful in the sense that the country was able to hold on to peace in the end. Contributions from several actors ensured that violence was at the barest minimum. The Musicians Union of Ghana was one of the civil society organizations which advocated for peace throughout the election period. They did this by using music as a tool to reach out to Ghanaians, especially the youth. They organized peace concerts where musicians got on stage to entertain their audience through their songs and also used the platform to remind people about the importance of unity, tolerance and peace during the election period. They also composed peace songs which were aired on radio and television stations to send the message of peace across, to mention a few. Their initiatives served as a support to other peace initiatives by state and non-state agencies.

In Africa, election related violence is not an uncommon phenomenon. Some countries like Kenya, Nigeria, Zimbabwe, Togo and Ivory Coast have experienced violence before, during and after elections (Paul Collier & Vicente, 2014; Straus & Taylor, 2009). The experiences of these countries show that electoral violence leads to the loss of lives. It also results in the destruction of properties, livelihoods and political systems, which can consequently affect the state's stability. Furthermore, these cases of electoral violence are perpetrated by the youth who are perceived as the future of a nation. This issue therefore calls for much attention. It is towards the avoidance of such phenomena that state and non-state institutions, including civil society, undertake measures to prevent the occurrence of electoral violence and its consequences before, during and after elections.

This study singles out the case of Ghana which is quite different because of the efforts of several actors working to ensure that violence is prevented and controlled during elections. The actors include governmental and non-governmental institutions (one of which is civil society organizations) which work towards achieving a particular goal, that is, post-election peace. It specifically focuses on the peace initiatives of one civil society organization; the Musicians Union of Ghana (MUSIGA), which targeted the youth in its peace promotion ventures before, during and after the 2012 elections in Ghana.

This background chapter opens up by showcasing some cases of electoral violence from the broader African point to the specific case of Ghana. It continues to provide a very brief insight into the nature of occurrences during the 2012 elections in Ghana. In addition, some examples of civil society organizations that have assisted in peacebuilding in Africa would be presented. These cases provide a general background to the issues informing this study. Furthermore, some scholarly works which are related to this study would be highlighted. The chapter concludes by presenting the problem statement of the study, its research questions and significance, as well as an outline of the structure of this thesis.

1.1.1 Electoral Violence in Africa

Democracy, which gained acceptance in many African countries in the period following the early 1990's introduced multiparty elections as a means of changing government over time. As developing countries, democratic practices in Africa suffer from deficits unlike those in the developed world. One of such deficits is violence that characterize elections in many African democracies. For example, in 2007, Nigeria's presidential and state elections were marred by violence, intimidation of voters, as well as electoral fraud (Paul Collier & Vicente, 2014; Straus & Taylor, 2009). There were situations where voting could not take place at some designated polling stations because gangs of armed men invaded polling stations and stole ballot boxes and papers which ended up in the homes and offices of state officials. The ballot boxes were tampered with and filled with already marked ballots in favor of the perpetrators. In places where voting took place, voters were faced with intimidation due to lack of privacy during the voting sessions and violent treatments were meted out to those who were perceived to be voting for the opposition (Rawlence & Albin-Lackey, 2007, p. 497). By the end of the election period, over 300 lives were reported lost as a result of electoral violence (Paul Collier & Vicente, 2014, p. 331).

In Zimbabwe, election violence was recorded in 2000, 2005 and 2008 (Straus & Taylor, 2009, p. 32). During these election periods, militia groups, security personnel and supporters of the ruling party targeted and attacked supporters of the opposition. The violence recorded included brutal murders and tortures. In addition, a significant number of people were displaced (Straus & Taylor, 2009, p. 32).

Similarly, Kenya has had repeated occurrences of election related violence. In 1992, violence was recorded before and after elections in Kenya mainly involving clashes between two ethnic groups (Straus & Taylor, 2009, p. 29). In 1997, the election period was characterized by the government's repression against protesters in Nairobi (Kenya's capital city), who were in favor of democracy. In addition, there were clashes among residents in the coastal areas of the country (Straus & Taylor, 2009, p. 29). In 2007, the ruling party was accused of rigging election results and this led to protests by the opposition (Straus & Taylor, 2009, p. 29) which triggered ethnic clashes and further generated into a civil conflict (Dupas & Robinson, 2012, p. 7).

In addition to the above, presidential elections in Ivory Coast in the year 2000 was followed by protests led by the opposition who believed that the elections were rigged. Efforts to repress the violence which came with these protests failed, leading to a civil war in 2002 (Straus & Taylor, 2009, p. 31). In 2010, presidential elections were once again disputed and the country plunged into chaos again (Dupas & Robinson, 2012; Langer, 2010).

Furthermore, in 2005, the results of the Togo presidential elections were not accepted by some civilians and opposition groups. This resulted in several days of intense social unrest (Jones, 2009, p. 62). Hundreds of civilians died in Togo as a result of the violence which followed the elections.¹ The above examples provide evidence that electoral violence leads to death, injury, destruction of property, displacement of citizens, social unrest, civil wars which affect the nation's stability, and many more.

1.1.2 Electoral Violence in Ghana

Ghana joins the fray, even though the country is recognized in Africa to have a stable democracy. This conclusion is drawn from the fact that the nation has consistently held credible and peaceful elections as compared to some of its counterparts in the sub region. The country's legislation governing elections are also said to be acceptable according to international standards (Meissner, 2010, p. 3). After gaining independence from colonial rule, Ghana experienced unstable regimes until the period following democratic transition in 1992. The democratic transition from this period marked the fourth republic of constitutional rule from

¹Aljazeera news (06 March 2010), Protests over Togo election results
<http://www.aljazeera.com/news/africa/2010/03/201036203745963439.html>

where the country has enjoyed a stable democratic environment (Jeffries & Thomas, 1993, p. 364). The country, following this period has held five (5) successful elections with successive change in governments and representatives. This has seen the country consolidating its democracy at least in terms of regime change (Meissner, 2010, p. 3). However the successful democratic elections over this period does not suggest that they have been completely free from irregularities and violence (Amankwaah, 2013, p. 5).

In 1992 for example, when the incumbent ruling party led by Jerry John Rawlings was declared winner of the presidential elections, the opposition parties contested the credibility of the election results. They claimed that the election was rigged in favor of the winning candidate (Jerry John Rawlings). They also refused to partake in the parliamentary elections which were supposed to follow the presidential elections (Jeffries & Thomas, 1993, p. 331). Following the rejection of the election results, there were demonstrations, riots and bombings in certain parts of the country such as Tamale, Kumasi, Sunyani, Accra and Tema. However, this was brought under control by traditional rulers and civil society organizations who appealed to the opposition parties and people in general to let peace reign (Jeffries & Thomas, 1993, p. 363). Election violence, no matter how minor it is, has been reported in almost all elections conducted in Ghana since 1992. For example, in the 2008 and 2012 elections, cases of violence were registered in the form of lynching, killing, fighting at polling stations, planned attacks on individuals, destruction of properties, kidnapping, harassment, damage of property and so on (Kotia & Aubyn, 2013, p. 11).

Election periods in Ghana are marked by tension between political party aspirants as well as followers of different parties since each party aims at being the winner. In order to become winners, leaders and aspirants of political parties try to convince the youth to rally behind them. They sometimes indulge the youth to perpetuate certain acts that benefit them in winning elections. This they do, with promises of better livelihoods for the youth upon their assumption of office. The youth sometimes feel a sense of prestige by being associated with and working for politicians during their campaign activities. Likewise, certain violent activities that are recorded during elections are engaged in by youth who are affiliated to one party or the other. A typical example is the recruitment of “macho men” by political parties. “Macho men” are usually members of the youth who by virtue of their strong physical appearance, are hired by individuals and security agencies as guards. Most of them are unemployed or dissatisfied with

their economic status at the time. They usually fall prey to politicians who employ them to carry out violent acts during elections (Amankwaah, 2013, p. 21).

For example, during the 2008 elections, both the National Democratic Congress (NDC) and the New Patriotic Party (NPP), the two largest political parties in Ghana, engaged the services of “macho men” to scare off voters and also snatch ballot boxes away from polling stations where they feared that the other party would gain a lot of votes (Amankwaah, 2013, p. 7). When the “macho men” present themselves at polling stations and profess to be working for a particular party, their presence intimidates voters (Amankwaah, 2013, p. 21). It is also a source of provocation for supporters of the opposing political parties. This creates a lot of tension on election days and sometimes stirs up violence in those areas. Politicians tend to make juicy promises to vulnerable young men in exchange for their support. These youth end up acting in unacceptable manners to please their political ‘godfathers’. Most of the violent activities that occur during elections are carried out by youth who are mobilized by politicians and their agents (Amankwaah, 2013).

Another characteristic feature of elections in Ghana is that accusations and counter-accusations do arise amongst politicians concerning cheating and buying of votes on several occasions. Some political parties have even challenged the credibility of the election results in some cases. For example, in 2008, the two largest political parties in the country, the NDC and the NPP both complained about electoral fraud during the elections. In 2012, the main opposition party, the New Patriotic Party (NPP), challenged the results of the presidential elections held, complaining of electoral fraud, and went further to file a court case for investigations to be conducted regarding the issue (Amankwaah, 2013, p. 26).

1.1.3 The 2012 Elections

The provisions made by Ghana’s constitution places political control in the hands of the party which wins both presidential and parliamentary elections even if the margin of victory is narrow. After a successful election, many opportunities in the public sector including, “...jobs, consultancies, directorships, civil-service posts and construction contracts...” are reassigned based on the devotion of public servants to the winning party (Gyimah-Boadi & Prempeh, 2012, p. 101). Election periods therefore present an opportunity for party supporters and public servants to prove their faithfulness to their parties and also hope that the party they are loyal to

would secure political power. With this motivation, politicians and their faithful supporters go to all lengths to strategically place their party in a position of favor before the majority of Ghanaians in order to gain votes. The 2012 election period was no different as it was characterized by frictions between political parties. The two major political parties in Ghana, the National Democratic Congress (NDC) and the New Patriotic Party (NPP) constantly laid accusations on each other and verbally attacked political figures in the opposite camps. They seized every opportunity to create and dwell on propaganda aimed at painting a negative image of their opponents in the eyes of the citizenry. Electoral campaigns were filled with a “do-or-die” adventure between the NDC and the NPP (Gyimah-Boadi & Prempeh, 2012, p. 101). Meaning that, their campaigns were targeted at winning the elections at all cost.

The NPP and NDC party supporters engaged in heated debates which were aired live on radio stations where individuals called-in and used harsh words against their opponents. The debates dwelt on topics such as bribery, corruption and threats which engulfed political and electoral processes; abuse of state resources by incumbent government officials; chiefs making open declarations about their political affiliations; irregularities in the biometric register; destroying campaign “...materials of political opponents”; “biased media coverage of the campaigns” and so forth (Secretariat, 2012, p. 9).

The general populace were therefore living in a state of fear. Fear of not knowing how the elections were going to turn out and whether any of these two major parties would be willing to accept defeat when the election results do not go in their favor. As a result of the tension build up, state and non-state agencies took up the challenge of upholding the peace of the country using diverse means to get the people to be united and tolerate one another’s difference in opinions. Political party leaders were also admonished to put the country first and accept the election results. In the end, the elections were successful and the results were accepted by all the parties involved. The efforts of civil society organizations were very helpful in this regard.

1.1.4 Contributions of Civil Society Organizations to Peacebuilding

Just like the case of Ghana where civil society activism has proved helpful in peace promotion, other countries have also benefited from the engagements of civil society. Civil society in Zimbabwe, under the Church and Civil Society Forum (CCSF) between 2009 and 2013, during the coalition government era in Zimbabwe engaged in several peacebuilding initiatives which

dealt with truth and reconciliation issues, provided grounds for broken relationships to be mended and instilled the values of peace, truth, justice and mercy into people who lived in communities that had experienced political instability (Ncube, 2014, p. 283).

Also, some churches in Zimbabwe are very much known to be dedicated to and support peacebuilding initiatives (CCSF, 2012; Ncube, 2014). An example is the Catholic Commission for Justice and Peace (CCJP), which is made up of catholic bishops in local churches. This group has engaged in peacebuilding efforts before and after Zimbabwe attained its independence. The Catholic Commission for Justice and Peace (CCJP) holds workshops and seminars, as well as engage in writing of articles and publications in the press. Through these activities, they are able to promote the social teachings of the church and also engage in investigations when they come across cases of alleged injustice or human rights violations and make sure that the necessary actions are taken against guilty perpetrators of such acts. The group is highly known in Zimbabwe for supporting justice and peacebuilding agenda as well as violence protection (CCSF, 2012, p. 5). Other civil society organizations in Zimbabwe that play similar roles include the Zimbabwe National Pastors Conference (ZNPC) and Christian Together for Justice and Peace (CJP) among others. All of these groups are non-state actors whose aim is to add their voice to the promotion of peace, rejection of violence, and to ensure open and issue-based discourse (CCSF, 2012).

Similarly, in Sierra Leone, religious leaders played an instrumental role during the civil war that occurred between 1991 and 2002 and assisted with the establishment and acceptance of a peace accord by the people after the war (Penfold, 2005, p. 549). Christian and Muslim leaders joined forces to make peace a possibility. They founded the Inter-Religious Council of Sierra Leone (IRCSL) which was made up of Christian and Muslim organizations. On 23rd May 1997, leaders of the Inter-Religious Council of Sierra Leone (IRCSL) personally visited the president of Sierra Leone and petitioned him to intervene and help stop the ongoing atrocities. Even though this did not yield much result, the council continued to focus on their goal to bring the war to a stop. Before the peace negotiations were initiated, they released a press statement voicing out their disapproval and disappointment at the situation the country was facing. They further appealed to the rebels to stop killing people created by God and rather come to the negotiating table to end the war (Penfold, 2005, p. 551). These statements drew the attention of international organizations such as the Economic Community of West African States (ECOWAS) and the United Nations (UN) to the atrocities being committed. They therefore put

measures in place to resolve the conflict which led to a peace agreement (Penfold, 2005, p. 552).

When the peace talks began, members of the Inter-Religious Council of Sierra Leone (IRC SL) were involved and acted as local mediators during the process. They also resorted to prayers and preaching when negotiations became difficult. They did all they could to get people to believe in the peace agreement and support the cause until peace was finally restored (Penfold, 2005, p. 555). Overall, the activism of this group helped to end the conflict and restore peace in the country. This is another example of how civil society organizations can assist the state in building and restoring peace.

Like some West African countries, between the early 1990s and the early 2000s Liberia experienced a period of civil war which lasted for fourteen (14) years (Boås, 2005; Essuman-Johnson, 2011). Women civil society organizations in Liberia are known to have initiated and provided platforms for peaceful negotiations to start during the time of war (Moran, Mary, & Pitcher, 2004, p. 501). The women of Liberia under the umbrella of Women in Peacebuilding Network (WIPNET), tired of the 14 years of civil war in Liberia by then began to constantly and persistently engage in non-violent protests and advocacy for cease fire between the warring factions. On the 4th of June 2003, Charles Taylor's government and the belligerent forces, Liberians United for Reconciliation and Democracy (LURD) and Movement for Democracy in Liberia (MODEL) were in Accra (Ghana) to begin peace talks. While the peace talks were going on, the women of Liberia mobilized some women from the Liberian refugee camp in Ghana to campaign for the signing of a peace agreement in order to end atrocities in the country. The women formed a barricade around the premises by locking their arms together and would not allow the Liberian men to exit the building. They were then granted an audience to state what they wanted to be done for them and the women gave some conditions under which they wanted the peace agreement to be signed. Their actions and advocacy facilitated the signing of a peace agreement and also ensured that they were involved in the process (Gbowee, 2009, p. 51).

These women organizations also engaged in several activities aimed at restoration and reconstruction of peaceful communities, as well as helping other women to cope and recover from conflict related trauma (Moran et al., 2004, p. 507). The Liberian women assisted UN officials during the Disarmament, Demobilization and Reconciliation process. They personally encouraged and accompanied some of the combatants to hand in their weapons and also

ensured that the combatants received the monies promised them when issues of delayed payments arose (Gbowee, 2009, p. 51). As part of the reconstruction process, Christian and Muslim women organizations assisted women to learn trades that helped them to integrate into the economy after the conflict (Bekoe & Parajon, 2007, p. 2). Other associations such as Christian Women Peace organization (CWPI) and Liberian Muslims for Peace (LIMWOP) are also known to have been important contributors in the campaign and eventual attainment of peace in Liberia. They did so by educating people to enable them regain trust for their political system and exercise their political rights as citizens. For example, they launched a campaign which was aimed at encouraging people to register their names in the national voter's register and within five days, they were able to get 7,425 people to register (Gbowee, 2009, p. 52).

The cases cited above are just a few examples of civil society organizations that have supported their states in the peacebuilding process. The role of these organizations cannot be ignored. They are a sure proof that when it comes to building peace, all agencies as well as individuals can contribute in their own way to make a huge impact altogether.

In the face of the challenges Ghana faces with electoral irregularities and violence, certain state and non-state agencies have been instrumental in the management of election related violence in order to ease the political tension in the country before, during and after elections. Some of these agencies include the National Peace Council; National house of chiefs; Ghana Christian Council, the National Security Council and security agencies such as the police; the media; some civil society organizations such as the Ark Foundation and youth groups, to mention a few. Such agencies form the core of local peace infrastructures and grassroots peace efforts.² They share the burden of peace promotion by putting in place measures, organizing and undertaking certain activities before, during and after elections to send messages of peace, tolerance and unity across the country. They also sensitize people about the cost of violence and war and the need to sustain peace. Each of these agencies contribute to ensuring the nation's peace amidst the tensions which arise during election periods. For example in 2008 when Ghana went through a run-off elections, the National Peace Council led the mediation to ensure a peaceful political transition to the winning party (Kumar & De la Haye, 2012, p. 15).

² Peace infrastructures can be defined as the “dynamic network of interdependent structures, mechanisms, resources, values, and skills which, through dialogue and consultation, contribute to conflict prevention and peacebuilding in a society” (Kumar & De la Haye, 2012, p. 14).

As evidenced in many African contexts, civil society organisations are active players when it comes to issues of peace building, and Ghana is no different. Groups and Associations ranging from religious bodies, people in academia, the media, to labour unions, constantly seize the opportunity during public functions or gatherings to campaign for peace before, during and after elections (Meissner, 2010, p. 7). This has been evident in every election period including the 2012 presidential and parliamentary elections. In a nut shell, the joint efforts of the above mentioned and many other institutions have a compounding effect of securing peace for the country during election periods. It is in this view that, this study focuses and explores the peace activism of one civil society organization, MUSIGA, during the 2012 elections in Ghana.

1.2 Related Literature

There are quite a number of studies which prove that election related violence in African countries is a reality. In the cases of Nigeria, Zimbabwe, Kenya, Ivory Coast and Togo presented earlier, the researchers focused on issues such as the use of violence to intimidate voters, the schemes politicians use to gain electoral advantage through violent means and the related consequences such as the loss of lives and property (Paul Collier & Vicente, 2014; Dupas & Robinson, 2012; Jones, 2009; Straus & Taylor, 2009). Other researchers like Amankwaah (2013) and Meissner (2010) have also singled out the case of Ghana which has been relatively peaceful when it comes to election periods and have argued that there are indeed cases of violence that occur in Ghana during election periods.³ In her work, “Election-Related Violence: The Case of Ghana”, Amankwaah (2013), discusses how ethnicity, employment, politics and electoral violence play out during elections. She also discusses some causes of electoral violence, as well as the actors who engage in electoral violence. According to Meissner (2010), who authored a country analysis of “Elections and Conflicts in Ghana”, the difference between Ghana and other African countries in terms of successful elections is that Ghana has a peace infrastructure which functions to the country’s advantage.⁴ This infrastructure is made up of the National Peace Council, security agencies such as the military

³ Clementina Amankwaah is a Ghanaian researcher whose article on “Election-Related Violence: The case of Ghana” published in (2013) by the Nordic Africa Institute has been referred to in this study. Her work addresses some issues of importance to this research such as macho-men, electoral irregularities and violence which occur during elections in Ghana.

⁴ Kathrin Meissner was the director of the Freidrich-Ebert-Stiftung office (Department for Global Policy and Development) in Accra, when the first edition of this publication was released in 2009.

and police force, religious bodies, traditional rulers, civil society organizations and many others. These actors ensure that violence is prevented and brought under control once they surface.⁵ As such, election violence in Ghana does not escalate into the kind of uncontrollable situations faced by some other countries.

One area of research significant for this study which has however not been explored when it comes to the case of Ghana has to do with the use of music as a peace promotion tool. In her article, “Creating a musical dialogue for peace”, Lesley Pruitt (2011) discusses the findings of a research she conducted in Australia and Northern Ireland, where non-governmental organizations engaged the youth in peacebuilding projects that were music based. In these cases, there were youth from different backgrounds who were brought together to work on particular musical tasks such as composing songs, learning dance steps, doing group performances and so on. These projects revealed that the youth can learn to put aside their differences and interact with each other through musical activities. The young people involved in her research were drawn to engage in the peacebuilding projects because of the focus on music. They were also motivated to become agents of peace after their engagement in the projects. She therefore argued that music can serve as a tool for peaceful dialogue especially where it involves the youth (L. Pruitt, 2011, p. 100).

In a research publication titled “The sociology of music in post conflict state building: Sierra Leone at the cross road”, Patrick Kapuwa (2015), a senior lecturer at Njala University, Sierra Leone also examined the effectiveness of music as a peacebuilding tool in post-conflict Sierra Leone.⁶ He highlighted how musicians use music as a non-violent means of expressing their displeasure of political issues in their country. His study revealed that music played a role in peace promotion before, during and after the war in Sierra Leone. It further revealed that music continued to play a very important role in peacebuilding in post-conflict Sierra Leone. He emphasized that music provides an effective avenue for peace promotion and suggests that having a music industry which is free to speak out on political issues allows them to contribute to good governance and social stability, thus, contributing to peacebuilding (Kapuwa, 2015, p. 59).

⁵ See Van Tongeren (2011, pp. 46,49)

⁶ Patrick Kapuwa is also the head of department at the Department of Sociology and Social Work at the Njala University.

Some musicians in Ghana use their music to articulate political concerns when necessary. They also take part in peace promotion activities during election periods as they compose peace songs which carry their message across to Ghanaians. The relevance of their contributions to peacebuilding has not been explored when it comes to elections in Ghana. This study seeks to explore this phenomenon and hopefully contribute to the literature on elections in Ghana and election related violence by highlighting the contributions made by musicians towards successful elections in Ghana.

1.3 Problem Statement

This study focuses on the role played by MUSIGA before, during and after the 2012 elections to promote peace in Ghana. It seeks to highlight the specific activities that were organized by MUSIGA to help promote peace, reduce political tension, foster community relations and channel the energies of the youth into positive ends.

It is about finding out what motivates musicians to engage in peace work. Specifically, to find out from musicians who played active role in MUSIGA's peace initiatives during the 2012 elections in Ghana, their motivations for initiating and taking part in those activities including their perception of its impact. The research also seeks to find out how the youth assess the activities engaged in by the musicians and their perception of the impact of such projects on the general atmosphere of the country during election periods.

1.4 Research Questions:

- What kind of organisation is MUSIGA?
- How did MUSIGA promote peace before, during and after the 2012 elections?
- What are the motivations behind MUSIGA's peace related activities and what did they seek to achieve?
- How do musicians perceive their peace promoting activities?
- How do the youth perceive MUSIGA's peace initiatives?

1.5 Significance of the Study

This study helps to highlight the fact that peacebuilding is not a preserve of the state but rather, it is a shared burden or a joint project between state agencies, civil society organizations and other non-state agencies. By shedding light on the activities organized by MUSIGA to promote peace, the study will help emphasize and give credence to the role of civil society organizations in developing peace initiatives. It will also help emphasize that the state is not the sole agency responsible for peace promotion in a country. The study also provides an avenue for some youth to evaluate the impact of the contributions made by musicians to promote peace during the elections. In addition, the study will also contribute to existing knowledge and research on music as a useful tool for promoting peace.

1.6 Structure of the Thesis

This thesis is organized into six chapters. This first chapter has provided a background to the study, introduced the main issues that inform the research and also presented some scholarly works related to core issues of this study. It has also outlined the research problem, the research questions and the significance of the study. The next chapter focuses on the profile of MUSIGA especially, its structure, organizational objectives and peace work during the 2012 elections.

The third chapter outlines methodological issues such as study area, data collection methods, access to informants and reflections from field experiences. Chapter four attempts a conceptual approach to the interplay between state and non-state actors in peacebuilding. It specifically discusses the concepts of multi-track peacebuilding, civil society, sociology of music and youth agency.

Data gathered from interview sessions conducted during fieldwork will be presented in chapter five. By interpreting and analyzing the data through the conceptual issues presented in the previous chapter, chapter five presents MUSIGA's contribution to peacebuilding, their motivations for engaging in peacebuilding and the perceived impact of their peace initiatives. The final chapter provides a summary of the core issues informing the study as well as the findings. By way of concluding remarks, it teases out the contributions of the study to peacebuilding.

CHAPTER 2: PROFILE OF MUSIGA

2.1 Introduction

This chapter focuses on the musicians union of Ghana as an organization. It provides a brief background about the organization and its structure. It continues to provide an insight into the objectives of this union and the general activities they engage in. Finally, the peace initiatives engaged in by the musicians would be highlighted, with a special focus on their activities in connection to the 2012 election period. All the information provided in this chapter is based on a review of the 2011-2012 annual report compiled by the organization, the constitution of MUSIGA, information available on their website, as well as information obtained from some members of the organization during fieldwork.⁷

2.2 Background of MUSIGA

The musicians union of Ghana is a non-governmental organization which was established in 1973 and incorporated in 1975.⁸ It is a national union of musicians in Ghana and has branches in all regional capitals in the country. MUSIGA is an affiliate member of the Trades Union Congress (TUC) of Ghana.⁹ It is also affiliated to the International Federation of Musicians (FIM).¹⁰ The organization collaborates with and has the support of some local and international institutions. Among these institutions are some ministries of government, such as the Ministry of Tourism and Ministry of Information. It is also supported by financial institutions like Ecobank; media houses like Ghana Broadcasting Corporation (GBC), TV3 and Metro TV; as well as telecommunications networks such as Airtel and MTN. In addition, they have the support of the French, Danish and Spanish Embassies among others. Other international organizations such as the World Bank, United Nations Educational, Scientific and Cultural Organization (UNESCO) and United Nations Development Programme (UNDP) also provide

⁷ <http://www.musiga.org.gh>

⁸ http://www.musiga.org.gh/index.php?option=com_content&view=article&id=69&Itemid=39

⁹ The trades union congress of Ghana (TUC) is the main umbrella organisation for all workers' union groups in Ghana. See <http://www.ghanatuc.org/about.html> for more details.

¹⁰ A global organization for musician trade unions. See <http://www.fim-musicians.org/about-fim/history/> for further details.

support to MUSIGA when necessary (MUSIGA, 2012, p. 42). In order to fund their activities as a non-governmental institution, they rely on dues paid by members, donations, grants, fund raising, special projects, investments and loans (MUSIGA, 2009, p. 17).

The number of members ranges between 3000 and 4000 each year and the membership system is based on an annual renewal (MUSIGA, 2012). Membership is not limited to singers only but also, sound engineers, music producers, entertainment journalists, music teachers, musical instruments dealers and repairers, musical groups, music bands and many cultural troupes.¹¹

The union is headed by a President who is elected by the members every four years together with other national executives to constitute the national executive committee. There is also the national executive council made up of the national executive committee and representatives from all the regions. The council meets every quarter to deliberate on policy and other relevant issues that affect the union and its members. There are also sub committees for education and information communication technology; business; finance and administration; arbitration and disciplinary; talent and research; welfare; marketing and human resource; communication and public relations (MUSIGA, 2009).

2.3 Mission and Vision

The union was established with the mission to preserve and promote Ghanaian culture through education, and equip the Ghanaian musician to be creative, self-reliant and industrious. It has a vision of bringing all practitioners in various forms of music together, for the benefit of the union and at the same time, securing control over the industry and the labor market (MUSIGA, 2009, p. 1).

2.4 Objectives

One of the key objectives of MUSIGA is to have a meaningful voice in decisions that affect musicians (MUSIGA, 2009). In order to achieve this, the organization collaborates with policy makers in addressing the concerns of its members in Ghana and at large. Another objective

¹¹ Ibid 2

they have is to promote the healthy growth of the Ghanaian music industry.¹² Although individual musicians go about their various routines on their own, the union also partners with organizers of national events such that members of the union are sometimes granted the opportunity to take part in certain national events. This usually creates an avenue for the members of MUSIGA to set aside some time off their personal business and work together as a group. The organization also seeks to encourage healthy competition among its members.

In addition, MUSIGA seeks to develop highly trained and motivated leaders at every level of the union to reflect the membership in all its diversity.¹³ To achieve this objective, they organize workshops as well as national and international training activities for the leaders as well as the members.

2.5 Activities

Being a trade union for musicians and musical practitioners, most of the activities engaged in by MUSIGA seeks to promote the welfare of its members as well as their business. Among these activities are their National Executive Council meetings, elections, induction and handing over ceremonies and the like. Each year, the executives put together activities that are geared towards the fulfilment of the union's objectives. For instance, in 2011, they organized a Grand Ball which took place at the State House, with the Vice President of Ghana as the special guest of honor. The event was aimed at improving the image of the organization, as well as building relationships (MUSIGA, 2012, p. 9).

Some of the activities are done in partnership with partnering institutions whenever the need arises. Other activities are organized annually or occasionally for the benefit of the members or to raise funds for specific projects. For example, in order to foster healthy competition among its members, the union puts together programs such as an annual Ghana Music Awards. Through this awards ceremony, musicians and musical practitioners are encouraged to excel in their individual practices and those who excel at their work are awarded each year.

¹² MUSIGA (2009)

¹³ Ibid

At other times such as election periods, they engage in activities which are aimed at promoting peace. The study focuses on the peace initiatives that MUSIGA engages in during elections and why musicians would set aside their time to engage in peacebuilding. The subsequent sections would present some major activities that MUSIGA carried out between 2011 and 2012 with the aim of promoting peace.¹⁴ These are the tolerance campaign, the peace songs compilation and the peace concerts.

2.5.1 Tolerance Campaign

In 2011, a Tolerance campaign was launched during events leading to the celebration of the international day for tolerance in Ghana. This was the first time such a day had been celebrated in Ghana although it has been on the United Nations calendar since 1996 with Ghana as a signatory. MUSIGA decided to celebrate this day in 2011 as part of their corporate social responsibility (MUSIGA, 2012). This decision was also based on the fact that the union wanted to start a campaign for peace, unity and tolerance in Ghana in preparation towards the 2012 elections.

During the international day for tolerance, November 16, 2011, the Union organized a peace walk which started from their head office, continued through some principal streets in Accra and ended at the House of Parliament. The United Nations Educational, Scientific and Cultural Organization (UNESCO) and the United Nations Development Project (UNDP) were the major partners with all major political parties, creative industry organizations and civil society organizations as stakeholders. The figurative walk was called “Put Ghana First” and the theme was, “MUSIGA campaign for peace, unity and tolerance in election 2012 and beyond” (MUSIGA, 2012, p. 8). It was aimed at emphasizing that tolerance is a necessary ingredient for peace in all aspects of the country. Partakers in the walk were musicians, dance groups, religious leaders, political party representatives, youth groups and all other persons who were interested. These individuals held placards that read, “tolerance shows maturity”, “tolerance makes a healthy family”, “tolerance promotes peace and unity”, and “put Ghana first”, among others (MUSIGA, 2012, p. 9).

¹⁴ This period is chosen because of the research’s focus on the 2012 general elections.

Upon reaching the parliament house in Accra, the Union, stakeholders and partners presented a petition to the parliament as part of the activities marking the tolerance day. The petition was a call to parliamentarians to support the initiative of MUSIGA to engage in the peace, unity and tolerance campaign. It was received by the first and second deputy speakers of parliament. The Vice President by then, John Dramani Mahama was also sent a similar petition to assist in adopting and celebrating the International Tolerance Day on 16th November each year (MUSIGA, 2012, p. 9). When interviewed by the Ghana News Agency after the walk had ended, the President of the Union said that “the tolerance walk is one of many projects to be undertaken by the union and its partners, all in a bid to ensure a peaceful Ghana, uplift the image of the music industry and make musicians attain a better standing in society”.¹⁵

2.5.2 Peace Songs Compilation

Another project which was embarked on by MUSIGA with the sole aim of promoting peace, unity and tolerance during the 2012 election period was the release of a compilation of peace songs (MUSIGA, 2012, p. 16). In 2012, the Union announced a call for the collection of songs with peace as their main theme. The call was made in order to gather as many peace-themed songs as possible. A panel of judges was assigned the duty of going through all the submitted songs and selecting twelve best suitable peace songs from the lot. Thereafter, the twelve selected songs were compiled into two albums and made available to the general public by the end of September 2012. Copies of the albums were distributed to several media houses such as radio stations, as well as to individuals. The general public had the opportunity to listen to these songs via radio stations which aired them consistently before, during and after the 2012 elections.¹⁶ Meanwhile, the various musicians whose songs were selected were allowed to use those songs on any platform they saw suitable to preach the message of peace.¹⁷ MUSIGA also used the songs at some peace concerts held during the election period.¹⁸ By dedicating all the music on the albums to peace, tolerance and unity, MUSIGA was hopeful that their

¹⁵ See <http://www.ghananewsagency.org/social/musiga-marks-world-tolerance-day-with-a-symbolic-walk-35781> for more.

¹⁶ See <http://www.ghanaweb.com/GhanaHomePage/entertainment/MUSIGA-Peace-Song-Contest-to-Promote-Peace-with-Music-248405>

¹⁷ See <http://entertainment.myjoyonline.com/pages/news/201211/96974.php>

¹⁸ Ibid

initiative would encourage people to put the country first despite the differences that may arise during the period of elections.¹⁹

2.5.3 Peace Concerts

Musical concerts are one of the ways through which musicians entertain their fans and the general public. In 2012, MUSIGA organized two major concerts to sensitize people about the need for peace during the elections.²⁰ The first peace concert was held in Kumasi, the capital city of the Ashanti Region of Ghana. The event took place at the Jubilee Park on the 10th of November 2012. This concert was held right after the release of the peace compilation albums mentioned earlier. It served as an album launch and also created the platform for the musicians to emphasize the need for peace during the then upcoming elections. Before the concert, there was a walk through some major streets in Kumasi to create awareness about the concert and also carry the message of peace.²¹ This led many people to attend the concert. At the main concert, the crowd was entertained by some of the musicians whose songs had been selected for the albums. Other renowned musicians also performed that night. They all used the platform to reiterate the need for peace, tolerance and unity.²²

The second peace concert was held on the 1st of December, which was six days before the general elections in 2012.²³ It was held at the Holy Gardens located at the Kwame Nkrumah Circle in Accra, the national capital.²⁴ The concert was highly publicized on radio and television stations with posters found all over public places in Accra. It was also free to the general public. Hence, the attendance was huge. This was another night of entertainment for both the musicians and their audience. During this concert, musicians took the opportunity to educate the audience about the need for peace during the election period whilst entertaining them. At this concert, some political party representatives were invited. They were all dressed

¹⁹ See <http://www.ghanaweb.com/GhanaHomePage/entertainment/MUSIGA-Peace-Song-Contest-to-Promote-Peace-with-Music-248405>

²⁰ See <http://www.ghanaweb.com/GhanaHomePage/entertainment/MUSIGA-stages-peace-concert-in-Kumasi-256352>

²¹ Ibid

²² Ibid

²³ See <http://entertainment.myjoyonline.com/pages/news/201211/97647.php>

²⁴ Ibid

in their party colors and were invited to the stage to give a message to the audience. They all spoke to the audience about the importance of remaining calm during the election period and to stand for peace no matter the outcome of the election results.²⁵ The inclusion of political party representatives symbolized the importance of unity amidst political differences and MUSIGA wanted to show the audience that it was possible to stay united as Ghanaians despite their political affiliations.²⁶ This is another way that MUSIGA sought to add its voice to the campaign for peaceful elections.²⁷

2.6 Conclusion

This chapter has been dedicated to MUSIGA which is the case study for this research. The chapter has highlighted the necessary information about MUSIGA that would enable the reader to understand what MUSIGA is all about. It started with a brief background about when the organization came into existence, the purpose for which it was established and who the members are. The aims and objectives that MUSIGA set out to achieve as an organization were also presented. The main interest of this research in relation to MUSIGA, which is the peace initiatives that they engage in, were also highlighted. In the next chapter, data gathered from interviews with some members of MUSIGA would be discussed in order to understand what motivates some musicians to engage in peace work which is quite different from their usual role as entertainers.

²⁵ This information was obtained from some interviews conducted during fieldwork.

²⁶ Ibid

²⁷ <http://showbiz.peacefmonline.com/pages/music/201211/147434.php>

CHAPTER 3: METHODOLOGICAL FRAMEWORK

3.1 Introduction

This chapter discusses methodological issues. It especially focuses on the study area, informant selection and size, and data collection techniques. It also looks at the field decisions made and the overall outcome of the interviews conducted. Furthermore, I will conclude this chapter by reflecting upon how my personal attributes as a Ghanaian and female researcher possibly influenced field access, data quality and data interpretation.

3.2 Study Area

The fieldwork was conducted in Accra, the administrative and commercial capital of Ghana. Accra has an estimated urban populace of 2.277 million people as of 2015.²⁸ It was originally the home the Ga people, a tribe in Ghana. However, the population of Ga people in Accra has been overshadowed by an increasing number of people from all over the country and outside the country as well.²⁹ As a commercial city, Accra attracts a large number of people from all walks of life. Hence, a lot of activities including some of MUSIGA's concerts, take place in Accra. This study focuses on activities organized by MUSIGA before, during and after elections. Accra was chosen as a study area because, most of the activities organized by the Musicians Union usually begun in Accra before moving to other parts of the country. As mentioned in the previous chapter, on 1st December 2012, MUSIGA organized a peace concert at the Holy Gardens at Kwame Nkrumah Circle in Accra (Ghanamusic.com, 2012). There were live performances by at least 21 musicians who mounted the stage one after the other and used the platform to appeal to the audience to ensure that they contribute in their own small ways to let peace prevail during and after the elections (Ghanamusic.com, 2012). The head office of MUSIGA is also located in Accra and this is where the office of the union's president is found. By choosing Accra as the study area, it was assumed that, accessibility to information from musicians would be easier because most of the union's activities are centered in Accra.³⁰ In

²⁸ See <https://www.cia.gov/library/publications/the-world-factbook/fields/2219.html>.

²⁹ See <http://www.ghanaweb.com/GhanaHomePage/geography/accra.php>

³⁰ Ebenezer Donkoh (2013), "Is musicians union of Ghana all about Accra?" See <http://nydjlive.com/32012/editorial-is-musicians-union-of-ghana-musigha-all-about-accra/>

addition, Accra was chosen as a study area in order to gain access to other people who had experienced or taken part in MUSIGA's peace activities.

3.3 Informants

There were two groups of informants for this research. The first group was made up of celebrity musicians who were involved in the 2012 peace initiatives organized by MUSIGA and the second group was made up of Ghanaian youth.

The term celebrity can be used to describe a famous person.³¹ It can also be referred to as the state of being well known.³² Individuals may attain the status of being a celebrity based on their achievements in their area of expertise and the recognition given to them by society because of their achievements. Such individuals include musicians, comedians, actors and sports people (Rojek, 2001). Moreover, according to an article by Ghanacelebritie (2009), published on the website of Modern Ghana, the definition of a celebrity, has to do with how that individual is perceived by the society. Therefore, a person is a celebrity in Ghana based on the endorsement of people in the society. This correlates with the description of a celebrity as a famous or a well-known person. Based on these definitions, the term celebrity suits my musician informants.

The reason for choosing celebrity musicians as informants was because, they played an active role in MUSIGA's peace activities and as such, they were more knowledgeable about the details of their activities. In order to obtain information that would suit the aims of my research, which requires finding out the motivations behind peace work done by musicians and how they assess their contributions, it was necessary to hear it from the musicians who were involved.

A youth is generally known as an individual who is transitioning from childhood to adulthood.³³ The United Nations recognizes individuals between the ages of 15 and 24 years as youth without disputing the fact that this definition may vary from society to society.³⁴ It is

³¹ See <http://www.oxfordlearnersdictionaries.com/definition/english/celebrity?q=celebrity>

³² Ibid

³³ See <http://www.un.org/esa/socdev/documents/youth/fact-sheets/youth-definition.pdf>

³⁴ Ibid

therefore necessary to look at the definition of a youth from a Ghanaian perspective as the context of this research demands. According to the Ghana youth policy, a youth is a person between the ages of fifteen (15) and thirty-five (35) (Dansua, 2010, p. 5). The second group of informants interviewed for this study were all within this age bracket. Although the activities of musicians were not targeted only at the youth, the study focused on the youth because they are the ones that patronize the activities of musicians to a larger extent. Being the relatively vibrant group in society, they are also the most likely group to be persuaded by politicians and elite groups to engage in partisan activism which may lead to violence during elections (Bob-Milliar, 2014, p. 130).

3.3.1 Informant Selection

In deciding who my informants were going to be and finally settling on them, I relied on purposive sampling and random sampling methods. I sought to interview informants who were appropriate for my study using my research questions as a guide. This informed my decision to use purposive sampling. Purposive sampling is not based on probability but rather, it is based on a strategic selection of informants who are information rich and possess the capacity to provide answers to research questions designed for a particular research. In other words, purposive sampling aims at choosing participants that will benefit the goals of the research (Bryman, 2012, p. 418). With this, I decided to have two groups of informants, that is, celebrity musicians and youth who are interested in Ghanaian music.

The decision to interview musicians was because my research aims at an enquiry into the motivation behind musicians' engagement in peace activities and what they sought to achieve, from their own perspectives. In order to get first-hand information about such issues, I needed to interview musicians who have actually taken part in these activities and can share their thoughts and experience on the topic. The second group of informants were chosen to assess the perceptions that young people have about the peace activities engaged in by the musicians since the self-evaluation by musicians may be viewed as having some degree of bias on their part. In addition, the youth constitute a major audience of music (L. Pruitt, 2011, p. 81). They are therefore a rich source of information if one seeks to understand the relevance of music to peace. This group was also chosen based on the assumption that as youth, they would have been involved in the activities organized by MUSIGA. Hence, a valuable group for this study.

From purposive to random sampling

After purposefully targeting these two groups to benefit my research, I employed the use of random sampling to select the specific informants I interviewed once I was on the field. However, one celebrity musician informant and two youth (audience in the 2012 peace concert held in Accra) were selected based on the purposive sampling technique. In the end, all the other informants were chosen in such a way that their selection did not affect the probability of another person being selected. This method of selection is solely based on probability (Onwuegbuzie & Leech, 2007, p. 110).

Gaining access

3.3.2 Gaining Access to Celebrity Musician Informants

Interviewing people who are regarded as celebrities can be challenging in terms of having access to them and ensuring that data obtained from them is not compromised. According to Driessens (2015, p. 192), a reason for this difficulty is that they are always granting interviews to journalists and other media personnel which service or reinforce their status. As such, they are less likely to be motivated to take part in an academic research, which as compared to the aforementioned endeavours, may not necessarily reinforce their status. In trying to gain access to the celebrity musicians I interviewed, the use of a gatekeeper was very instrumental. In my case, the Musicians Union of Ghana, as an organization, was my main gatekeeper for access to the musician informants.

After contacting the organization and communicating my study intentions, I was privileged to have the president of the organization, who is a celebrity musician himself, clear time of his busy schedule to meet with me. Meeting with the president of MUSIGA was a perfect start since it enabled me to request for some contact numbers of musicians. After obtaining the contact numbers of the musicians, I was offered the liberty to choose from the list of musicians, whom I would want to interview. The organization did not have anything to do with which particular musician I interviewed and did not contact the musicians on my behalf.³⁵ I had to contact the musicians on my own and brief them about my research. While some agreed to

³⁵ This will be further discussed in the field reflections section of this chapter

grant me audience, others declined. In the end, I was able to interview five (5) celebrity musicians who were interested in my research. The organization, however, provided me with an open space with comfortable chairs whenever I needed to conduct an interview at their premises.

3.3.3 Gaining Access to Youth Informants

Gaining access to the youth informants was more difficult than expected. Before the fieldwork, I planned to interview youth who had taken active part in the specific activities organized by musicians in 2012 such as the peace concert and the tolerance walk held in Accra. Upon arrival in Accra for my fieldwork, I realized that getting young men and women who were involved in the tolerance walk or attended the peace concert held in Accra was a difficult task in a city of about 2.277 million people.³⁶ After several weeks of moving around and talking to people, trying various means to access these prospective informants, I succeeded in identifying only two (2) youths who attended the peace concert in Accra through the use of social media platforms and scheduled a one-on-one interview session with them. I was unable to get anyone who took part in the tolerance walk.

As mentioned in chapter 2, another initiative by the musicians was an audio compilation of peace songs which was aired on various radio stations during the elections but this was not my main target before fieldwork. However, I managed to get youth who heard about the peace songs so I changed my focus to interviewing the youth in Accra who heard the peace songs and had something to say about the initiative by musicians. By the end of my fieldwork period, I had interviewed eleven (11) young men and women who had something to say about the peace songs composed by musicians.

3.3.4 Informant Size

Prior to my fieldwork, the number of informants I planned to interview was between 12 and 16, with at least 4 informants being musicians and at least 8 of them being youth. A total of eighteen (18) interviews were however conducted during the fieldwork. Five (5) male

³⁶ See <https://www.cia.gov/library/publications/the-world-factbook/fields/2219.html>

musicians were interviewed. Thirteen members of the youth were interviewed with five (5) of them being females and eight (8) of them being males. Although there was a slight increase in the number of informants interviewed than planned, one may argue for example, that five musicians is such a small number to have interviewed. However, in qualitative research where interviews are conducted, the perfect number of informants actually depends on how much information is gathered in order to reach the point of saturation as discussed by Onwuegbuzie and Leech (2007, p. 116). Saturation occurs “when the collection of new data does not shed any further light on the issue under investigation” (Mason, 2010, p. 2). Since the informants shared their views and experiences about the same topic, it got to a point where subsequent informants revealed similar traces of information. Once this occurred by the end of my data collection, it was sufficient to conclude that the views of the informants were adequately represented in the data collected (Onwuegbuzie & Leech, 2007, p. 116).

3.4 Data Collection Techniques

The main data collection technique used was semi-structured interviews. Some electronic media reports were also reviewed and used as a secondary source of data.

3.4.1 Semi-Structured Interviews

Qualitative researchers using interviews to collect data, do so in order to obtain detailed information from the subjects of a study. Interviews give researchers the opportunity to obtain direct data which reflects the perspectives of informants in their natural setting. Most qualitative interviews can be classified into semi-structured or unstructured interviews (Bryman, 2012, p. 469). As stated earlier, the data collection process employed the use of semi-structured interviews. In this type of interview, informants are given the freedom to express their feelings and perceptions about the research topic in their own words (Bryman, 2012, p. 471)

In semi-structured interviews, the researcher has a list of questions prepared to guide him or her during the interview process. However, the questions are not asked in any particular order and the informants are at liberty to express their views about the topic under discussion while the researcher listens carefully and asks follow up questions to ensure a smooth flow of the

interviewing process. With this type of data collection method, the researcher is able to stay within the focus of the research, as well as obtain relevant information from the perspective of the informants (Bryman, 2012, p. 471). The semi-structured interviewing method was suitable for this research because the research was aimed at obtaining the views of informants concerning their own activities (on the part of the musicians) and also concerning the activities of musicians (on the part of the youth). Therefore, it was the best option to use in order to obtain direct information from the informants' point of view in a manner that allowed the informants to speak freely about the issues and at the same time, enabled me to stay within the topic area of the research by using an interview guide.

The semi-structured interviews for this study were conducted using two separate interview guides. One for the musician informants and the other for youth informants. Four (4) out of the five (5) interviews conducted with the musician informants took place at the premises of the MUSIGA head office in Accra, mainly due to the preference of the musicians. The fifth musician preferred to be interviewed at his residence in Santa Maria, a suburb of Accra. Each interview lasted between forty five minutes to one hour. All of these interviews were one-on-one conversations between myself and the musician informants. The youth informants were chosen randomly from various parts of Accra. Two (2) of the youth informants were interviewed in their offices while the others were interviewed in public places. The youth interviewed in public places agreed to step aside to be interviewed individually. The locations were selected based on the availability of young people in those public settings.

3.4.2 Media Reports

In addition to the interviews, it was important to look out for media reports on MUSIGA's activities before, during and after the 2012 elections in order to compare the information obtained from interviews with those reported and also fill in the gaps about issues that might be left out during the interviews. This was necessary because the interviews conducted sought to obtain information that had to do with self-evaluation on the part of the musician informants and any form of self-serving bias needed to be checked. Hence, the main reason for using the media reports was to cross-check relevant information obtained from the musician informants, as well as the youth who were interviewed.

The specific type of media reports relied on for this research was online news reports which contained information about MUSIGA's activities before, during and after the 2012 elections. One of the reports reviewed was written by Graphic showbiz, as reported in Ghana Music online news on December 6, 2012 and captioned, "MUSIGA Peace Concert in Accra".³⁷ Another one by Joy News captioned, "MUSIGHA pleads with MPs to be tolerant" was published on August 17, 2011.³⁸ A third one was published on November 17, 2011 by Ghana news agency and titled, "MUSIGA marks world tolerance day with a symbolic walk".³⁹ In addition to the above, an article published by Ghana web on 14th November 2012, captioned, "MUSIGA stages peace concert in Kumasi" was also reviewed.⁴⁰

Online news reports were chosen because they are easy to access. One may argue that the authenticity of such reports may be questionable since the media houses might have personal interests in publishing news that is interesting to their readers and may be biased to some extent (Woolley, 2000, p. 171). This would have been a major pitfall if these reports were the only sources of data being used for this research. However, the reports were only used as secondary sources of data and were being reviewed side by side with information already gathered from informants. Hence, it was less likely that the quality of my data was compromised.

3.5 Field Reflections

Since the interviews conducted were direct interactions, the issue concerning who I am, as a researcher to a large extent, influenced my field access and the information I managed to gather. Therefore, in this section, I will reflect on the field experiences I encountered as a result of my personal attributes as a Ghanaian and female researcher. I will focus mainly on how this possibly, influenced field access, data quality and data interpretation.

³⁷ See <http://www.ghanamusic.com/news/event-news/musiga-peace-concert-in-accra/index.html>

³⁸ See <http://www.modernghana.com/news/361452/1/musigha-pleads-with-mps-to-be-tolerant.html>

³⁹ See <http://www.ghananewsagency.org/social/musiga-marks-world-tolerance-day-with-a-symbolic-walk-35781>

⁴⁰ See <http://www.ghanaweb.com/GhanaHomePage/entertainment/MUSIGA-stages-peace-concert-in-Kumasi-256352>

3.5.1 Insider-Outsider Role

The personal characteristics that an individual researcher enters the field with in one way or the other may have an effect on the whole data collection process (Dwyer & Buckle, 2009). These personal characteristics may qualify a researcher to be an insider or an outsider and sometimes both. An insider researcher may be a researcher, who studies a group or organization which he or she is a member. A researcher may also be considered as an insider if he or she possesses prior information about the group he or she is studying or is familiar to the research setting (Hellawell, 2006, p. 484). Thus, a researcher who is a native of the study area or knows the culture or language of the people in the area can also be referred to as an insider. In my position as a researcher, I entered the field as a Ghanaian, conducting research in Ghana and interviewing Ghanaian celebrity musicians and Ghanaian youth. I was also conversant with the Ghanaian culture and the local languages mostly spoken by people in my study area, which placed me in the shoes of an insider.

On the other hand, an outsider researcher is described in Hellawell (2006, p. 485) as one who does not have any background knowledge about the research setting or informants. However, it is also possible that a researcher could be a native of the study area but might not be a member of the group being researched. Thus, in a particular research scenario, a researcher may qualify as both an insider and an outsider. Being a student from a foreign university (in Norway) and a young female researcher also put me in the shoes of an outsider. According to Hellawell (2006, p. 483), being an outsider or an insider, has its advantages and shortcomings. He argues that, in order to come out with a good research, the researcher should be conscious of his or her position at various points during the data collection process. He or she must also endeavor to reflect upon how these roles affect the outcome of the data collection process so that the shortcomings can be well managed.

In my study, the insider outsider dynamics first reflected in my efforts to gain access to my celebrity musician informants. As experienced by Unluer (2012, p. 5) while conducting a research as an insider, gaining access to information comes easily when the researcher is an insider. This is not because an outsider may not be able to obtain the same information but rather, the emphasis is on the ease that comes with being an insider and knowing where to go and who to talk to without having to spend so much time seeking help from others. This reflected in my situation since being a Ghanaian, I easily determined where to go (office of MUSIGA) in order to get information about my informants quickly. In the case of my youth

informants, being an insider did not make it any easier to gain access to youth who were involved in peace activities organized by musicians. It was rather the critical decisions made on the field that helped.

Seeking the views of informants and their acceptance to participate, I believe, was also facilitated by virtue of my familiarity with them based on my nationality. In addition, my status as a student from Norway, an outsider in this case, helped me to gain the attention of the relevant people who could help me to locate my informants easily. According to Akwensivie et al (2013), who conducted a research about how foreign students experienced being treated by Ghanaians, foreign students perceived Ghanaians in general to be "...kind, friendly, helpful, supportive and accommodating..." (p. 105). This is what they refer to as the hospitable nature of Ghanaians. I discovered that I received this same hospitable treatment from all the people I needed help from once they got to know that I was studying abroad.

This insider-outsider position did not only influence my ability to gain access to informants but continued to play a role in the way I got acquainted with my informants once I met them and the entire interview process. As a Ghanaian, it was easy to approach and interview my celebrity informants in a way which was comfortable for them. As suggested by Herod (1999, p. 313), when conducting research on famous people from the same nationality as the researcher, it is advantageous because the researcher does not have to deal with the problem of transcultural communication and it is easier for the researcher to understand the informants and vice versa. This was also true in the case of my Ghanaian youth informants, being a Ghanaian youth myself. In my field experience, communication with my informants was very smooth since I did not have any problem understanding their accent or their posture during the interview situations. There were no cultural differences between my informants and me. I observed that, informants did not struggle to explain themselves out because I usually got what they were saying straight away. In addition, because I am a native of the country, it was easy for me to map the locations of places mentioned by my informants during the interviews and this made the interviews less boring, less time consuming and more productive.

Unluer (2012, p. 6) notes that, informants who realize the researcher's position as an insider may assume that the researcher already knows the answers to the questions being asked and may be silent on certain details which they perceive that the researcher already knows. Being constantly aware of my position throughout my data collection process, especially during my interviews, I probed further with follow up questions to ensure that the issues of interest were

well clarified. This helped in serving the goal of attaining details from the perspectives of my informants. I also requested for follow up interviews where necessary in order to discuss all the issues that were unclear in previous interviews. Again, this proved very helpful in obtaining a comprehensive interview result. However, there could still be the possibility of certain minor details being overlooked which hopefully was covered while reviewing the media reports.

3.5.2 Gatekeeping

As a student going to interview celebrity musicians, the use of gatekeepers was necessary in order to gain access to my informants. Using gatekeepers turned out to be very instrumental. As Randall Keesling explained in Lavrakas (2008, p. 299), gatekeepers are individuals or institutions who are positioned between a researcher and the potential informants. They have the tendency to regulate the researcher's access to information and potential informants. They could also decide when the informants can be reached and for what purpose.

Although the use of gatekeepers has been found to affect the quality of data and sometimes limit access to information, it can also be helpful in gaining access to informants (Reeves, 2010, p. 317). Many gatekeepers like to project their organization and its members as good or having good intentions and basically to project a good image of the organization or institution (Devers & Frankel, 2000, p. 266). By deciding to go through MUSIGA to get to my informants, I stood the risk of having the organization select my informants by connecting me with only those they presumed would project a good image of the union. In that case, data quality would have been compromised and the data would not have reflected the independent views of the musicians, as the study was aimed at gaining.

In order to avoid the compromise on data quality, I ensured that I asked my informants the interview questions in different sequences and in different ways to check that their answers corresponded on all occasions. Where possible, I also went back to check the media reports that concerned the issues I discussed with my informants to make sure that there was consistency in all that was discussed until I was convinced that my informants were not giving me information just to project the image of their outfit. I was also fortunate to be able to contact the musicians independently without any influence from their organization. I was quite convinced of this because from the list of musicians I was given, only a few were able to make time and showed interest in being interviewed by a student researcher. Assuming the

organization had given me a carefully selected list of musicians, most of the musicians I contacted would have agreed to be interviewed or cleared time off their busy schedules for the sake of the organization.

According to Devers and Frankel (2000, p. 267), approaching informants without distancing yourself from the gatekeepers may not allow informants to be open enough to share their deepest or private feelings regarding the issue at hand. However, in my case, because my informants were celebrities, I discovered that when I approached them with the prelude of their organization's consent and approval of my research, it was much easier for them to open up to me and be very receptive. This enabled me to establish rapport quickly and gain their trust in order to effectively discuss issues which had to do with self-evaluation and personal reflections. This may stem from the fact that these individuals are public figures who constantly have had to deal with strangers or journalists who come their way pretending to be researchers but with alternative motives (Driessens, 2015). Also it may be due to the reason that, they are overwhelmed by interviews from media men and women such that they do not want to have anything to do with academic researchers (Driessens, 2015, p. 192). Overall, assuring my informants about the approval from their institution made them more receptive and comfortable. As I observed, most of them were very comfortable scheduling meetings to take place at the premises of MUSIGA. Having access to my informants was very successful for me through the use of a gatekeeper.

Another issue raised by Devers and Frankel (2000, p. 267) is that because informants may be on lower ranks in the institution, if they perceived that the researcher might report any information back to their superiors (gatekeeper), they might not trust that their comments would be treated as confidential or private enough. During my interviews with the celebrities, I realized that as individual members of the organization, they were very open to provide all the information I needed. They also filled in the blanks for me by providing most of the information that was left out or omitted when I interviewed the leaders of the institution itself. This advantage was probably gained because, apart from being members of the union, the celebrities were private practitioners and did not feel accountable to MUSIGA for their pronouncements. Coincidentally, some media reports confirmed some specific information provided by the celebrities.

3.5.3 Issues of Confidentiality and Anonymity

Conducting interviews with individuals, especially celebrities may require an enquiry into various aspects of their lives including personal reflections on some of the activities in which they are engaged. In doing this, a researcher may be interfering in the informant's personal life even though the participation is voluntary (Josselson, 1996). Celebrities are individuals who live on their fame and are constantly being scrutinized by society. They are sometimes employed as brand ambassadors for marketing purposes. As such, they are very careful about the information that is portrayed about them in the media (Rojek, 2001).

As a researcher, it was very important for me to assure my celebrity informants about the confidentiality of the interviews I had with them, as well as their anonymity in the data obtained from them. In order to get their full consent, I needed to gain their trust. Therefore, I devoted enough time to explain the details and purpose of the research to my informants (this was also done before interviewing youth informants). Fortunately, most of the celebrity musicians I interviewed did not show much concern about confidentiality or anonymity as I anticipated would be the case. This is probably because, the topic under investigation was not much of a sensitive one. Furthermore, since I was seen as someone studying abroad, my informants might have thought that they wouldn't have any issues with media reports in Ghana (if their focus is mainly on Ghanaian media). The youth informants did not also show any concern about issues with anonymity and confidentiality since they did not perceive the research topic to be of a sensitive nature.

However, there was a particular case where one celebrity musician was very much concerned about being recorded during the interview and insisted that hand written notes should be taken instead. This did not come as a surprise as I went to the field anticipating that such an event might occur. The fact that a tape recording cannot be reverted and can be easily traced to the interviewee makes it dangerous for those being taped (DiCicco-Bloom & Crabtree, 2006), and when the informants are celebrity musicians who have a name to protect, it may make them more cautious. With this in mind, I was prepared with my field notebook and started to take notes as soon as my informant requested. The interview was slow and time consuming, but my informant was very patient and accommodating till I had exhausted all my interview questions. In comparison to the information obtained from other musicians, all the answers given to general questions asked correlated to those of the musicians that allowed for their interviews

to be recorded. Hence, I was convinced that taking notes did not have any impact on the quality of the data I obtained.

3.5.4 Scheduled Appointments

The issue of time is clearly important to celebrities. Hence, it is necessary to consider scheduling an appointment to interview them. According to Brady (2011), it is not proper to assume that famous people are difficult to have access to. He says that "...people, even famous ones, are more available and more talkative than you might suspect" (p. 9), once you begin talking to them.

It is good to have scheduled appointments and it is more important to allow the informant to decide when it is convenient for him or her. This is because a researcher who tries to insist on specific appointment days and times may irritate the informant or may appear to be seeking the information for questionable reasons (Brady, 2011, p. 154). This may affect the quality of interviews and in turn affect the quality of data collected. Secondly, appointments are necessary so that the informant is able to gather his thoughts on the issue and be in the right frame of mind to answer questions comfortably and not in a rushed manner. When the informant is given time to clear his or her schedule and set aside enough time for the interview, it gives the informant the space to say all that is needed in relation to the issue being discussed (Brady, 2011, p. 154).

In my experience during the data collection, appointments were scheduled alright but for some of the celebrity musicians interviewed, appointments did not matter. There were issues of lateness on the part of the informants which was sometimes explained away with work related constraints. Some musicians had to cancel appointments at the last minute due to unforeseen circumstances. At other times, scheduled appointments did not happen due to sudden unavailability of the musician. However, all interviews were conducted at the convenience of the musicians as suggested by Brady (2011). There were some appointments that also occurred as scheduled. In the end, once the musicians were available, interviewing them was interesting and like Brady (2011) experienced, the celebrity musicians were more responsive than I envisaged. They were open, receptive and ready to provide every information I needed. Hence, it was easy to build rapport within a short time. This might have been influenced by my position as a Ghanaian and being in tune with the culture of my informants.

When it came to my youth informants, only two interviews were scheduled. The remaining of my youth informants were interviewed once they were approached, briefed about the research and gave consent for the interview to take place. There was no time for making appointments as these informants were randomly picked in different settings and the possibility of meeting them at the same spot the next time was very minimal. However, I kept the code of having my informants decide when the interviews should begin and where.

3.5.5 Cross Gender Interviews

Cross gender interviews are used to describe interviews where the researcher's gender is opposite to his or her informants. As such, female researchers interviewing male informants are said to engage in cross gender interviews. In same gender interviews however, the informant is of the same gender as the researcher. Some researchers prefer same gender interviews because of the notion that it is easier to build rapport with informants of the same gender (Williams & Heikes, 1993, p. 281). According to Mazzei and O'Brien (2009, p. 359), being in the same gender group as a potential informant does not automatically breed good rapport or access to the informant. Rather, it is the researcher's ability to negotiate that gendered position well, including other characteristics possessed by the researcher that enables him or her to build rapport with potential informants easily.

Prior to my data collection in Ghana, I had no special interest in interviewing a specific gender based informants. However, upon reaching the field, access to my informants, their availability and their interest in being interviewed by a student researcher left me with no choice but to interview the informants that were available and willing to take part in the research. All the five (5) celebrity musician informants I interviewed ended up to be males. In addition to that, eight (8) out of thirteen (13) of my youth informants were also males. This was not a deliberate choice and also did not interfere with my ability to collect data.

There is a notion that same gender interviews start off on a good note because researchers are able to build rapport with informants of the same gender without much difficulty (Mazzei & O'Brien, 2009, p. 359). This experience may not only be peculiar to same gender interviews. I say this because, despite this notion, as a female researcher, building rapport with the Ghanaian celebrity musicians and the eight young men I interviewed was a very smooth and tireless process. In fact, there was no difference between the process of building rapport with my

female informants and the male ones. Knowing the culture and norms of my research setting, I was equipped to present myself in a way that was acceptable to my informants such that, my gender was not so much of an impediment to my success in gathering the data I needed.

However, being a researcher does not shield a person from sexual and romantic advances during field work (Mazzei & O'Brien, 2009, p. 374). In daily interactions with people, such issues may arise but when the situation presents itself when a researcher is in the field, it becomes very important to handle it carefully so that rapport with the informant will not be compromised. Mazzei and O'Brien (2009, pp. 374-376) presented two cases in their article which they used to describe some field experiences that were common to two similar researchers during cross-gender interviews. In their article, they revealed that both researchers experienced the challenge of romantic and sexual advances being made to them by their informants. This can affect the quality of data even though it is not usually talked about by researchers (Mazzei & O'Brien, 2009). They stressed that this situation can occur in daily life. However, when this occurred in a researcher-informant relationship, the researchers had to strategically deal with the situation first of all to validate their credibility as researchers and secondly, to ensure that the informants were not embarrassed so as to keep the rapport between the researchers and their informants intact.

Being well informed about the gender codes in Ghana, I strategically presented myself as a researcher from the onset and ensured that all further discussions were in line with my purpose for meeting with my informants. However, I had an experience with one of my informants who raised a topic outside the discussions we were having during an interview session. He made a romantic overture in return for the information he had provided. I politely declined to offer him anything that was not in my capacity as a researcher and reminded him of the purpose of the interview and my research. I also continued by verifying if he was still willing to continue with the interview and he said he was. I managed to handle the situation without embarrassing my informant and without compromising on the rapport that had been built. The experience led me to be curious about the validity of the information he had provided after the interview session had ended. However, after comparing the information given by the informant to what was on some electronic media platforms, I was quite convinced that they were accurate. Moreover, the other informants I interviewed in his group had similar opinions with regards to my interview questions as this particular informant had.

3.6 Summary

This chapter has highlighted the methodological framework of this study. The data collection took place in Accra, the capital city of Ghana. The chapter specifies who the informants of the study were, how they were selected and how many they were. The process of gaining access to informants as well as conducting semi-structured interviews to seek the perspectives of informants concerning the research topic has also been outlined. In addition to the interviews conducted, some electronic media reports were reviewed as secondary sources of data. The chapter concludes by recounting some field experiences that enriched the data collection process and at the same time, may have affected the quality of data collected. The field reflections discussed in this chapter were, insider-outsider role, gatekeeping, confidentiality and anonymity issues, scheduled appointments and cross-gender interviews.

CHAPTER 4: CONCEPTUAL FRAMEWORK

4.1 Introduction

This chapter presents a conceptual approach to peacebuilding and focuses on the argument that peacebuilding is best achieved through the collaboration of state and non-state agencies. It therefore discusses the concept of multi-track peacebuilding by Lederach (1997).⁴¹ It continues to conceptualize the relevance of non-state agencies such as civil society organizations to peacebuilding. In the study context, MUSIGA serves as the main point of reference in highlighting the role of civil society in peacebuilding. In addition, the concept of sociology of music is discussed to demonstrate that music has a potential of impacting the lives of people in a society, thus, it can be used to ease political tension. The sociology of music provides insight into music's ability to serve as a tool for peace promotion. Furthermore, the chapter adopts youth agency as a concept to demonstrate the capacity of the youth to opt for peace instead of violence during volatile situations. While the youth may exercise their capacities to curb violent conflicts, civil society organizations also play an important role in effective peacebuilding. Put together, these concepts will help highlight the relevance of the youth and civil society in peacebuilding as well as emphasize the role of music as a tool for peacebuilding.

4.2 Multi-track Peacebuilding

Peacebuilding is a broad concept which has been defined, conceptualized and operationalized by scholars in different ways. Many of which reflect the concept's importance in post-conflict scenarios. As cited in Barnett et al. (2007), the UN Secretary-General Boutros Boutros-Ghali in 1992 defined post-conflict peacebuilding as "action to identify and support structures which will tend to strengthen and solidify peace in order to avoid a relapse into conflict" (p.35). While this definition is applicable to societies that have recovered from violent conflict, peacebuilding is also crucial in societies that have not experienced violent conflict but need to prevent it. Peacebuilding is therefore not just a stage in the reconstruction of societies that have been destroyed through war. It is more of a "comprehensive concept that encompasses, generates

⁴¹ John Paul Lederach is a Professor of International Peacebuilding. He is widely known for his pioneering work in conflict transformation. He is also an author and practitioner in the field of peacebuilding. Lederach is involved in reconciliation work in Colombia, the Philippines, Nepal, as well as some countries in East and West Africa.

and sustains the full array of processes, approaches and stages needed to transform conflict toward more sustainable, peaceful relationships” (Lederach, 1997, p. 20).

The Canadian International Development Agency defines peacebuilding as “efforts to strengthen the prospects of internal peace and decrease the likelihood of violent conflict in order to enhance the indigenous capacity of a society to manage conflict without violence” (Barnett et al., 2007, p. 41). In the quest to operationalize the concept to fit the context of Ghana, this definition was chosen because it accommodates the argument that peacebuilding can be executed as a preventive measure against violent conflict or war. The definition also suggests that actors in the society are capable of tackling conflict using non-violent measures. This is evident in the way MUSIGA uses music to speak about political issues and motivate people to refrain from violence during election periods.

Multi-track peacebuilding is based on the argument that for peacebuilding to be effective, several actors from different levels in society need to work in collaboration (Lederach, 1997, p. 60). This approach to building peace emphasizes that peacebuilding is not only the preserve of the state. Rather, all levels of leadership need to work together to achieve the best outcomes. The actors involved are found within three different levels of society (Lederach, 1997, pp. 38-43).

The first level of actors comprise the top-level leadership. These actors include military, political and sometimes, religious leaders. Their involvement in the peacebuilding process is highly important because their position carries a lot of prestige and respect. Their comments and suggestions carry a lot of weight and receive both national and international attention. This makes them capable of achieving great strides during negotiations and ceasefire agreements. However, their position restricts them from taking decisions that would negatively represent the office they hold or make them appear weak. Approaching peacebuilding from this level also means that the involvement of local people will be entirely absent (Lederach, 1997, p. 44). This makes it necessary to involve other actors whose positions do not restrict them to a large extent but can help them bring on board the local people.

The second level is composed of middle-range leadership. These actors are found in leadership positions in specific geographical locations but their position is not necessarily linked to political or formal institutions of government. These leaders can be found in sectors such as education, business, agriculture or health, holding leadership positions. They may also be heads

of non-governmental humanitarian organizations. Moreover, this level also contains individuals who lead and are prominent within a particular institution or geographical location. Their status in society and level of influence is based on their professional, religious or formal relationships or through their acquaintances. As such, they may be well recognized and respected within their jurisdiction and also enjoy the respect of the people within. They usually have personal interactions with the local people and therefore, are in a better position to work with them on peacebuilding issues (Lederach, 1997, pp. 41,42). Their approach to peacebuilding ranges from being problem solvers to resolving conflicts and then being commissioners of peace. In addition, their position also makes it possible for them to have personal contacts with the top-level leadership, thus, they can easily serve as a link between the top-level leadership and the people at the grassroots levels (Lederach, 1997, pp. 46-49).

The third level is made up of grassroots leadership. “The grassroots represents the masses, the base of the society” (Lederach, 1997, p. 42). At this level, the main concern of the local people is the need to survive and perform their daily routines safely. It is also at this level that groups of people differ in opinions and are separated based on political lines, ethnic differences or the root causes of the conflict in which they find themselves. The leadership at this level are also grassroots who work and interact with the masses daily. They are usually found working in nongovernmental organizations whose projects are designed for the benefits of the local communities. They also occupy positions such as health officials and refugee camp leaders. The grassroots leadership see the ordeals that the masses go through daily to survive. They also have knowledge about the conflict lines at the grassroots level and can serve as a useful source of advice to leaders of the other two levels on how to tackle certain issues.

According to Lederach (1997), the approaches to peacebuilding on these three levels can be combined to achieve excellent results. For this to happen, all three levels of leadership need to work together and support each other, sharing ideas and implementing initiatives in a collaborative manner so that sustainable peace can be achieved. In Ghana, state agencies that represent the top-level leadership, play their role in preserving peace during election periods. Non-state agencies such as MUSIGA which represents the middle-range leadership also play their role by coming up with peace promotion initiatives such as the tolerance walk, peace songs and peace concerts discussed in chapter 2. The youth in this context fall within the grassroots level and their actions and inactions also affect the peacebuilding agenda. Lederach (1997) suggests that peacebuilding activities can be tackled successfully if the burden does not

lie solely on top-level leaders. Hence, peacebuilding is not solely a responsibility of the state. While he maintains that a collaborative approach is key to the success of any peacebuilding venture. He also emphasizes that peacebuilding is more sustainable when it is engineered by actors at the grassroots level, suggesting a bottom-up approach. In application to the study context, the youth are of great importance if peace is to be achieved effectively. This is evident in the peace initiatives by MUSIGA that are targeted at the youth. Meaning that, MUSIGA applies this logic in the organization of their activities while playing their own role to contribute to peace. During election periods in Ghana, various actors including state officials, musicians and the youth cooperate to put measures in place so that any form of conflict which arise is managed properly. Many of these actors make prevention of violence their prime focus. Applying Lederach's categorization of levels of peacebuilding actors and their various approaches to peacebuilding to this study helps to highlight that the collaborative interactions among these leadership levels can be productive in upholding the country's peace.

4.3 Civil Society

“Civil society is that set of diverse non-governmental institutions which counterbalance the state by allowing it to fulfil its role of peace keeper and arbitrator between major interests, but at the same time prevent it from dominating and atomizing the rest of society” (Gellner, 1994, p. 4). Civil society organizations such as MUSIGA make conscious efforts to provide a supportive role to peace promotion infrastructures available before, during and after elections in the country in order to preserve peace.

According to Paffenholz (2010, p. 2), civil society plays an important and usually supportive role when it comes to peacebuilding. This role supports the logic that peacebuilding is a shared burden. Civil society usually supports in the areas of violence reduction and prevention, negotiation of peace settlements and facilitate peace in societies that have recovered from conflict. As part of violence prevention, civil society may attend to issues of tension in the society which have the potential to generate into violence in the future. The functions of civil society in peacebuilding can be categorized into seven. They are, the protection of citizens; monitoring for accountability; advocacy and public communication; socialization; building community; intermediation and facilitation between citizens and the state; and service delivery (Paffenholz, 2010, p. 5).

Several civil society actors can make valuable contributions to peacebuilding when given the space. It makes ordinary society members feel a sense of ownership when they come up with initiatives on their own and are encouraged to push them through. Civil society organizations bring a better representation of community into peacebuilding initiatives. All over the world, civil society has played significant roles in mobilizing people to stand for peace. As discussed earlier in chapter one, religious organizations in Zimbabwe and Sierra Leone have been very instrumental civil society actors supporting peacebuilding in these countries. In Liberia, women civil society organizations also played a supportive role to ensure that peace prevailed during a period of civil war in the country. These examples are just a few out of many records available to demonstrate that civil society plays a crucial role in peacebuilding.

Based on the categorization by Paffenholz (2010), the functions of MUSIGA as a civil society organization falls within the scope of socialization, advocacy and public communication as well as community building. These functions are carried out through the initiatives they come up with and implement before, during and after elections. Through their music, they discuss mind bothering political issues. Their peace concerts aim at easing political tension among the citizenry while their peace songs serve as a medium to admonish people to remain peaceful through a period of political differences. They mainly play a supportive role as civil society organizations usually do (Paffenholz, 2010). However, their efforts, in addition to that of other actors, go a long way to help the state to maintain peace in the country.

4.4 The Sociology of Music

Music forms a part of various aspects of people's daily lives in every culture and society (Chamorro-Premuzic & Furnham, 2007). Individuals within the society are constantly in tune with music in their everyday lives. Some choose to dedicate time to enjoy music during their leisure or play music in the background as they engage in other activities. Many times, music catches the attention of people while it is being played in a restaurant, a shop, a public transport or in a general public space without them actively choosing to listen to it. Whatever the mode of listening or hearing, North et al (2004) make the point that music has an impact on people. This makes music a useful channel for reaching out to people. "Sociology of music is the study of how both music and people impact one another" (Kapuwa, 2015, p. 49).

Music “can evoke powerful emotional reactions in people” (Chamorro-Premuzic & Furnham, 2007, p. 175). In other words, music is able to influence the emotions of people. Some psychologists, like Myers (1922), emphasize that music is that particular art which is able to revive the soul within a person. It is able to create an ecstatic effect in people, which can rarely be produced by any other form of art or nature (Myers, 1922). This special effect of music on people may vary from a personal level to a collective level. Music therefore has a potential to impact the minds and lives of people, whether as individuals or in a group. As noted by Pruitt (2013, p. 18), it has the ability to bring people together, thereby fostering unity, as well as inspire them to yearn for change or improvement in certain aspects of their lives.

The meanings that people derive from music and the emotional response produced as a result of that, is of interest to this study. Once music is able to speak to the hearts of people concerning an issue, it can speak to their emotions. This can make them react in positive or negative ways. A typical illustration of this effect happens during election periods. At such times, people listen to peace songs during election periods. The message of the songs or the issues raised in those songs can produce an emotional response from people. Based on this, people may choose to maintain a positive composure for the sake of their beloved country, in times of political tension. In other words, when peace songs remind citizens about their common identity, they may feel the need to protect that identity. This attribute of music also makes people trust and support one another in order to achieve a common goal (L. Pruitt, 2011), especially when the content of the music affects them collectively. This common goal may be to create a peaceful and relaxing atmosphere even in times of political differences.

As society has changed over the years, the content, use and distribution of music has also changed. With the tremendous development in the media in contemporary times, music is arguably highly accessible and easily distributed to a vast number of people within a very short time (North et al., 2004). It is no surprise that contemporary musicians try to talk about issues affecting society through their music. In many societies these days, music serves as a platform for discussing sensitive issues. Also, it can be used as an avenue for non-violent expressions of displeasure concerning political and social issues (L. Pruitt, 2011).

Since music can be composed to suit a particular situation, musicians in Ghana use it as a tool for promoting peace before, during and after elections. Through their music, musicians are able to discuss mind bothering issues and encourage citizens to choose peace no matter the outcome of the elections. For example, in the year 2000, when Ghana had a run-off elections, MUSIGA

was one of the many civil society organizations who ensured that the outcome of the elections was peaceful. They organized peace concerts to ensure that the level of political tension was reduced (Frempong, 2008). Looking at this effect, music can be said to serve as a viable tool for the promotion of peace during election periods in Ghana.

In sum, the sociology of music concept helps in understanding why music is perceived as a tool for influencing people. An illustration to this effect, is the context of the study, where Ghanaian musicians have progressively utilized music as a tool for promoting peace during elections.

4.5 Youth Agency

The concept of agency is used in sociological spheres by placing societal structure and actors side by side. It is simply seen as “action”, implying that the behavior of humans cannot be predetermined despite the fact that there are expected norms of the society for individuals to follow. In other words, actors possess the capacity to act out of their own will (Biesta & Tedder, 2006, p. 5). Agency therefore involves the possession of a choice, which allows actors to take decisions under uncertain circumstances (Ross, 1973, p. 134). That is, an actor decides to adhere to prescribed standards or react differently in a given situation.

Youth agency can be understood as the capacity that young people have, to act positively or negatively in response to the societal structures which surround them (Jeffrey, 2012, p. 246). The youth have a potential of choosing to participate in either violence or peace (Schwartz, 2010). According to Schwartz (2010), even though young people take part in conflict and actively initiate violence all over the world, there are others who have and are contributing to many peacebuilding and post-conflict reconstruction processes. Thus, as much as they can be perpetrators of violence, the youth can also promote peace. In Ghana, MUSIGA as an organization, has realized this potential in the youth and as part of their peace initiatives, it comes up with initiatives and events which attract the attention of the youth. Once they are able to catch the attention of the youth, the musicians cease the opportunity to encourage the youth to choose peace over violence during the elections.

When musicians organize activities that bring the youth together, a proportion of the youth in that particular locality is represented. However, by the time the event is over, the youth who

were present are able to send across the message to their peers, especially via social media. In so doing, the youth exercise agency. They take it upon themselves to tell their peers about the importance of peace. This is especially true for those who idolize the musicians and feel proud to see their favourite artists perform. During these times, musicians go the extra mile of taking pictures with the young people present or inviting them on stage to perform with them. These are all aimed at encouraging them and it goes a long way to get the larger numbers aboard the 'peace wagon'. The implication of these endeavours is that the youth are capable of withstanding the pressure to engage in violence based on political interests. When they are empowered to believe that they can make it on their own by channeling their energies into useful ventures without depending on politicians, they are likely to be motivated to focus on peace instead of violence (Schwartz, 2010, p. 190). Despite the fact that much election related violence employs the youth, it is important to note that the youth can also be instrumental in peacebuilding processes. They can be empowered to choose peaceful means of addressing their grievances as opposed to violent means (Schwartz, 2010, p. 191). This study seeks to highlight that peacebuilding initiatives can be targeted at young people, as a measure to enable them learn and develop leadership, peace and social skills which can be used to promote peace. Those young people would then become ambassadors of peace, influencing their peers positively.

4.6 Summary

In this chapter, the relevant concepts to this research have been discussed. Put together, these concepts help to highlight the focus of this study, which has to do with the interplay between music, the youth and peacebuilding as a joint venture between the state and other actors. The first concept discussed was multi-track peacebuilding, which highlights that sustainable peacebuilding requires a collaboration between actors of different levels in society. This is linked to the concept of civil society. The concept helps to demonstrate that certain groups in society are essential and productive when it comes to peacebuilding. Their efforts serve as a support for the state's efforts and cannot be ignored. The sociology of music is another concept discussed, which helps to demonstrate that music has a way of impacting the lives of people within a society and can be used to foster unity among people. In addition, the agency of the youth was discussed. In many cases of violence, the youth who possess the most energy are the most active. However, the youth can be empowered to become agents of change in their

societies, hence, reverting cases of violence occurring. For the purpose of this research, it is worthy to note that music can be used to empower the youth to channel their energies into positive gains.

CHAPTER 5: DATA PRESENTATION AND ANALYSIS

5.1 Introduction

The data obtained from fieldwork in Ghana is presented and discussed in this chapter. First I focus on some background information of the informants such as their age, marital status, dependents, level of education, employment status as well as their preferred tastes in music. These issues may reflect people's perceptions, life choices and attitudes towards life. Furthermore, the chapter delves into the perceptions of musicians about the relevance of the peace initiatives that they executed during the 2012 election period. It goes on to assess their motivations for engaging in peace work. By analyzing the data obtained through interviews, the study seeks to show that peacebuilding is not a preserve of the state but a joint effort between state agencies and civil society organizations such as MUSIGA. In addition, an assessment of the agency of the youth with regards to the 2012 elections would be discussed. A further discussion would dwell on what the youth informants perceived to be the impact of MUSIGA's peace initiatives.

5.2 Background of Informants

As stated in the methodology chapter, a total of 18 informants were interviewed. There were two groups of informants; the first group was made up of 5 musicians and they were all males. The second group was made up of 13 members of the Ghanaian youth, out of which 5 were females and the remaining 8, males. Issues such as age, marital status, children, education, employment and preferred music are key to this research since they have the tendency to affect the perceptions and opinions of informants concerning the issues being discussed.

5.2.1 Age

From the age of 18 years and above, every Ghanaian citizen is eligible to register as a voter and participate in national elections.⁴² The age of informants in this study was between 20 and

⁴²See <http://www.ghanaweb.com/GhanaHomePage/republic/constitution.php?id=Gconst7.html> chapter 7, section 42 of the constitution of Ghana which talks about the right to vote.

52 years. None of them was below the minimum voting age. They were registered voters who were in the country during the 2012 election period. All, but one of them, said that they voted during the 2012 elections. Out of the 18 informants, 11.1% (2) were between the ages of 20 and 24. Informants between the ages of 25 and 29 constituted 38.9% (7). Also, 33.3% (6) were between the ages of 30 and 35. Another 11.1% (2) were between the ages of 36 and 40 years. Only one respondent, representing 5.6% fell within the age range of 47 and 52 years.

Out of the 18 informants, 15 fall within the category of youth.⁴³ Young people have different attitudes towards politics than older people. They may try to find new ways of expressing their political opinions rather than using established ways of doing things (Quintelier, 2007, p. 176). Some research on election related violence in Ghana suggests that the youth are sometimes lured by politicians to engage in election related violence (Amankwaah, 2013, p. 21). This was evidenced in the study with one informant stating that:

“When it comes to politicians, they convince the youth with money and most of the youth they are able to influence also need the money so some of them take money from politicians to engage in all sorts of things” (Y7).

This statement also supports the argument by Bob-Milliar (2014, p. 125), that young people who are interested in politics are recruited by political parties to try any means possible to ensure that their political party candidates obtain power. These youth also see it as an opportunity to benefit from the politicians in any possible way due to some unfavorable personal, social or financial situations they may be facing.

In discussing matters relating to elections and electoral violence in Ghana, there is therefore a tendency for stakeholders to focus more attention on the young and energetic ones within the population. From the data returns the importance of the youth for stakeholders was shared by musicians which informed the target group of their art. As relayed by a musician informant:

“When we put our peace songs together, the focus is on the youth to ensure that they do not allow themselves to be wrongly used by politicians or any group of persons for the wrong

⁴³ As stated in the methodology chapter, a youth in the Ghanaian context is someone who is between the ages of 15 and 35 years.

purpose. We tailor-make our campaigns so that they can affect the people directly involved” (M1)

“Young people have the energy and are capable of engaging in violent activity since they would be the ones to go on the streets and start misbehaving if anything should go wrong” (M2).

Most (83.3%) of the interviews conducted during this research involved youth. Although this research does not only focus on the youth, it helps to highlight the perspectives of the youth concerning peace initiatives that are basically targeted at their age group with the aim of encouraging them to remain peaceful during election periods. A few of the musician informants’ (16.7%) ages fell outside the youth age range, and as shown by the views above, they provided insight into how the capacity of the youth are viewed by some representation of stakeholders (MUSIGA) concerning election related violence.

5.2.2 Marital Status and Dependents

The data obtained revealed that 66.7% (12) of the informants interviewed were single, 27.8% (5) were married and 5.6% (1) was divorced. Out of the total, 61.1% (11) of them had children while the remaining 38.9% (7) said they did not have children. All the single informants and those without children admitted that they had plans of starting a family in the future. They revealed that a peaceful country was important to them because they would like to raise their children in a peaceful environment. They also wanted the future of their children to be secure and they felt that a peaceful country would help them achieve that. This was evident in the following comment:

“The older generation will leave someday. If we as youth destroy the peace we have enjoyed from our fore fathers, posterity will judge us and we will face the consequences. Our children would also suffer so we have to ensure that there is peace for the sake of our children” (Y7)

Four out of the five musicians interviewed (80%) were parents. They also shared similar views as the respondent above. Their position as parents may have influenced their views concerning the urgency of protecting the country’s peace during elections. One of them put it this way:

“None of us wants to see our wives, sisters or children suffer like some did in Rwanda. When there is war, it is our children who will suffer. Especially if we the parents do not survive it. So we have to do something for the sake of our children” (M2)

This data also reveals that musicians could be motivated personally when it comes to engaging in peace work. The motivations of musicians would be discussed in this chapter later.

5.2.3 Education and Employment Status

All the informants had attained some level of education. 33.3% (6) had graduated from tertiary institutions. Out of this figure, 2 were musicians. 22.2% (4) of the informants had completed Junior High School (JHS) and none of them were musicians. 44.4% (8) of them were Senior High School (SHS) leavers and 3 out of them were musicians. In addition, 14 informants, representing 77.8% were employed (this includes the musicians) while 16.7% (3) were unemployed. One (1) of the informants, representing 5.6% was a student who had a vacation job at the time of the field work.

The level of education of individuals may influence their views about various issues including political interests and political participation. The higher the level of education of individuals, the greater the probability that they would assess their decisions critically before putting them into action. This means that no matter a person’s age, their level of education may influence their decisions. This has an effect on how they experience situations and the extent to which they can influence or be influenced (Kam & Palmer, 2008, p. 612). This may partly explain why musicians may see themselves as well positioned to influence the actions of the youth through their music. None of the youth interviewed admitted to ever engaging in violent activities during elections. One of them said:

“Politicians do come around the neighborhood to lobby for votes and even try to give people money to engage in violence at polling stations during the election but myself and my friends turn down their offer because we know that they are just seeking their personal gain and would forget about us when they get into office” (Y2)

For an individual to take such a stand, it means that he or she might have thought through it carefully and the fact that he has attained some level of education might account for thinking critically about the aftermath of his decisions.

Moreover, all of the informants who showed their disapproval about the way politicians lured the youth to participate in violent acts during election periods were employed. Studies have shown that economic variables, of which unemployment is a typical example, are part of the factors that motivate people to engage in violent activities (P. Collier & Hoeffler, 2004, pp. 563,595). The employment status of the informants coupled with their level of education may therefore be a crucial factor which influenced their propensity to disapprove of electoral violence.

5.2.4 Music Preferences

Apart from the 5 informants who were musicians, the remaining 13 youth informants had at least one type of music as a favorite. From the data gathered, the types of music that Ghanaian musicians compose fall within the categories of gospel, reggae, hip-life, dance hall, high-life, rap, RnB, afro-pop, jazz, hip-hop and traditional music. Among these categories of music, the musician informants only composed gospel, reggae, hip-life, high-life, dance hall and rap music. The kinds of Ghanaian music preferred by the youth informants were gospel, hip-life, high-life, reggae, hip-hop and RnB. Gospel was preferred most followed by hip-life while the others were on the lower scale of preference.

All the informants enjoyed at least one genre of Ghanaian music. As discussed in chapter four, under the sociology of music section, music has a way of affecting society just as the kind of society also has an effect on the type of music which is produced (Kapuwa, 2015, p. 49). Three (3) out of the five (5) musicians interviewed were hip-life artistes and they believed that most Ghanaian youth enjoyed hip-life. The data revealed that they were not far from being right since the second most preferred type of music among the youth informants was hip-life. Having this knowledge then, it is easy for musicians to channel their peace messages through music that suited the preference of the youth. That was exactly what they did. This may be one of the reasons why during the peace concerts held by musicians, there were many hip-life artistes on board. The large representation of such musicians might have led to the presence of a large

number of youth at these concerts as recounted by both the musicians and the informants who were present at the peace concert in held in Accra. The following comments confirm this:

“Of course, night life in Accra is preferred by young people so the crowd was full of young people” (M1)

“Yes. There were a lot of young people” (Y13)

“Certainly! The whole place was filled with vibrant young men and women” (Y12)

Although only one gospel musician was interviewed, the data returns revealed that majority of the youth informants interviewed enjoyed Ghanaian gospel music. The songs on the peace album compilations which was put together by MUSIGA supports this revelation as it featured a sizeable number of gospel musicians. In the view of one informant, gospel music is a suitable type of music to use in peace songs because:

“Gospel music is based on teachings from the Bible which admonishes Christians in Mark chapter 12 verse 31 to love our neighbor as ourselves.⁴⁴ Our neighbor may be someone who shares a different political opinion but we have been taught to love them anyway. Christianity also teaches us to be at peace with each other even as we tolerate one another. So basically gospel music can be used to say all that we want to say about peace (M1).

Once musicians use the type of music preferred by the youth as a medium to send the message of peace across, there is a probability that the music would attract the targeted audience. As an informant recounted,

“A lot of young people were there. They like staying up at night and they love music. Some wanted to see their role models, their favorite artistes. Some of them jumped on stage and we gave them the opportunity to hold the microphone and say a few things. It makes them feel good. We made them feel good and we encouraged them to share the message they heard with their neighbors” (M2)

This comments goes to emphasize that when it comes to the youth and music, their reasons for listening to certain types of music may vary. Some youth might prefer a particular type of music

⁴⁴ See <https://www.biblegateway.com/passage/?search=Mark+12:31>

because of the artiste singing it. MUSIGA considers this when organizing peace concerts in order to attract the youth as captured in the comment above. A summary of informants' socio-demographic background and music preference is captured in the table below.

Table 1: Summary of Informants' Socio-Demographic Background and Music Preferences

Informant	Gender	Age Range	Level of Education	Marital Status	Children	Employment Status	Music preference
M1	Male	47-52	S.H.S	Divorce	Yes	Employed	Gospel
M2	Male	36-40	S.H.S	Married	Yes	Employed	Reggae
M3	Male	47-52	Tertiary	Married	Yes	Employed	Hip-life
M4	Male	30-35	S.H.S	Single	No	Employed	Hip-life, Reggae/dance hall
M5	Male	30-35	Tertiary	Single	Yes	Employed	Hip-life, high life, rap
Y1	Male	25-29	Tertiary	Single	No	Employed	Hip-life, RnB, Hip-hop
Y2	Male	25-29	J.H.S	Single	Yes	Employed	Hip-life, gospel
Y3	Male	25-29	J.H.S	Single	No	Unemployed	Reggae
Y4	Male	25-29	S.H.S	Single	No	Employed	RnB
Y5	Male	30-35	S.H.S	Married	Yes	Employed	Hip-life, gospel
Y6	Male	30-35	S.H.S	Single	Yes	Employed	Gospel
Y7	Female	25-29	S.H.S	Single	Yes	Employed	Gospel, high-life
Y8	Female	20-24	S.H.S	Single	No	Employed	Gospel
Y9	Male	20-24	Tertiary	Single	No	Student	Gospel
Y10	Male	25-29	J.H.S	Single	No	Unemployed	Hip-hop, reggae
Y11	Female	25-29	J.H.S	Married	Yes	Unemployed	Gospel
Y12	Female	30-35	Tertiary	Single	Yes	Employed	Gospel, High-life, hip-life
Y13	Female	30-35	Tertiary	Married	Yes	Employed	High-life, hip-life

Source: Fieldwork 2015

*J.H.S represents Junior High School while S.H.S represents Senior High School

5.3 MUSIGA'S Contribution to Peacebuilding

As captured in chapter 2, MUSIGA organized certain events during the election period aimed at sensitizing Ghanaian citizens about the need for peace before, during and after the general elections in 2012. The major initiatives captured were the tolerance walk, a compilation of peace songs and two peace concerts held in Kumasi and Accra (two major cities in the country).

As a civil society organization, MUSIGA chose to engage in these activities and had the support of various agencies, both governmental and non-governmental. The role of civil society organizations in peacebuilding may sometimes seem insignificant. However, their contributions have been influential all over the world as they serve as peace-keepers and arbitrators (Gellner, 1994, p. 5). This is manifested in the Ghanaian context as the musicians' association used their songs to speak to the minds and hearts of Ghanaians, encouraging them that peace was the best option the country needed to choose at that time. MUSIGA as an organization can be placed under the category of middle-range actors in peacebuilding as discussed in chapter 4 (Lederach, 1997, p. 41). At this level, they serve as a bridge between the grassroots ('ordinary' citizens) and the top-level leadership (the state and politicians). This intermediary role is seen when they carried out the tolerance walk in 2011. They used this walk as a medium to draw the attention of the top-level leadership to the concerns of the people at the grassroots level. Many were concerned that the peace of the country could be threatened based on certain actions and inactions of the politicians during election campaigns. The musicians union therefore petitioned politicians to join the campaign to promote peace, tolerance and unity. Their other peace campaigns, that is, the peace concerts and the compilation of peace songs enabled them to send across a message of peace just as other state and non-state agencies were doing. When asked to assess the contribution of MUSIGA towards ensuring peace during the 2012 election period, one musician said,

“All stakeholders played a role in various ways. As the days went by, each day had a particular stakeholder talking about the same issues in their own way. No day passed without somebody telling people about the need for peace and MUSIGA just added their voice. Other stakeholders such as the National Peace Council and traditional leaders also added their voice. Every institution that matters played a role. So collectively, we worked to achieve a common goal.”
(M1)

Another musician put it this way: *“As an organization, we see ourselves as key partners to achieving the agenda of state building. Especially, an agenda such as peacebuilding”* (M5)

These statements buttress the view that peacebuilding is not a preserve of the state but a shared burden which requires the participation and cooperation of all other actors (Lederach, 1997, p. 60). Since the MUSIGA members had this perception about peacebuilding, it is obvious that they believed their contributions were worthwhile.

In discussing the sociology of music in post-conflict state building in Sierra Leone, Kapuwa (2015, p. 49) suggests that the music industry is important when it comes to sustainability of peace within a country, especially when musicians can sing freely about the concerns of people. He argues that music affects people within the society as much as the issues surrounding the society also affects the content and style of music. The results of his research revealed that music played a role in peace promotion even before the civil war in Sierra Leone began. Furthermore, the role of music became more efficient in making peace during the war and continued to be effective after the conflict (Kapuwa, 2015, p. 60). The context of Ghana from the current study reveals that musicians have the freedom to sing about political issues when it becomes necessary. MUSIGA’s peace initiatives were significant before, during and after the elections. Through music, they promoted peace, unity and tolerance in the country. As early as 2011, MUSIGA embarked on the tolerance campaign to prepare the minds of people concerning the need for peaceful elections in 2012. They continued to hold peace concerts before the elections in 2012. Their peace songs were constantly being aired on various radio and television stations during and after the elections. Musicians willingly set aside their usual music business and focused on peace activities because of the elections as this reflected in the songs they composed. The study demonstrates how issues in society can influence the motivations of musicians as well as the content of their music. The relevance of MUSIGA’s contributions is ascertained through the reflections of individual informants presented in this chapter (See section 5.6). Above all it confirms that music is a useful tool for peace promotion.

5.4 Motivations for Engaging in Peace Work.

As said earlier, the musicians believed that their peace initiatives were worthwhile. This section delves into what motivated them to go into the area of peacebuilding and why they perceived that they could make an impact. First of all, the data returns shows that one motivation for the

musicians was their love for the nation amidst the fear of war. The following statements capture this point:

“This is our beloved country. The only one we can truly call our own. We want to ensure that there is peace in this country and that people see the need to tolerate each other’s political views during the election period instead of focusing on our differences which can lead us to war” (M1).

“...During the election time, there was too much tension. When you look around, and you listen to the radio or watch the television, you will see and feel the heat of people in hostile camps, that is, party supporters” (M4).

As discussed in chapter one, Ghana is surrounded by countries such as Kenya, Nigeria, Zimbabwe, Togo and Ivory Coast that have experienced unfortunate incidences of violence outbreak at some points due to elections. Some could even be described as civil wars which led to the loss of several lives. In 2012, the elections in Ghana was very competitive and there was tension between the two major political parties (NPP and NDC) and their supporters. Hence, stakeholders such as MUSIGA were concerned about the state of the nation’s peace. This was obviously a motivating factor for them to decide to work for peace.

Another musician added:

“We are motivated directly because we need peace within the environment where we practice our trade and for that matter, anything we can do to ensure that peace and stability prevails, we do it so that we can conduct our business in a very peaceful environment” (M5)

The comment above does not only focus on the country’s peace being a necessity but also reveals a secondary issue that motivated musicians to be interested in doing peace work. The musicians were motivated personally because their trade would be threatened if peace did not prevail. They therefore felt the need to safeguard their career. Moreover, as mentioned earlier on, the musicians interviewed were also particular about protecting their families, especially their children, by ensuring that there was peace during the election period. This is another driving factor for musicians to decide that they would actively engage in peace work.

On the part of the youth regarding the motivations of musicians, although they preferred Ghanaian music and even had favorite artistes, a few of them questioned the motives of MUSIGA's peace initiatives. The following are two comments made by youth informants:

"I think they use the opportunity to gain publicity because all the radio and television stations would be playing such peace songs during the election period and people will listen that is why they decide to participate in making peace songs" (Y4)

"... I think in general, individual musicians look out for their personal gain when it comes to the election period" (Y7).

The preceding statement suggests that the youth also believed that musicians may be motivated to engage in peace work also for the benefit of their career and to increase their popularity. This could also mean that musicians wanted to create a positive image for themselves by portraying their love for the country through their peace work.

Another motivation was, they believed music was a powerful tool which could be used to achieve their goal of promoting peace. This is derived from the perception about the effect of music on people. One of these effects as described by Chamorro-Premuzic and Furnham (2007, p. 175) is its ability to produce powerful emotional responses from people. The musicians also perceived that it has the ability to foster unity among people in times of heightened levels of tension in the country (Pruitt, 2013, p. 18). They used the advantage of music's impact on people to send across messages of peace and tolerance for one another. They also used their music to articulate social and political concerns that may arise before, during and after election days. As discussed in chapter four, every society has a way of connecting to certain types of music. Also, since music can be made to fit particular situations and contexts, it can be made to address a pressing issue such as peace during election periods. The case of Ireland and Australia mentioned in chapter one present a useful example of the effectiveness of music as a tool for peace. In the case studies ("Third Place" and "Breaking Barriers") described by L. J. Pruitt (2011, p. 87), the youth were engaged in developing musical skills which they could use for dialogue in times of conflict. Music is believed to be loved by the youth and the organizers of the musical programs used that advantage to encourage the youth to partake in peacebuilding in their societies. These skills also keep the youth occupied, thus, preventing them from engaging in violent conflicts (L. J. Pruitt, 2011, p. 94). In the case of Ghana, musicians composed songs that spoke to the very issues that lingered on the minds of Ghanaians before,

during and after elections. In their music, they spoke about the importance of peace, tolerance and unity. In this manner, music tends to be useful in sending across messages to the society. The nature of music makes it useful in a unique way when it comes to talking about peace as one musician informant said,

“When you play music, it soothes the body and mind, the lyrics are very powerful because they talk to you and tell your story. That is why we in the music industry are motivated to talk to people in times where there is a lot of tension due to elections, through our music. Music speaks” (M3).

According to musicians, what motivated them to engage in the peace activities was first of all, the love for their country and the need to prevent war from engulfing it. Secondly, they needed to secure their business and their families. In addition, they believed that they had a powerful tool (music) to make it happen.

5.5 The Youth as Agents of Peace.

As mentioned earlier, the youth have always been linked to issues concerning election related violence and this has led stakeholders such as MUSIGA to create interventions which would target them. They however possess the capacity to choose to contribute to peace or not as already discussed in chapter 4. Saying that the youth exhibit agency within the context of this study gives an impression that they are actively involved in planning and organizing peace initiatives. However, the planning and organizing of programs in the study context was the function of MUSIGA. The role of MUSIGA during the 2012 Ghanaian elections is similar to what was done in Ireland and Australia by viewing music as an effective tool for peacebuilding.

In the cases of Ireland and Australia, the youth found themselves in the midst of their peers from different cultural backgrounds but had to learn to co-exist by tolerating their differences. In the Australian case, the youth performed activities such as singing, break-dancing, crump dancing and dance battles together. Through the activities, they enjoyed themselves, worked together and let go of their differences. Similarly, the youth in Ireland were supervised by professional musicians to compose and sing their own songs. They also did this as a group and were presented with the opportunity of working with others from different cultural backgrounds (L. J. Pruitt, 2011, pp. 87-88). During the election period in Ghana, the musical

concerts were organized by MUSIGA to create an atmosphere which would allow people to tolerate each other and forget about their differences amidst the fun. Moreover, the youth were occupied in a meaningful way, creating a distraction from political arguments and confrontations. Furthermore, the peace songs were a constant reminder to the youth and other citizens that having different political opinions does not make people enemies and that they should remain united as citizens of one nation.

Looking at the data returns, a key observation made in this regard is that the youth who were the target group of MUSIGA's peace work, were observers, audience or participants. This is because, all the youth informants interviewed were either audience at peace concerts or people who had heard the peace songs. The youth are targeted by MUSIGA so that they can become agents of peacebuilding. However, they were not involved in the organization of any of the peace initiatives. Moreover, some did not seem to realize that they had the capacity to cause changes. Rather, they provided a lot of insight into their perceptions about what other actors such as MUSIGA were doing.

Some of them believed that the peace work engaged in by musicians were not sustainable and that it was only viable for the election period. Meanwhile, for peacebuilding to be sustainable, it has to be approached from the grassroots level and also has to involve all actors (Lederach, 1997). Once the youth who are at the grassroots level are not involved in the planning phase of these peace initiatives, their capacity was not fully tapped. Hence, the accomplishments of these initiatives may diminish with time. Nevertheless, the background data of all informants revealed that 2 of the 5 musicians interviewed fell within the category of youth. Thus it can be argued that these members of MUSIGA utilized their capacity as youth to reach out to their fellow youth during the peace campaigns. Being musicians, they were not only part of the team which planned these peace activities but were also actively involved in the tolerance campaigns and peace concerts.

As discussed in chapter 4, these musicians provided the opportunity for youth who preferred their songs to draw closer and spend some time with them on stage and after the shows. Through their interactions, they ceased the opportunity to encourage the youth to hold on to peace regardless the situation. Encouraging the youth to pursue their values and goals can be useful in certain contexts to ensure that they stand for peace instead of violence (Fischer & Fischer, 2004). MUSIGA did not only do this just by speaking to the youth. They first entertained them through the kind of music they believe the youth enjoy. Amidst the fun, the

musicians then reminded the youth of their capacity to protect the peace in the country. They specifically made the youth feel important by letting them know that the peace of the country depends on them. They encouraged the youth to focus on attaining their goals in life and not to be swayed easily by politicians who tried to lure them into engaging in violent activities during the elections.

This however, is not to suggest that adult musicians did not play similar relevant roles. The focus is on the young musicians here because they were aware of their agency as youth in being conscious of their capabilities and they utilized it for the benefit of the team. Another thing to note is that, the youth may also be motivated by adult musicians if these musicians are seen as role models or idols. Then again, the number of MUSIGA members interviewed during this research may not be enough to ascertain whether there were enough young musicians on board or not which represents a limitation of the study. However, the emphasis here is on the point that youth informants were not active agents in the peace promotion campaigns.

5.6 Individual Reflections about Peace work

This section focuses on the reflections of individual musicians about their peace engagements and the perceived impact it had on the post-election atmosphere in the country. The section also provides some reflections from the youth who tried to assess the pre and post-election situations as well as how MUSIGA's activities affected the society. Such personal reflections are relevant in order to measure how effective these activities were perceived to be, from the opinions of the informants.

Following the 2012 elections, international observer groups reported that there was peace in the country. The various institutions that added their voice to the calls for peace were commended and were said to be helpful.⁴⁵ All the informants recalled that the 2012 elections were peaceful. They were relieved that there was no war as many had feared. Also, they were convinced that all the institutions responsible played their role to protect the country's peace and the citizens were well composed throughout the period. They shared the following opinions:

⁴⁵ See <http://thecommonwealth.org/sites/default/files/news-items/documents/121207.pdf>

“...the elections in 2012 were generally peaceful so it means all the institutions involved did a good job”. (Y7)

“We had a peaceful election. There were very few cases of violence that I heard of which were brought under control as well. So I would say we had a good election” (Y6)

“I think the elections were peaceful because we didn’t have any violence after the results were declared. People comported themselves” (Y8)

The above statements suggest that informants were aware of cases of violence during the election period. However, they rated the elections as peaceful because despite the differences, all parties accepted the election results, hence, there were no subsequent records of violence after the election results were declared. MUSIGA members interviewed were also of the view that their contributions were helpful. They set out to contribute to efforts made to protect the country’s peace during the election period. They saw their efforts as a support to the peacebuilding role being played by other agencies. Their comments were as follows:

“...when I reflect, I feel happy because there are areas that I know that the messages of peace would have never gotten to if it wasn’t musicians carrying it”. (M5)

“I think the activities of musicians captured a large area and even after the declaration of results, there was no massive violence recorded. No region was completely turned down by violence”. (M4)

“I feel very much content that what we have embarked on achieved good results. In fact, government and other organizations gave us thumbs up. In sober reflection, we are very humble to serve our nation” (M2)

The above statements show that members of MUSIGA saw their role as unique and beneficial to the peacebuilding agenda. They saw their music as a powerful tool which possibly had an impact on many people. In addition, they were aware that they would not have seen a peaceful country after the elections without the efforts of other agencies. The very final statement above, “...we are very humble to serve our nation” shows a genuine interest to contribute.

Regarding the youth informants; they had varying opinions about the effect of MUSIGA's peace campaigns on the general atmosphere of the country or the behavior of the youth during the election period. Some of them held the opinion that MUSIGA played an important role.

"The activities of MUSIGA brings about unity among people. I was personally touched by the peace songs composed by the musicians" (Y2)

"I think the musicians played their role in the 2012 elections and the most important thing is that we had a peaceful election" (Y4)

"...concerning their peace songs, I think that the youth listen to them because personally, I agree with their message that we have only one Ghana and we should vote peacefully" (Y6)

Others were not certain that MUSIGA's role had a significant impact on them and this reflected in the following statements:

"I think, MUSIGA's initiatives are good because, if not all people, some listened to them. Personally, their songs did not affect my behavior in any way". (Y5)

"...I don't think all the youth will run towards musicians anyway. Some would and some wouldn't. I think that, even without musicians, we can still have peaceful elections" (Y8)

Although it is difficult to measure the direct impact of MUSIGA's peace initiatives on the behavior of the youth as well as the general attitudes of people during the election period, the above statements provide evidence that their contribution was acknowledged. Those who appreciated the peace initiatives by MUSIGA added that other institutions also played their role. This means that both the youth and musicians understood peacebuilding as a shared burden between the state and other actors in the society. Understanding peacebuilding from this perspective makes the effort of all agencies significant (Lederach, 1997). Some youth were of the view that they were not personally affected by the initiatives of MUSIGA. This is possible because certainly, each individual is different and a positive effect cannot be experienced by all.

5.7 Summary

This chapter has focused on presenting and analyzing data obtained from the fieldwork. The data indicates that informants saw peacebuilding as the duty of both state and non-state agencies. The motivations of MUSIGA members to engage in peacebuilding were both personal and general. However, it was apparent that musicians had a genuine willingness to support the state and other agencies by adding their voice to the call for peace. They believed that they had the mastery over a unique tool called music, which could send the message of peace across the length and breadth of the country. They also believed that music could penetrate tensed and difficult situations such as an election period. They were confident that their role was significant because the elections turned out to be peaceful. Hence, they had achieved their goal.

Although it was perceived that the youth would be actively involved in the organization of MUSIGA's peace activities, it was realized that the engagement of the youth was not so evident. Rather, the youth were at the receiving end of MUSIGA's activities. In assessing the impact of MUSIGA's initiatives, even though opinions were divided about the personal impact of peace songs, the youth were positive that MUSIGA did a great job in ensuring that there was unity, tolerance and peace. Overall, the results show that music is a useful tool for peace promotion and peacebuilding can be achieved through the contribution and cooperation of all actors.

CHAPTER 6: SUMMARY AND CONCLUDING REMARKS

6.1 Introduction

This chapter presents a summary of the study's main findings and analytical contributions to the role of civil society in peacebuilding. The study has attempted to discuss the importance of civil society to post-election peacebuilding through the use of music. Most especially, it provides support to the effectiveness of music as a tool for peace promotion. The analytical discussions have been based on altogether, eighteen (18) semi-structured interviews with five (5) members of the Musicians Union of Ghana who were directly involved in peacebuilding initiatives carried out by the organization, as well as thirteen (13) Ghanaian youth who were witnesses to the efforts made by the musicians in one way or the other. The concept of multi-track peacebuilding has been core to this study because it provides an understanding into the significance of civil society organizations like MUSIGA in peacebuilding. It further demonstrates that peacebuilding is a shared responsibility between various actors within a society. The ability of musicians to use their professional art strategically to address political concerns and send across messages of peace to their audience was also exhibited by this study.

6.2 Summary of Findings

The data obtained revealed that Ghana's success at relatively peaceful elections has been achieved through a collaboration between state and non-state agencies. All the informants in this study had the opinion that peacebuilding is not a sole responsibility of the state. They acknowledged that peacebuilding requires a joint effort from all stakeholders. The musicians were motivated personally and collectively to uphold the peace of the country which is sometimes threatened during election periods. From their statements, it was revealed that they had a genuine willingness to contribute to peacebuilding. Their love for the nation came out strong in their comments as they discussed their motivations. They also admitted to being motivated to engage in peace work based on personal reasons. That is, having a safe place to practice their trade and providing security for their families. While some youth informants were of the view that the musicians promoted peace to contribute to a greater cause of ensuring a peaceful country, others argued that, the musicians were more concerned with gaining popularity by engaging in the peace activities. Despite the differences in opinion concerning

the motivations of musicians to engage in peace work, the youth were appreciative of the efforts made by musicians and mentioned that their music was able to reach out to the youth. They believed that the initiatives of MUSIGA attracted the youth to pay attention to their peace messages. They were also of the opinion that using music was an effective means of communicating to the youth during tension filled periods such as elections.

As presented in chapter 2, the major peace initiatives that were carried out during the 2012 election period by MUSIGA were the tolerance walk, peace concerts and peace songs. Data collected from fieldwork provided first-hand information about these activities. Through the fieldwork, it became apparent that the musicians initiated these activities on their own. Their peace work towards the 2012 elections began with the tolerance walk in 2011 which they used to launch their peace campaign for the 2012 elections. Knowing that they could not achieve their goal of ensuring peace, tolerance and unity in the country alone, they petitioned government to support them. They also received support from other local and international institutions to carry out their campaign. The peace songs they composed were released in good time and were circulated all over the country before the Election Day. As tension built up in the country, the musicians organized peace concerts to entertain people and also utilized the platform to talk about peace. During the peace concerts, representatives of political parties were invited to speak to their supporters who were present at the concert about the need for peace. This gesture portrayed a collaboration for the attainment of a common goal.

The study demonstrates that music can be used as an effective tool in every phase of an election period. Before, during and after the elections in Ghana, the peace songs composed by musicians served as a reminder to people about the need for peace. As discussed in chapter 5, the musicians capitalized on using musical tunes which were preferred by most people, especially the youth, when they composed their peace songs. The organization, timing and advertisement of the peace concerts were also packaged to attract the youth who were the target audience. The dynamic nature of music in terms of how it can be created and used, made it an effective tool for promoting peace.

Finally, the reflections of both musicians and the youth concerning the peace initiatives and how it affected the political situation during the 2012 election period indicate that they were all pleased. The musicians were satisfied with their peace work and the fact that they were able to contribute to bringing the elections to a peaceful end. The youth also believed that the contributions of musicians were significant in the overall conduct of people during the election

period. All the informants were of the opinion that the efforts of all stakeholders were of significance because the elections were successful and Ghana remained peaceful after the final election result was declared.

6.3 Concluding Remarks

Analytically, this study has contributed to the understanding of civil society's participation in peacebuilding. It agrees that the role of civil society is a supportive one (Paffenholz, 2010). It supports the argument that a single institution such as the state should not carry all the responsibilities of providing a peaceful environment for its citizens (Lederach, 1997). In other words, individuals and organizations can also be granted the opportunity to contribute to peacebuilding through the support of the state.

The study establishes the fact that actors on different levels in society can contribute to peacebuilding using various approaches while they collaborate with each other. The case of MUSIGA in the study demonstrates this point because from the categorization of actors by Lederach (1997), they are situated at the middle level, but to carry out effective peacebuilding initiatives, they engage actors from both the top level and the bottom level. In engaging the top level leadership, MUSIGA solicits for their support and even the enabling environment to carry out successful peacebuilding programs. On the part of the grassroots level, MUSIGA realizing the potential of the youth as agents of violence target their peace programs at them through their songs, concerts and other activities. They do this with the hope that the youth will join them in spreading the message of peace. This goes on to support the point that peacebuilding is a collaborative effort. In effect, one institution or the state setting alone cannot effectively carry the burden of maintaining national peace.

Furthermore, the study provides evidence that arts such as music can be beneficial in peacebuilding. It provides an alternative to the use of verbal language in reaching out to people. Music provides another avenue for addressing many issues which threaten the peace of society. Finally the study indicates that local actors like MUSIGA perceived the youth to be susceptible to violence perpetration. They therefore designed their peace promotion activities targeting the youth with the hope that the youth will become agents of peace.

BIBLIOGRAPHY

- Agency, G. N. (2011). MUSIGA marks world tolerance day with a symbolic walk. *Social*. Retrieved from <http://www.ghananewsagency.org/social/musiga-marks-world-tolerance-day-with-a-symbolic-walk-35781>
- Akwensivie, Ntiamoah, & Obro-Adibo. (2013). Foreign Students' Experience in Ghana. *Journal of Education and Practice*, 4(28), 99-106.
- Amankwaah, C. (2013). Election-Related Violence: The Case of Ghana: Current African Issues 2013.
- Barnett, M., Kim, H., O'donnell, M., & Sitea, L. (2007). Peacebuilding: What is in a Name? *Global Governance: A Review of Multilateralism and International Organizations*, 13(1), 35-58.
- Bekoe, D., & Parajon, C. (2007). Women's role in Liberia's reconstruction. *United States institute of peace*, 1.
- Biesta, G., & Tedder, M. (2006). How is agency possible? Towards an ecological understanding of agency-as-achievement. *Learning Lives: Learning, Identity, and Agency in the Life Course*.
- Boås, M. (2005). The liberian civil war: new war/old war? *Global Society*, 19(1), 73-88. doi:10.1080/1360082042000316059
- Bob-Milliar, G. M. (2014). Party youth activists and low-intensity electoral violence in Ghana: a qualitative study of party foot soldiers' activism. *African Studies Quarterly*, 15(1), 125.
- Brady, J. (2011). *The craft of interviewing*. New York: Vintage Books.
- Bryman, A. (2012). *Social research methods* (4th ed.). Oxford: Oxford University Press.
- CCSF. (2012). *The Church and Civil Society Forum: A study of the role of the church in violence in Zimbabwe*. Retrieved from <http://www.ccsf.org.zw/sites/default/files/publications/Role%20of%20the%20Church%20in%20Violence-2.pdf>
- Chamorro-Premuzic, T., & Furnham, A. (2007). Personality and music: Can traits explain how people use music in everyday life? *British Journal of Psychology*, 98(2), 175-185.
- Collier, P., & Hoeffler, A. (2004). "Greed and Grievance in Civil War". *Oxford Economic Papers*, 56(4), 563-595.
- Collier, P., & Vicente, P. C. (2014). Votes and violence: evidence from a field experiment in Nigeria. *The Economic Journal*, 124(574), F327-F355.
- Dansua, A. S. (2010). *National Youth Policy of Ghana*. Accra: Ministry of Youth and Sports Retrieved from http://planipolis.iiep.unesco.org/upload/Youth/Ghana/Ghana_YouthPolicy.pdf.
- Devers, K. J., & Frankel, R. M. (2000). Study design in qualitative research--2: Sampling and data collection strategies. *Education for health*, 13(2), 263.
- DiCicco-Bloom, B., & Crabtree, B. F. (2006). The qualitative research interview. *Medical education*, 40(4), 314-321.

- Driessens, O. (2015). Expanding celebrity studies' research agenda: theoretical opportunities and methodological challenges in interviewing celebrities. *Celebrity Studies*, 6(2), 192-205.
- Dupas, P., & Robinson, J. (2012). The (hidden) costs of political instability: Evidence from Kenya's 2007 election crisis. *Journal of Development Economics*, 99(2), 314-329. doi:<http://dx.doi.org/10.1016/j.jdeveco.2012.03.003>
- Dwyer, S. C., & Buckle, J. L. (2009). The space between: On being an insider-outsider in qualitative research. *International journal of qualitative methods*, 8(1), 54-63.
- Essuman-Johnson, A. (2011). When Refugees Don't Go Home: The Situation of Liberian Refugees in Ghana. *Journal of Immigrant & Refugee Studies*, 9(2), 105-126. doi:10.1080/15562948.2011.567139
- Fischer, M., & Fischer, A. (2004). *Youth Development: A Contribution to the Establishment of a Civil Society and Peacebuilding*. Retrieved from
- Frempong, A. K. (2008). Innovations in electoral politics in Ghana's Fourth Republic: an analysis. *Democratic Innovation in the South*. Dakar/London: CODESRIA, 183-204.
- Gbowee, L. (2009). Effecting Change through Women's Activism in Liberia. *IDS bulletin*, 40(2), 50-53.
- Gellner, E. (1994). *Conditions of liberty: civil society and its rivals*. London: Penguin.
- Ghanacelebrity. (2009). Who is a celebrity? *Entertainment*. Retrieved from <https://www.modernghana.com/music/8972/3/who-is-a-celebrity.html>
- Ghanamusic.com (Producer). (2012, 18.05.2015). MUSIGA peace concert in Accra. *Graphic Showbiz*. Retrieved from <http://www.ghanamusic.com/news/event-news/musiga-peace-concert-in-accra/index.html>
- Gyimah-Boadi, E., & Prempeh, H. K. (2012). Oil, politics, and Ghana's democracy. *Journal of Democracy*, 23(3), 94-108.
- Hellawell, D. (2006). Inside-out: analysis of the insider-outside concept as a heuristic device to develop reflexivity in students doing qualitative research. *Teaching in Higher Education*, 11(4), 483-494.
- Herod, A. (1999). Reflections on interviewing foreign elites: praxis, positionality, validity, and the cult of the insider. *Geoforum*, 30(4), 313-327.
- <http://entertainment.myjoyonline.com/pages/news/201211/96974.php>.
- <http://entertainment.myjoyonline.com/pages/news/201211/97647.php>.
- <http://showbiz.peacefmonline.com/pages/music/201211/147434.php>.
- <http://thecommonwealth.org/sites/default/files/news-items/documents/121207.pdf>.
- <http://www.fim-musicians.org/about-fim/history/>.
- <http://www.ghananewsagency.org/social/musiga-marks-world-tolerance-day-with-a-symbolic-walk-35781>.
- <http://www.ghanatuc.org/about.html>.
- <http://www.ghanaweb.com/GhanaHomePage/entertainment/MUSIGA-Peace-Song-Contest-to-Promote-Peace-with-Music-248405>.

<http://www.ghanaweb.com/GhanaHomePage/entertainment/MUSIGA-stages-peace-concert-in-Kumasi-256352>.

<http://www.ghanaweb.com/GhanaHomePage/republic/constitution.php?id=Gconst7.html>.

<http://www.musiga.org.gh>.

http://www.musiga.org.gh/index.php?option=com_content&view=article&id=69&Itemid=39

<http://www.oxfordlearnersdictionaries.com/definition/english/celebrity?q=celebrity>.

Jeffrey, C. (2012). Geographies of children and youth II: Global youth agency. *Progress in Human Geography*, 36(2), 245-253. doi:10.1177/0309132510393316

Jeffries, R., & Thomas, C. (1993). The Ghanaian elections of 1992. *African Affairs*, 331-366.

Jones, A. K. (2009). Togo on my mind. *The New African Diaspora*, 61.

Josselson, R. (1996). *Ethics and process in the narrative study of lives* (Vol. 4): Sage Publications.

Kam, C. D., & Palmer, C. L. (2008). Reconsidering the effects of education on political participation. *Journal of Politics*, 70(3), 612-631.

Kapuwa, P. (2015). The Sociology of Music in Post Conflict State Building: Sierra Leone at the Cross Road. *Research Journal of Social Science and Management*, 4(9).

Kotia, E. W., & Aubyn, F. K. (2013). "Building National Infrastructures for Peace in Africa: Understanding the Role of the National Peace Council in Ghana". The Selected Works of Emmanuel Wekem Kotia. Kennesaw State University. Retrieved from http://works.bepress.com/emmanuel_kotia/10

Kumar, C., & De la Haye, J. (2012). Hybrid Peacemaking: Building National "Infrastructures for Peace". *Global Governance*, 18(1), 13-20.

Langer, A. (2010). Côte d'Ivoire's elusive quest for peace.

Lavrakas, P. J. (2008). *Encyclopedia of survey research methods*: Sage Publications.

Lederach, J. P. (1997). *Building peace : sustainable reconciliation in divided societies*. Washington, DC: United States Institute of Peace Press.

Mason, M. (2010). *Sample size and saturation in PhD studies using qualitative interviews*. Paper presented at the Forum Qualitative Sozialforschung/Forum: Qualitative Social Research.

Mazzei, J., & O'Brien, E. E. (2009). You got it, so when do you flaunt it? Building rapport, intersectionality, and the strategic deployment of gender in the field. *Journal of Contemporary Ethnography*, 38(3), 358-383.

Meissner, K. (2010). Elections and Conflict in Ghana. *International Policy Analysis*. Retrieved from <http://library.fes.de/pdf-files/iez/07676.pdf>

Moran, Mary, H., & Pitcher, M. A. (2004). The 'basket case' and the 'poster child': explaining the end of civil conflicts in Liberia and Mozambique. *Third World Quarterly*, 25(3), 501-519.

MUSIGA. (2009). Constitution of the Musicians Union of Ghana. Retrieved from http://www.musiga.org.gh/index.php?option=com_docman&task=cat_view&gid=15&Itemid=26

- MUSIGA. (2012). *Annual Report 2011-2012*. Accra: Musicians Union of Ghana.
- Myers, C. S. (1922). Individual differences in listening to music. *British Journal of Psychology. General Section*, 13(1), 52-71.
- Ncube, C. (2014). Civil society and peacebuilding during Zimbabwe's government of national unity, 2009–2013. *African Security Review*, 23(3), 283-294. doi:10.1080/10246029.2014.930056
- North, A. C., Hargreaves, D. J., & Hargreaves, J. J. (2004). Uses of music in everyday life. *Music perception*, 22(1), 41-77.
- Onwuegbuzie, A. J., & Leech, N. L. (2007). A call for qualitative power analyses. *Quality & Quantity*, 41(1), 105-121.
- Paffenholz, T. (2010). *Civil society & peacebuilding: a critical assessment*: Lynne Rienner Publishers London.
- Penfold, P. (2005). Faith in resolving Sierra Leone's bloody conflict. *The Round Table*, 94(382), 549-557. doi:10.1080/00358530500303601
- Pruitt, L. (2011). Creating a Musical Dialogue for Peace. *International Journal of Peace Studies*, 16(1), 81-103. doi:10.2307/41853015
- Pruitt, L. J. (2011). Music, youth, and peacebuilding in Northern Ireland. *Global Change, Peace & Security*, 23(2), 207-222.
- Pruitt, L. J. (2013). *Youth peacebuilding music, gender, and change*. Albany: Albany: State University of New York Press.
- Quintelier, E. (2007). Differences in political participation between young and old people. *Contemporary politics*, 13(2), 165-180.
- Rawlence, B., & Albin-Lackey, C. (2007). Briefing: Nigeria's 2007 general elections: Democracy in retreat. *African Affairs*, 106(424), 497-506.
- Reeves, C. L. (2010). A difficult negotiation: fieldwork relations with gatekeepers. *Qualitative Research*, 10(3), 315-331. doi:10.1177/1468794109360150
- Rojek, C. (2001). *Celebrity*: Wiley Online Library.
- Ross, S. A. (1973). The economic theory of agency: The principal's problem. *The American Economic Review*, 63(2), 134-139.
- Schwartz, S. (2010). *Youth and Post-conflict Reconstruction: Agents of Change*
Washington DC: United States institute of peace press.
- Secretariat, C. (2012). *Ghana presidential and parliamentary elections, 7th December, 2012: Report of the commonwealth observer group*. Retrieved from <http://thecommonwealth.org/sites/default/files/news-items/documents/121207.pdf>
- Straus, S., & Taylor, C. (2009). *Democratization and Electoral Violence in Sub-Saharan Africa, 1990-2007*. Paper presented at the APSA 2009 Toronto Meeting Paper.
- Unluer, S. (2012). Being an insider researcher while conducting case study research. *The Qualitative Report*, 17(29), 1-14.
- Van Tongeren, P. (2011). Increasing interest in Infrastructures for Peace. *Journal of Conflictology*, 2(2).

- Williams, C. L., & Heikes, E. J. (1993). The importance of researcher's gender in the in-depth interview: Evidence from two case studies of male nurses. *Gender and Society*, 280-291.
- Woolley, J. T. (2000). Using Media-Based Data in Studies of Politics. *American Journal of Political Science*, 44(1), 156-173. doi:10.2307/2669301

APPENDICES

Appendix 1: Semi-Structured Interview Guide for Youth Participants

Informant's Background

1. Sex: Male Female
2. Age: 15-19 20-24 25-29 30-35
3. Education: Primary School Junior High School Senior High School
Tertiary
4. Occupation
5. Marital status: Single Married Divorced
6. Do you have children?
7. Are you a registered voter?
8. Do you vote?
9. How many times have you voted in Ghana?
10. Were you in Ghana during the 2012 election period?
11. Did you vote?
12. Have you ever experienced or taken part in violent activities during elections?
13. Were you involved?
14. What motivated your involvement? Politicians?

Views about Ghanaian music

15. Do you like Ghanaian music?
16. What type of Ghanaian music do you prefer?
17. Do you think music plays a role in Ghanaian elections?
18. What role(s) do you think music play(s)?
19. Do you think it is used to promote peace or it is used to promote conflict? Why?

Views about MUSIGA and their Activities

20. Do you know about the Musicians Union of Ghana?
21. What do you think about their activities during elections?
22. Have you attended any event organized by MUSIGA to promote peace? If so, When?
23. Why did you attend MUSIGA's events?
24. Where did the event take place?
25. What kind of event or activity was it?
26. What actually took place during the event?
27. Do you think that there was a significant number of youth present?
28. What message did you take away from the event?
29. Were you involved in the organization of this event?
30. Do you think that your involvement is important? Why?
31. What impact do you think that the event had on the behavior of the youth towards election related violence?

32. What are your reflections about the 2012 elections and the activities of MUSIGA during the period?

Appendix 2: Interview Guide for MUSIGA Members

Informant's Background

1. Sex: Male Female

2. Age: 18-23 24-29 30-35 36-40 41-46 47-52 53+

3. Education: Primary School Junior High School Senior High School

Tertiary

4. Marital status: Single Married Divorced

5. Do you have children?

6. Do you vote? Did you vote in 2012?

Views about MUSIGA and its Activities

7. What kind of music do you play?

8. What other types of music do Ghanaian musicians play?

9. Do you think that music can be used to promote peace or violence?

10. How long have you been a member of MUSIGA?

11. What does MUSIGA do? Objectives and goals.

12. Do you think music plays a role in Ghanaian politics?

13. If yes, what role does it play?

14. Is MUSIGA supported by the government in any way?
15. In what form does government support come?
16. Does MUSIGA organize events before, during and after elections?
17. What are the aims of such events?
18. What are your motivations for organizing and engaging in these events?
19. Which group of people do you target when organizing these events? Why?
20. In 2012, did you have any of these events in Accra before, during or after the elections?
21. Where exactly did the event take place?
22. How was the patronage?
23. Were there many young people?
24. Do you think these events had any effect on the conduct of the youth during the election period?
25. Did you specifically engage any youths in the organization of your events? Why?
26. What role did they play? (If yes)
27. What are your personal reflections on your activities and its impact on peace?