



University of
Salford
MANCHESTER

Cultural Diplomacy: The Role of Music and Creative Industry in Establishing Dialogue and Understanding for Social Impact.

A Cross-disciplinary Critique

Submitted in Partial Fulfilment of the Requirements for the Degree of Doctor of Philosophy (PhD)

BY: S.M. DORBAYANI

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 0000-0002-8362-1034

CONTENTS:

Table of Contents	i
Table of Figures / Charts / Images / Testimonials	iii
Acknowledgement	viii
Abstract	ix
Introduction: The Journey of a Cultural Diplomat	1
Introduction to My Practice	8
Methodology	10
Methodology of the Thesis	14
Thematic Literature Review	18
- An Introduction to Culture	
- Adaptation and Environment	
- Diversity and Inclusion	
- Cross-cultures	
- Impact of Culture on Health	
- Impact of Culture and Creative Industry on Economy	
- Culture and Competitiveness: The Economic Outcomes	
- Impact of Culture on Tolerance and Understanding	
- Impact of Culture and Creative Industry on Democracy	
- Literature on Cultural Diplomacy	
Chapter 1.	36
Project Output 1:	
Cultural Diplomacy: A Transformative Force to Advance Understanding and Dialogue	
- Introduction: About the Publication	
- Peer Review	
- Why This Book?	
- The Two Driving Forces Behind This Publication	
- Target and Reception	
- Cultural Diplomacy	
- Definition	
- Purpose	
- Tools of Cultural Diplomacy	
- Challenges	
- Music for Cultural Diplomacy	
- Message Songs for Cultural Diplomacy	
- Lyrics and Poetry for Cultural Diplomacy	
- Who is a Cultural Diplomat: The Essential Qualities and Skills	
- The Book's Achievements and Impact	
- Conclusion	

Chapter 2.	68
Project Output 2: Message Song: Delivering Important and Powerful Messages Through Songs	
- Introduction: About the Publication	
- Peer Review	
- Why This Book?	
- The Two Driving Forces Behind This Publication	
- Target and Reception	
- The Book's Achievements and Impact	
- Message Song	
- Case Studies on Message Songs	
Chapter 3.	94
Project Output 3: Walk in Style: A Message Song to Victims of Bullying	
Chapter 4.	128
Project Output 4: Hopes in Chain: A Message Song in Solidarity with Black Lives Matter	
Chapter 5.	154
Project Output 5: To Whom It May Concern: A Message Song to Highlight UN's World Day of Social Justice and Equality	
Chapter 6.	172
Reflection: The Way of Pen and Sword Accord	
Conclusion And Recommendation	181
References	185
Appendices	193
- Appendix 1: Author's Full Bibliography and Discography	
Section 1:	
A) List of Recent Publications in Arts & Culture, Supporting Talents and Creative Industry for Social Impact	
B) List of Published Original Songs Performed by Vocalists from Over 30 Countries, Spanning 5 Continents	
C) List of Additional Contributions to World Culture	
Section 2:	
A) List of Recent Publications Related to Business, Management, Leadership and Entrepreneurship	

B) List of Additional Contributions to World of Business	
- Appendix 2: English Translation of Mental Health Care Journal, Argentina	200
- Appendix 3: Trying Times!	203
- Appendix 4: Veracity	204
- Appendix 5: University of London Peer Review	205
- Appendix 6: Publisher’s Validation	206
- Appendix 7: Author’s Short Biography	207

TABLE OF FIGURES / CHARTS:

Figure 1: My Conduct Process	4
Figure 2: My Cross-disciplinary Commentary and Research	12
Figure 3: An Overview on My Approach	15
Figure 4: The Interrelated Body of My Critique/Dissertation	17
Figure 5: The Learners' Cues for Better Cultural Learnings	19
Figure 6: Porter's Competitive Advantage of Nations - Diamond Model	24
Figure 7: Mosi Dorbayani’s Coadunate Economic Model	41
Figure 8: Six Steps of Kaizen	102
Figure 9: Agile Project Management Diagram	102
Figure 10: SWOT Analysis Chart	139
Figure 11: Author's Process Chart for Writing an Impactful Message Song	171
Figure 12: Author's Strategic Model for Creating Impactful Cultural Products	177
Figure 13: Author’s Designed Cycle of Empowerment	178
Figure 14: Author's Process cycle of Practice	179
Figure 15: Engineering Cultural Diplomacy Through Project Management Applications	179

TABLE OF IMAGES:

Image 1. Tombo / Dragonfly - Author's Drawing	5
Image 2. Author's Book Cover on Strategic Leadership: Business Samurai	8
Image 3. Fisherman Studies	27

Image 4. Author’s Book Cover: Cultural Diplomacy	39
Image 5. The Forbes Journal / Also on Tycoon Herald	42
Image 6. The Washington Mail	43
Image 7. The New York Times Daily	43
Image 8. The Ritz Herald	44
Image 9. Book Signing Event, Vancouver, Canada	45
Image 10. Author, Addressing 250 Cultural Delegates	47
Image 11. A YouTube Community Poll	57
Image 12. The Hudson Weekly, Toronto	64
Image 13. Spotlight Magazine, Ontario	64
Image 14. Global News	65
Image 15. Cultural Diplomacy, Winner of Hermes Platinum Award	66
Image 16. Author’s Book Cover: Message Song	72
Image 17. Message Song, Winner of Hermes Gold Award	73
Image 18. MTV Music News – Celebs and Culture	74
Image 19. Vietnam War Memorial	77
Image 20. Epinal American Cemetery and Memorial	79
Image 21. Black Segregation	87
Image 22. The Concert for Bangladesh - Album Cover	88
Image 23. Madison Square Garden, NY - The Concert for Bangladesh 1971	89
Image 24. The Woodstock Ceremony	90
Image 25. Aerial Photo - The Woodstock Festival 1969	90
Image 26. Showing the Sign of Victory for Peace - Woodstock Music Festival	91
Image 27. The Peaceful Attendees at Woodstock Festival	92
Image 28. Walk in Style World Map Flyer	96
Image 29. The Initial International Artists from Around the World	97
Image 30. Late Amanda in Her YouTube Video	97
Image 31. Late Amanda in Her YouTube Video	98
Image 32. Late Amanda in Her YouTube Video	98


Image 33. No Packed Horse	101
Image 34. Act of Bullying	109
Image 35. Walk in Style - The Turkish PSA	115
Image 36. Mental Health Care Journal, Argentina	115
Image 37. Extract from Clarin - Argentinian National Magazine	116
Image 38. The Times, Malta	117
Image 39. The Sunday Times - Malta	117
Image 40. DND International – Pakistan	118
Image 41. The United Nations CPNN News	119
Image 42. Image from my article on CM Magazine - Printed version No.2	124
Image 43. Image from my article on CM Magazine - printed version No.3	124
Image 44. The 14th Amendment	129
Image 45. The White Supremacy' views	130
Image 46. Tributes to George Floyd	131
Image 47. Black Lives Matter Protest Times Square New York City	132
Image 48. Black Lives Matter, by Aimee LeBlanc	132
Image 49. Hopes in Chain – Album Cover Image	137
Image 50. Depicting Courage for Action	138
Image 51. Kneeling on Floyd's Neck - AP News	140
Image 52. Floyd's Arrest, NYTimes	141
Image 53. BLM Protest, Vancouver, Canada	144
Image 54. Yaya Diamond PSA	145
Image 55. Epistle News, London	147
Image 56. Epistle News – Americas, Editor's Pick	148
Image 57. The Los Angeles Tribune, USA	148
Image 58. Playlist, Hit Songs, FM, Panama and California, USA	151
Image 59. Hopes in Chain in Top 50 Amazon Music, Japan	151
Image 60. Swedish FM Radios: Boras & Varberg, Sweden	151
Image 61. Winner of Best Songwriter Social Impact Song	152

Image 62. Winner of Best RnB/Soul Singer Social Impact Song	152
Image 63. Artist Fundraising Pick - Spotify Verified Artist Page	153
Image 64. The UN’s UDHR Charter	156
Image 65. The UN’s Resolution General Assembly of 2007	157
Image 66. Album Promo Design	159
Image 67. The SOURCE	161
Image 68. Phoenix 98FM, London & Essex, UK	164
Image 69. PulsFM, Sweden & Denmark	164
Image 70. Power Hits FM, Puerto Rico	165
Image 71. Radio Parallevar FM, Spain, Mexico, Panama	165
Image 72. The Los Angeles Tribune	167
Image 73. A recent Miami Radio and YouTube Fundraising Show	170
Image 74. Author Practicing Samurai Art of Swordsmanship	173
Image 75. The Ritz Herald, New York, USA	175
Image 76. Elucid Magazine, NY, USA	176
Image 77. Muzique Magazine, Miami, USA	177
Image 78. Depicting Geopolitical Power	183

TABLE OF TESTIMONIALS:

Test.1. The UN, CPNN News – Book Review	63
Test.2. New York Dawn - Book Review	63
Test.3. Verified Amazon Book Review, Canada	70
Test.4. Verified Amazon Book Review, USA	71
Test.5. Vents Magazine – Book Review	71
Test.6. MTV Music News – Celebs and Culture	75
Test.7. Rolling Stone Magazine	75
Test.8. Rolling Stone Magazine	76
Test.9. Billboard World Music	76

Test.10. WCCF FM/AM USA & iHeart FM/AM	120
Test.11. Hit FM LATINOAMERICA: Spain, USA, and Panama	121
Test.12. Phoenix 98FM Essex, UK	121
Test.13. Written By: Maria Gabriela Figuera, Art Professor - University of Buenos Aires	125
Test.14. CTV NEWS	149
Test.15. Hit Radio FM, USA and Spain	149
Test.16. Phoenix 98 FM, Essex, London, UK	149
Test.17. Radio Box – a hub of 120 Countries FM Stations	150
Test.18. The UK Talk and Music Radio	152
Test.19. LA Mega FM, USA	162
Test.20. MELODIA FM, South America	162
Test.21. METERO FM, Latin America	163
Test.22. POWER HITS FM, North America	163
Test.23. HIT FM, LATINOAMERICA & Spain	164
Test.24. WCCF FM, iHeart Radio	166
Collaborating Artists’ Latest Testimonials	168

 **Important Notice:** The contents in Chapters 3 and 4 may not be suitable for readers under age 18. Some readers may find certain reported images saddening or disturbing.

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ABSTRACT:

This cross-disciplinary critique of commercially available publications and releases exemplifies aspects of my practice as I have navigated through the roles of executive consultant, adviser, international songwriter and cultural diplomat over the past two decades. The five outputs (projects) explored are drawn from a large catalogue of more than 20 publications and over 100 credited original musical releases.

The commentary explores my methodology, including my unique technique, tactic and strategies in creating cultural and artistic products for social impact and Cultural Diplomacy. The outputs, which have been reviewed in both terms of publications and songs, received national and international recognitions, won international awards and they contributed significantly to not only the success of the causes, people, and organizations I collaborated with, but also to the expansion of original knowledge and practice on the subject matter.

My motivation behind the development of the submission is to showcase analytic details on how Cultural Diplomacy can be achieved at local, national and even international levels by creators of cultural products, and that how music and creative industry can facilitate economic growth, health, understanding and dialogue, and aim at social impact effectively.

Furthermore, my submission demonstrates the role of a Cultural Diplomat outside the political and governmental institutions, and it provides new arguments that Cultural Diplomacy cannot and shall not be limited to those holding governmental offices or positions.

My cross-disciplinary critique, includes inputs from various forms of sciences, including: Political Theories, Public Policies, Social-economics, Anthropology, Arts and Culture, Business Strategies, and my own Practice and Published Works.

The critique also provides new and original definitions, methodologies and processes to the practice and adds new knowledge to the field of study as never shared or discussed before.

Culture lies at the heart of human development and civilization. Long before countries develop economic or trade ties; the art, literature and music united the nations. Centuries of creativity, migratory flows and exchanges enriched common values around the globe. Cultural cross-over forged common understanding and rules, which often have established peace, stability, prosperity and solidarity. (Dorbayani, 2019)

Today, cultural exchanges are as vibrant as ever. The advanced communication tools enabled cultural activities to grow wider, hence the demand for cultural goods is also spreading at unprecedented speed. Thanks to globalization, the exposure to more diverse cultures has increased, which heightened our curiosity, creativity and imaginations and improved our capacity to exchange with and benefit from other cultures – appreciating their contribution to the diversity of our societies. (Dorbayani, 2019)

While culture often points at fine arts, including a variety of works of art, literature, cultural goods and services, it also has an anthropological concept based on meanings, beliefs, values, and traditions, which are expressed in language, arts, religion and myths. Therefore, it not only plays a strategic role in human development, but also has a fundamental role in understanding the complex fabric of the identities, traditions, and habits of individuals and communities.

Culture is a genuine example of "soft power" (Nye, 2004), generated from norms and values such as human dignity, solidarity, tolerance, freedom of expression, respect for diversity, intercultural dialogue and values which, if upheld well, can be beneficial for humanity. Some current and former diplomats, academicians and writers try to make a distinction between cultural relations that grow naturally and organically, without government intervention, by preserving the term Cultural Diplomacy often for those formal diplomats serving national governments. (Waller, 2009)

The problem with making such distinction is that eventually it is not the politicians or political diplomats in the office who are creating the medium for Cultural Diplomacy or exchange, but the artists, writers, performers and their entire industry. Those voices, creative minds, contributors and performers are in fact the true savior and real cultural diplomats. (Dorbayani, 2019)

INTRODUCTION: THE JOURNEY OF A CULTURAL DIPLOMAT

The challenge with writing and sharing a real-life story is that one's life often has many stories. And selecting the one most relevant, is not that easy. But I'll do my best to share those aspects of my background, which are most relevant to this critique dissertation – the core meaning I wish to convey through this medium, without turning it into a memoir. Therefore, this short biography is simply to show how my life experiences have contributed to my ideas of Cultural Diplomacy.

I see myself as a truly global citizen. I visited, worked and lived in more than 20 countries. I traveled across continents several times and encountered very many events. From surviving war, conflicts, disasters, pandemics, poverty and people with dark triad – to visiting landmarks, rubbing shoulders with nobles, creative minds, and people with good hearts – I have seen them all.

From living on rations, to walking for miles to work in harsh winter with broken sole – from riding in limousines, to flying in private helicopters like a Rock star – I have experienced them too. Educated at Aston and Harvard Universities among others; I am blessed with gaining postgraduate knowledge from both British and American systems. This widened my world view, and equipped me with tools to break certain barriers in my practice.

To cut the long story short, with only \$200 dollars in my pocket and millions of ideas and ambitions, I incorporated 'International Further Studies Institute - IFSI Ltd. – my first consulting company in the early 90s. Met my wife soon after, who joined my venture and together expanded not only our firm, but also built up our live together while embarking on a journey around the world.

Projects from Kish Island in Persian Gulf – to Kecskemet and Budapest in Hungary in Central Europe, from Malvern, Plymouth, and London in the UK; – to Washington DC, New York and LA in the United States and of course Vancouver, Canada and many more in between – all brought me invaluable and rewarding experiences. And of course in addition to all that, my Martial Arts practices since 1976, which still continues – visiting Japan, and attending Waseda University learning Japanese Management have shaped me who I am today.

When I think of it, I see that my professional journey has in fact developed three qualities in me among other:

1. **Power of Persuasion:** Effective negotiation, adaptive strategies, demonstrating empathy, active listening, and communication are the integral part of my daily job. What I do – in order to achieve goals, are complex in nature. And of course, this is not limited to business. I try to persuade my audience (the public) through my songs, books and stories. And perhaps my journey across the world equipped me with the level of comprehension, cultural understanding and words needed to fulfill my goals. As I mentioned in my book *Message Song*, and in my recent article which was published in *Canadian Musician Magazine*, “words are thinking tools”. (Dennett, 2013) Words can truly impact our lives and affect our way of conduct. They can influence the future direction of our societies and change the destiny of our people for better or for worse. They can be used to unite or divide, to diminish and discriminate, or to elevate and encourage tolerance and equality. And this equally applies to writing motivating and persuasive songs.

At a glance, you can see that nearly every genocide, ethnic cleansing, conflict and civil war in modern history was sparked by violent and hatred words. Even some abused words and in the name of Love and their Gods created hostility. As inflammatory and belligerent words can fuel outbreaks of violence, debonair and reflective ones can literally change and save people’s lives. Language is our major form of communication. How we use it, shapes our identities. We understand, learn and pass on our social and familial roles and responsibilities through the words or the language we use. In this respect, authoring books and song writing play a critical role, and I never took them light.

2. **Critical Thinking:** As an executive consultant, the one who is expected to find and offer solutions, I need to be critical and look at my surrounding critically. It is simply not enough to have systematic thinking, and quick remedies. One like me, needs to have eyes seeing issues through and beyond – so that the made recommendations last long and above all work effectively. My critical thinking, which still has plenty of room for improvement,

comes from the strategic thinking, which I developed through studying 12th – 19th century Japan’s battlefield strategies. (National Geography, n.d.)

As I mentioned in my book, ‘Business Samurai: Skills & Strategies for Leaders and Entrepreneurs’, in physical terms: ‘technique’ is the individual move; ‘tactic’ is specific action applied to make the technique work; and ‘strategy’ is how to achieve the overall objectives or goals. While ‘techniques’ and ‘tactics’ are the product of the body, ‘strategies’ are the product of the mind and brain. Hence, one cannot have a proper strategy without ‘critical thinking’. (Dorbayani, 2017)

3. **Reflective Skills:** I am a Japanese Classical Martial Artist. ‘Meditation’, ‘Mindfulness’ and studies of ‘Zen’ are the essential parts of my practice. Throughout the past nearly 45 years of practice, I developed habits to meditate and reflect daily. I can imagine that by the end of writing this dissertation, I would deepen my reflection in relations to my past, current and future public works more than ever, and that most probably I would be enlightened even more on my path to a greater success.

Perhaps all the above are the reasons that feedback from my clients, peers, and people close to me often describe me as: “Developer”, “Deliberate”, “Systematic”, “Well-disciplined”, “Determined”, “Resolved” and “Sympathetic”.

Based on a Business Chemistry Assessment for C-suite, which I recently took at Deloitte Consulting in Canada, I am: **45% Driver; 25% Pioneer; 20% Guardian; 10% Integrator.**

The assessment describes:

Drivers: are analytical thinkers who are intellectually creative and prefer experimentation over theorization.

Pioneers: are blue-sky ideas people; whose adaptability allows them to thrive in multiple environments. To them, business is exciting when they’re exploring possibilities and redefining the status quo.

Guardians: prefer concrete reality and are particularly skilled at providing structure and minimizing risk.

Integrators: are masters of empathy and nuance, and are particularly skilled at understanding the broader context of an issue.

The above assessment reminded me of what we have learned in biology: “a living creature is formed according to its environment”. We human beings are living creature; therefore, our environment shapes the way we grow up and form our faculty. I believe, my environment, my exposure to world’s cultures, studies of organizations, and social sciences made me to be a driving force, a pioneer, who appreciates both ways: ‘Old and New’ – perhaps a quality to practice Cultural Diplomacy.

As I always say, it doesn’t matter how many ideas you have, it’s important how many you make it happen. Hundreds of dreamers die every hour because they lack the courage to take the first step. I am grateful that I am blessed with this internal force, this metal fortitude that I can power through and deliver what is expected from me, and what I expect from myself.

Many people want to do many things, but very few actually go-ahead and do it. While I had my fair share of failures, I refused to be stopped by setback or disappointments. Why? Because as Japanese believe, I have similar characteristics of a ‘Dragonfly’ – a persistent leader with forward thinking. (Kato, 2016) I always remind myself that: The distance between ‘want’ and ‘do’, is paved only by ‘the man of action’. That’s why I conduct myself and my businesses through a simple three-step process, which can be traced throughout my shared projects here in this critique:

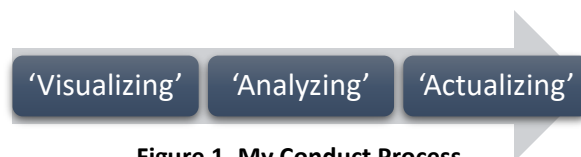


Figure 1. My Conduct Process

Ancient Japanese warrior mentality states that “with Perseverance, one can overcome the absence or lack of talent”. (Tsunetomo, 1709) Perhaps that’s why I always search for reasons within me, and avoid making unnecessary external excuses. As an Entrepreneur, I learned to step into ambiguous, sometimes hostile situations and sense what changes need to be made. I am

driven by ideas and a strong desire to have a positive impact on leadership, management, economics, creative industry, and on my society.

If mindsets can change us, maybe we can deliberately choose our mindsets to improve our abilities – as well as the abilities of those around us. Perhaps that’s why I am trying to reach out to a wider audience through my publications and releases. I would like to facilitate a positive mindset, a new paradigm for betterment of humanity. Because I believe, with the right mindset, one can create waves.

My Passion for Arts and Music:

Samurai, the military knights of ancient Japan, were not just brave warriors, but also scholars of their time. They were sophisticated, and highly educated. They were expected to not only master the way of Sword, but also the way of Pen. They were skilled in drawing, painting, calligraphy, and poetry. This fusion of military art with literary art is known as Bun Bu Ryo Do. (Also see pages 173, 174, and 177).

I followed the same path for the past 45 years, and merged the way of Bun (Military Strategy), with the way of Bu (Literature / Art), and incorporated Business Strategies into Arts and Culture, and brought Arts and Culture closer to Business for social impact. However in field of arts I am noted as an international songwriter, my passion for arts and literature, is not limited to Song writing. I do drawings on canvas, and on Japanese rice paper with Japanese brush and ink, and I write short stories too. So far, 12 short stories have been published under my pseudonym, Sean Sweven.

As for literature, poetry, and music, I got inspired by some of Shakespeare’s plays, Charles Dickens’s stories like Oliver Twist and

A Christmas Carol, as well as Rumi and Saadi’s poetries and like most teenagers of my era, I fell in love with the meaningful and rich sounds of the popular music of the 70s. Akira Kurosawa's epic action-drama films such as Ran (Turmoil) based on Shakespeare’s King Lear, and Throne of



**Image 1. Tombo / Dragonfly -
Author's Drawing – Using Japanese
Rice Paper, Brush and Ink (2021)**

Blood, based on Macbeth made me curious to learn more about William Shakespeare and his inspiring creative writings.

I started writing poem when I was a teenager. Writing poem about events close to my heart, was my subtle way of expression on how I perceived the world around me. I recall, I wrote almost 40 pages in my private journal back then. One day, in hope for some guidance and perhaps a few words of encouragement or validation, I dared to show my journal to my literature instructor.

“If I may Sir, I wrote some poem and I was wondering if you could kindly have a look at them and furnish me with your valuable thoughts”, I asked.

With a cold face, he took my journal reluctantly, scrolled quickly and without even reading a word of it, he threw it back at me and said: *“Not unless you have read 3000 pages of poetry and memorized at least 300 of them, you should jot down anything.”*

That discouraged me for some time, but eventually my martial perseverance came into effect again, and I kept writing, but of course never had any intention or even dream of publishing. Until 2004, when I saw the movie, ‘De-Lovely’, a musical biopic on the American songwriter, Cole Porter, played by Kevin Kline. I could relate to Porter's way of song writing. His immediacy of the lyric writing and his piano melodies impressed me. That movie touched me, and sparked change in my writing style – from poetry to lyrics and songs writing.

My first official release was in 2011, titled, ‘Moonlight Shimmer’, which I wrote on Beethoven’s Moonlight Sonata (Dorbayani, 2021). Followed by, ‘I Adored You’, on Tomaso Albinoni’s G Minor. (Dorbayani, 2012 & 2021) Fast forward, now, with a roster of artists from over 30 countries, spanning 5 continents; I have published over 90 original songs, including a few for The United Nations' international days, honoring and celebrating global commemorations, and scored over 80 instrumental and symphonic orchestras in almost every genre. (Dorbayani.com, n.d.) From North London, to South Florida, From Boston to Budapest, my songs are regularly played on air, and they are streamed across 142 digital platforms around the globe.

Like an ancient Japanese warrior, skilled in other forms of arts, I use my artistic talents to fight injustice, inequality, and strive for raising public awareness and understanding on social issue.

Why The Topic of Cultural Diplomacy?

Emerging from the financial crisis (2008), world still faces growing social inequality, mass immigration, diverse populations, extremism, radicalization, and various forms of threats. Disruptive strategies, expansion of technology and digital communication are transforming societies – changing lifestyles and consumer behavior, which is affecting the balance of economic power, stability, and world order. In such changing and volatile environment, the role of culture is more important than ever.

Culture is a genuine example of "soft power" (Ney, 2004), generated from norms and values such as human dignity, solidarity, tolerance, freedom of expression, respect for diversity, intercultural dialogue and values, which if upheld well, can be beneficial for humanity.

Even from a political point of view, there is a growing acknowledgment that culture is an indispensable force to achieve strategic objectives of prosperity, solidarity and security. And as for economics, the cultural sector is already a dynamic factor of economic activities and employment – especially in North America and Europe.

Cultural activities often facilitate promotion of understanding, tolerance, social inclusion, diversity and they contribute to the reduction of physical and mental poverty. (European Commission, 2005) Creative entrepreneurs, artists, writers, performers and vibrant cultural industries are unique sources of innovation for the future sustainability. (Dorbayani, 2019) This potential should be recognized even further, and fully explored by both cultural practitioners and government agencies.

To that end, my published works not only highlight the importance of cross-cultures, but also, they facilitate a deeper understanding of the subject matter. My submission to the University of Salford demonstrates the power of cross-cultures and its impact, and it shares evidential insights on the critical role of music and creative industry in Cultural Diplomacy for social impact.

INTRODUCTION TO MY PRACTICE:

As appears in my [profile](#), and in my short bio (Appx.7), I have been able to combine theory with practice and maintain a long-life learning life style. My executive experience, leading and working with staff from over 20 nationalities have equipped me with a global strategic understanding on the importance of cultural diversity and human capital.

As my records show, my passion for personnel development and entrepreneurial strategies has enhanced many organizations, practitioners and mentees, and provided them with practical insights to face challenges of their constantly changing environment. (LinkedIn.com, n.d) Therefore, it came naturally to me to share my hands-on experiences with others and try to add knowledge and skills through publishing materials.

Throughout my professional practice, even when I write a song, I scrutinize my work by asking: Is this piece a thinking tool? Does it add knowledge to the current practice? If I am satisfied with both answers, then, and only then I agree to release my work. Majority of my published works are practice-based and descriptive – backed by some academic/historic/classical case studies (literature reviews) and / or project management models. An examination of my materials show that they are applicable to work-places, and they are designed in such a way that they facilitate growth, development, and even provide instructional training / learning manuals to business and industry.

In conducting one's enterprise, people may have different orientations, and may perceive their surroundings differently. I am a human oriented person, who sees human as capital. Since human is complex by nature, I use my knowledge and skills in an integral way. To facilitated betterment of humanity, I found it more effective to apply integral methodologies – hence, even this PhD critique is a cross-disciplinary submission.

I often combine my entrepreneurial, managerial and business skills with arts and culture to facilitate change. For example, I use my song writing talent and apply my project management

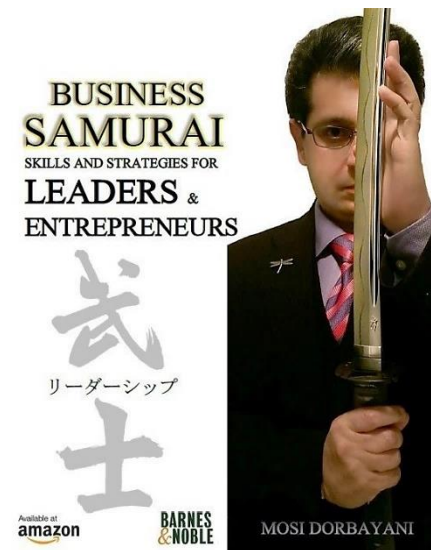


Image 2. Author's Book Cover on Strategic Leadership: Business Samurai (2017)

skills (among others) to extend messages of hope, to raise social awareness, and above all to facilitated 'understanding and dialogue' among communities around the world.

Moreover, perhaps on a less related note, I use my songs for coaching, opening up discussions, and / or further food for thoughts for my clients. These songs are also available to the public to benefit from, and I often receive positive reviews across social media on them as well.

METHODOLOGY:

At the very early stages of my study for this program, I learned that PhD by Published Works is a route, which is not fully conventional. While a typical PhD is a Practice in Research; this unique and relatively new route requires me to conduct Research in my past published Practice.

I used the term, research 'in' practice, rather than 'as', because in my view the use of 'as':

- A) Implies a take, a meaning or an interpretation from a given practice.
- B) May not necessarily include or cover the actual intent, but rather a take of it.
- C) May expand the knowledge 'about' the practice, but not necessarily 'within' it.

Practice 'as' research might denote a research process that leads to an output; however, that may not include examining outcomes, which are already published or are currently 'in' practice.

Moreover, by mentioning practice in research, I am not just referring to students doing a PhD, but also the faculties and scholars whose professional occupation and practice is 'in' research.

Therefore, with view to the above, my submission is a hybrid of Critique on Original Contributions Made (the Published Works), and an Investigative Report.

Hence, for this dissertation, I predominantly used a qualitative methodology – sharing documents, records, reports, secondary data analysis, case studies, historic event, and descriptive materials (including some of my own past original work) as well as 'commentary literature' on my outlined materials available in the public domain, and those which are commercially released.

Interaction with the Body of Literature:

My critique is a study based on both:

- My real-life practice and productions/publications, and
- Literature reviews, facts and data related to the subject matter.

The commentary will cite literature from both, artistic/cultural and academic fields including anthropology, social sciences (Economics/Politics/Public Policy), strategy and operations, and project management analysis and models.

The academic models such as Kaizen / Agile, SWOT Analysis, and Porter's Competitive Advantage - Diamond Model (Porter, 1985) have provided me with the theoretical framework within which I have been able to position my own unique practice dated before embarking on this PhD.

Data / Statistics:

In addition to my own results and testimonials, I am including some secondary data and evidence as published by:

- Cultural Authorities in Canada, USA, UK and some EU member countries;
- Artistic and Creative Industries;
- UNESCO;
- Arts and Music Publishers;
- Previously studied and published materials from higher education institutions.

Since this is a cross-disciplinary critique:

1. In my first chapter, I will look at the role of Culture and Creative Industry in the society. I will examine and share their impacts from the window of Social Science.

In that section I will discuss:

- ❖ The Impact of Culture on Health;
- ❖ The Impact of Culture & Creative Industry on Economy;
- ❖ The Impact of Cultural Practice on Tolerance & Understanding.

And I will include a few case studies on those areas. I will also briefly address the role of Culture and Cultural Diplomacy at macro level – including politics, and will share a few historically influential cases at international level.

2. I will also include project management models, a few business and operation strategies, and negotiation tactics, which are integral part of my managed and published works.

My applied simple, yet effective business and project management models / strategies, shall show readers how for example, project management could help arts and culture (music in

particular) to be impactful, and that how I could use them in practice to facilitate not only the expansion of art (music / message songs across the globe), but also their long-lasting impact.

In my cross-examination, I, as a living example, will showcase how I could incorporate my past studies and practices into my song writing, and how I could raise social awareness, social understanding, call for social improvement and achieve Cultural Diplomacy through music / song writing.

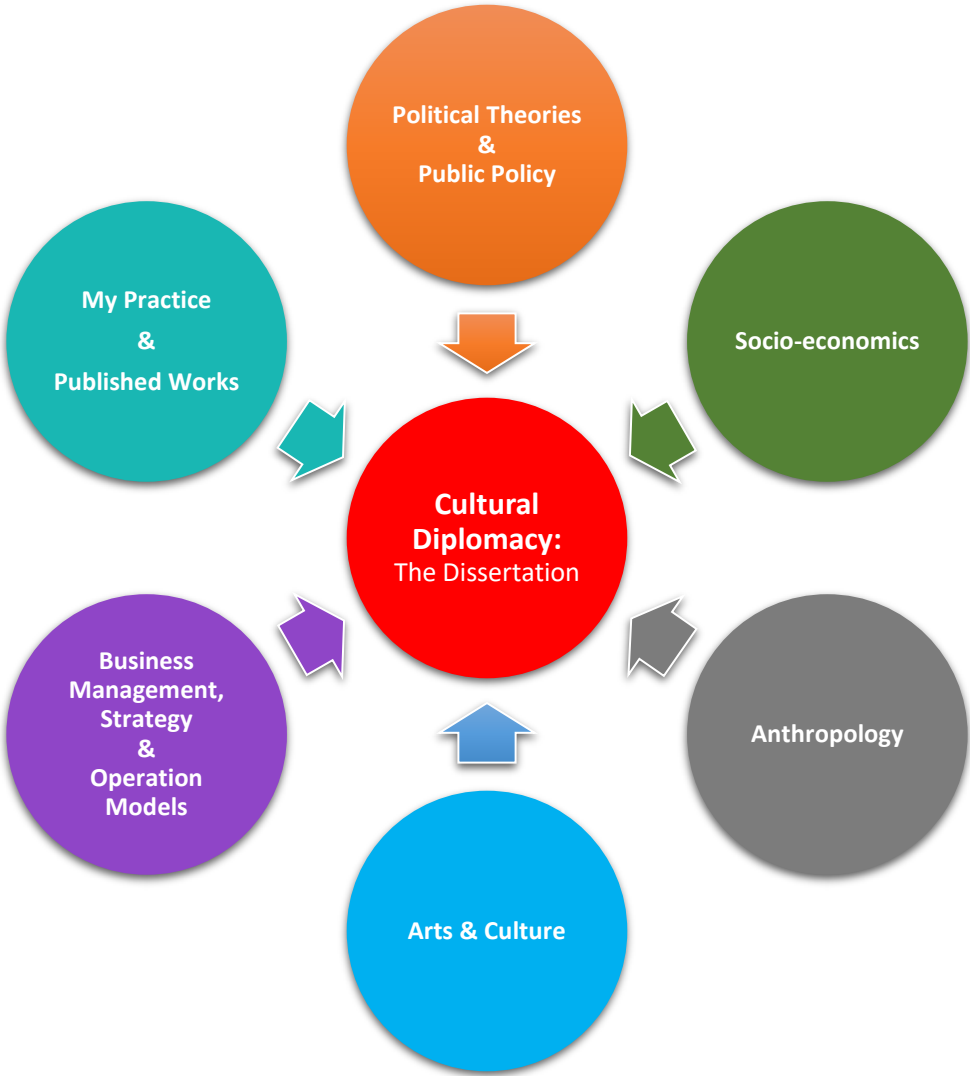


Figure 2. My Cross-disciplinary Commentary and Research

- ❖ Chapter 1 will refer to my publication: Cultural Diplomacy: No Bullet, No Blood (Dorbayani,2019) – an award-winning book on the Role of Arts and Culture for Social Impact. This includes literature reviews, secondary data / statistic on the role of culture and creative industry and their impacts on humanity in countries such as Canada, United States and England among others. (A hard copy is archived at the University of Salford’s Library)
- ❖ Chapter 2 will share insights from my other publication: Message Song: Delivering Important and Powerful Message Through Lyrics and Music (Dorbayani, 2018) – an award-winning book on how to write and develop meaningful message songs for social impact. The practice-based methodology that I revealed in this material, will be discussed throughout my three musical project samples. I will also describe how the academic business/project management models or analysis could assist me to build up my own methodology for writing and delivering message songs. (A hard copy is archived at the University of Salford’s Library)
- ❖ Chapter 3 is about one of the biggest musical projects for humanity in the world. Walk in Style – a message song to victims of bullying. (Dorbayani 2013) This includes a brief study, my conducted research, facts /attained results – including testimonials. (Streaming links are inside the chapter)
- ❖ Chapter 4 is yet another major musical project related to the resent events. Hopes in Chain – a message song on ‘Black Lives Matter’ movement. (Dorbayani 2020) This also consist of a brief study, literature reviews, conducted research, facts /attained results – including testimonials. (Streaming link is inside the chapter)
- ❖ Chapter 5 shares To Whom It May Concern – a message song to Highlight the UN’s International Day of Equality and Social Justice. (Dorbayani, 2015) This project also shares an insight into the UN’s named day, background research, facts /attained results – including testimonials. (Streaming link is inside the chapter)
- ❖ Chapter 6 is an analytic reflection on my exercises, and the way I view my contribution to both knowledge and practice – followed by a conclusion and some recommendations.

METHODOLOGY OF THE THESIS:

With view to the cross-disciplinary nature of my critique, and its predominately qualitative method, the methodology of my thesis is in one hand conceptual, that is, it explores the whys behind the objectives, focuses on understanding, human behavior, examines dynamics and negotiated realities. And on the other hand, it shares secondary data through literature reviews, analysis and descriptions based on managed projects and publications outlined in the methodology.

My Approach in Writing This Thesis:

In subject of Cultural Diplomacy, most of the previously published materials by other authors are highlighting the role of culture in international relation and geo-politics with limited or no regards for smaller or local communities. Majority of such publications are either trying to suggest Cultural Diplomacy is a job for Politicians, Embassies and their Attachés, or are yet again to show case and analyze how the West influenced the Eastern Bloc in the 50s and 60s through Jazz.

Of course there are few publications and articles that show the role of arts in Cultural Diplomacy, which recognizes the role of Cultural Diplomacy at a micro or communal level, but in my view often they don't provide detailed accounts, analysis, media coverage, tangible / verifiable results, testimonials to build up a credible case on how Cultural Diplomacy could in fact impact a cause and prevail in establishing collaboration, dialogue and understanding for social impact.

Furthermore, in the field of Song Writing, there are many fascinating publications and masterclass which teaches how to write a song, like those of Pat Pattison on Coursera (MOOC), but to best of my knowledge, almost none of them ever laser focused on writing songs for social impact. Prior to my own publication (*Message Song*, 2018), no one explored writing a practice-based methodology book for writing and delivering important and powerful message through lyrics and music for social impact.

And as far as musical projects are concern, while there were a few singers, who recorded Protest or even Message songs and contributed to a given cause through their performances on stage, there are not many recorded/registered examples, which can match the extend of my worldwide collaborative releases for social impact – as discussed in my shared projects in this paper.

In the field of Cultural Diplomacy, while I will make a few references to international relations and establishing dialogue from a political point of view, my main focus will remain at society, and communal level. In this critique, I will reason why Cultural Diplomacy should not be exclusive to Politicians and will emphasize that why it is important that Cultural Diplomacy be practiced by its creators locally, nationally or even internationally benefiting the public.

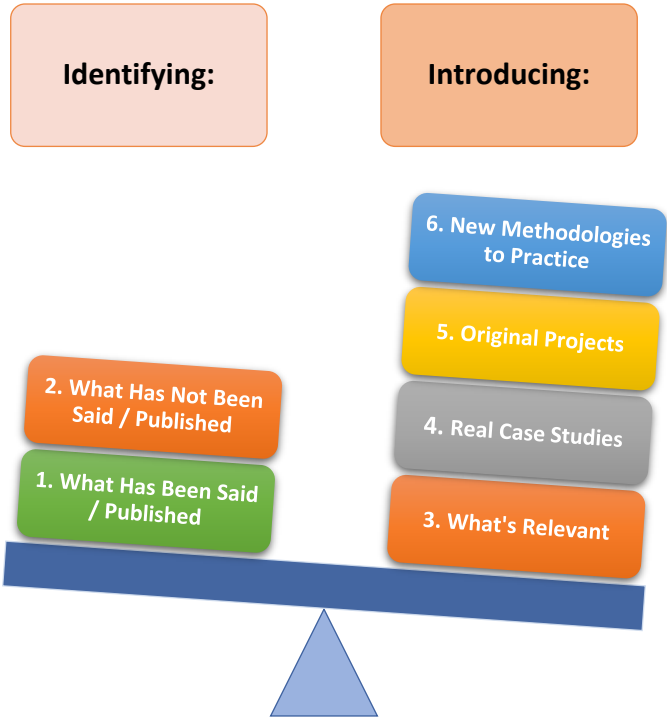


Figure 3. An Overview on My Approach

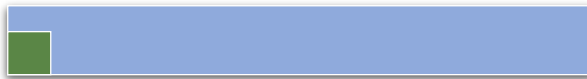
With reference to figure No. 3, in this paper, I will provide skill-based tools and basic guidelines to artistic communities, creative industries, and enthusiasts to learn how to become a Cultural Diplomat. I will share a number of case studies and projects, so that one can familiarize themselves with this subject matter as never described before. I will also discuss the importance of culture and creative industry from various aspects of social sciences, including but not limited to: Health, Economy, Social Tolerance and Democracy. Where and when creative arts and culture become tools for establishing dialogue and understanding, or become an instrument to benefit a cause or to raise social awareness, then one would require a proven methodology, though which risks of failure are reduced and margins of success is increased.

Therefore, backed by a number of academic business models, I will introduce my own original and unique mythology in creating and managing projects for an impactful long-lasting result. Scientifically, observation, study and practice are amongst the top three major factors of progressive development for individuals (Dorbayani, 2019); therefore, Practice-based materials/publications and Practice-based dissertation such as this one, can directly contribute to better cultural learning. And of course along the byway, I will share a number of my original projects and releases and will cross-examine them so that readers can have a deeper understanding on each – enabling them to model their own future work after them if they choose so, or even build up on and improve my methods and models for future generations to come.

The Original Contribution of This Thesis:

(Supported by the prior published works and practices as described in Chapters 1 to 5 of this critique):

To Knowledge:



- Redefining Cultural Diplomacy.
- Defining the Skill-set, Quality, and the Role of A Cultural Diplomat.
- New Arguments on the Role of Politics and Governments in Public Diplomacy and Cultural Democratization.
- Defining Message Song & Introducing Its Innovative Approach to Facilitate Cultural Diplomacy.
- Provision of New Analysis and Data on the Subject Matter.

To Practice:



- Introducing and Incorporating Business Models to Cultural/Artistic Products.
- Introducing and Incorporating Cultural/Artistic Products to Organizational Strategies and Project Management.
- Introducing New Methodologies in Creating Cultural Products for Social Impact.
- Defining Message Song & Its Creative Practice for Social Impact.
- Pioneering Message Song Productions for Establishing Dialouge and Undrestanding for Social Impact at Global Scale.

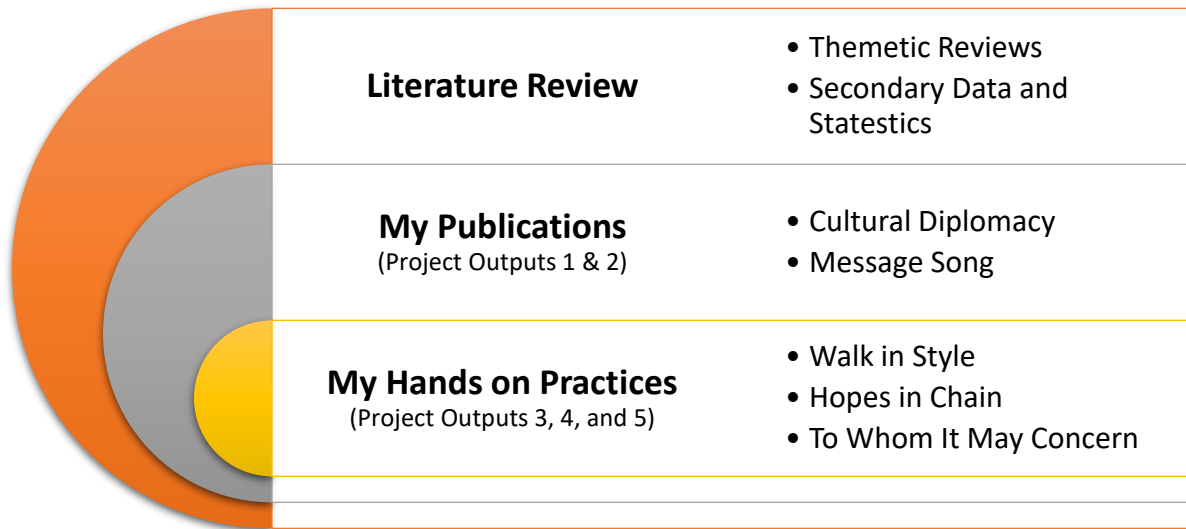


Figure 4. The Interrelated Body of My Critique / Dissertation

THEMATIC LITERATURE REVIEW

An Introduction to Culture:

A culture is a way of life for a group of people. It consists of experience, skills, knowledge, system of beliefs, symbols and values. It also includes meanings, rules, roles, and hierarchies. It forms a value-based system of knowledge and meaning, which can be shared, acquired, and possessed, by a large group of people. It cultivates behavior, and it is transferable through social learning. When it is accepted, adopted and practiced without thinking, and passed on through communication and imitation from one generation to the next, then it becomes a tradition. (Hofstede, 1997)

Adaptation and Environment:

According to Laurence J. Kirmayer, MD, Director of Division of Social and Transcultural Psychiatry at McGill University, every individual has a culture, which is influenced by a range of factors, such as their gender, race, ethnicity, sexual orientation, and socio-economic status. The impact of culture varies within and across individuals and groups, and people often adjust their behavior and ways of thinking in response to different cultural contexts. For example, one's attitude and behavior at office, is different at home with their immediate family, and even different at presence of parents and extended families. Through this process of shifting and changing, culture is constantly adapting over time, and is responding to its environments. (Kirmayer, 2012)

Joseph Henrich, an American Anthropologist, in his publication shows that Human Evolution and Psychology only make sense in the light of Culture and Culture-driven Genetic Evolution. (Henrich, 2001)

According to Henrich, Humans are cultural species. We are addicted to culture, so we need non-genetic downloaded information to survive. This separates our genetic inheritance from our cultural inheritance system – what makes us different from other animals. Our early capacities for learning from others produced many cultural innovations, such as fire, cooking, plant knowledge and projectile weapons, which facilitated the expansion of our brains and altered our physiology, anatomy, and psychology in crucial ways. At later stages, some collective brains

generated and recombined powerful concepts, such as wheel, screw, and writing, while also creating the institutions that change our motivations and perceptions. Cultural Inheritance that we get for free helps us solve more problems.

Therefore, the key or the secret of our success is not our intelligence, but our cultural abilities - because we are such powerful social learners. We can accumulate ideas, beliefs, values, heuristics, bodies of know-how, language, which over time we call them Cultural Adaptations (packages that help us solve problems). So, how sophisticated our technology gets, it depends on high fidelity cultural transmission (good copiers) and Sociality. Those two elements give rise to Collective Brains - a brain which is larger, its more interconnected populations generate more complex repertoires, and larger toolkit.



Figure 5. The Learners' Cues for Better Cultural Learnings (Designed by Author)

And of course, from Economics point of view, maintaining such a brain is expensive and requires adaptive strategies. With a view to Henrich’s publication, in which he emphasizes: “the secret of our success is in our cultural abilities rather than our intelligence” (Henrich, 2001), perhaps here is when my toolkit and strategies for managing and developing culture understanding, cultural productions and creative industries become important to create success stories – areas that I will discuss later through chapters 1 to 6.

Diversity and Inclusion:

As UNESCO highlights, we are living in the 21st century – a progressive modern area, it is impossible to talk about culture, but not to talk about cultural diversity and inclusion.

In the past, the take on cultural diversity was addressing needs of those groups and individuals, who were culturally and linguistically diverse – those whose communities, ethnicity, languages and faith were different. (UNESCO Publications 2013) However, recently the word ‘diversity’ has been used to recognize and affirm that regardless of age, gender, race, color, nationality, religion, disability, and sexual orientation, all human beings hold and practice cultures, cultures that everyone can identify with—sometimes separately, and at times in connection. For example, being a Christian and Gay or Lesbian, or being Arab and Jew, or being Transgender and Physician.

In this respect, the new meaning of diversity has helped cultural identity becomes broader to include more people with whom we share values, beliefs and behaviors. (UNESCO Publications, 2013) According to Global Diversity Practice (GDP), often when we are among our families or our own communities, we practice our internal cultures, but as we step out to workplaces or join others’ group activities, we become part of Organizational Culture. And this is where we need to show respect, sensitivity, and care for others whose internal cultural practices, background and beliefs may vary from those of ours. Absence of inclusion is one of the pressing topics of our contemporary time. (Global Diversity Practice.com, n.d.)

According to school of Cultural Diplomacy, in order to establish a cultural of inclusion in an organization or institution, we need to:

1. **Listen:** One should make all the efforts to spend time understanding what works for everyone and not just a layer of people. Listening can be done in many forms group discussion, brain-storming, one-to-one meetings, and anonymous employee surveys – through which everyone can be included and their voices get heard.

Make genuine efforts to listen to people from all levels. A culture may feel and sound different to C-suite Executives than those in mid and junior roles. Adopt an active listening skill. Lack of active listening is a sign of a poor culture, meaning people are sharing

thoughts and the listener is not truly caring or understanding what is being shared, which might be of extreme importance.

2. **Act:** After listening, develop an action plan on how to tackle what you have just heard. This step is critical, otherwise people's engagement will fade and improvement opportunities get lost due to "all talk, no action."
3. **Value All Voices:** When prioritizing what to emphasize or change, should remember that everyone's feedback and input is equally just as important. To ensure your organizational culture is continually underpinned by embracing diversity and inclusion, a two-way communication must be opened between those on the top in leadership, and the rest in the organization. (WAALM Diplomacy.org, n.d.)



"Everyone on planet earth, comes with culture; therefore, every encounter is actually a cross-cultural experience."

Mosi Dorbayani, Author

Cross-cultures:

According to Mental Health in Multicultural Australia (2014), some people manage their encounter informatively, but some, use stereotypes to address and understand each other. However, establishing connections through cultural stereotypes often contributes to misunderstandings.

They may cause misinterpretation of values and beliefs, exclude identities and make experiences invisible. All cultures are consisting of micro cultures, which require cultural responsiveness. Cultural responsiveness describes the capacity to see, understand, and respond to the needs of diverse communities. The approach was initially developed to increase access to health care by culturally and linguistically diverse communities, but later was used to highlight the benefit of understanding that all individuals exist within a cultural context. In this way, a culturally responsive approach supports people to see each other and their uniqueness within their cultural context, whilst working together to find common ground. Seeing culture requires people to examine assumptions about how we make meaning in the world. (MHMA, 2014)

Impact of Culture:

Culture lies at the heart of human development and civilisation. Long before countries develop economic or trade ties, the art, literature and music united the nations. Centuries of creativity, migratory flows, and exchanges enriched common values around the globe. Cultural cross-over forged common understanding and rules, which often have established peace, stability, prosperity and solidarity. Today, cultural exchanges are as vibrant as ever. The advanced communication tools enabled cultural activities to grow wider, hence the demand for cultural goods is also spreading at unprecedented speed. (The EU Commission on Culture, 2007)

Impact of Culture on Health:

Cultural participation improves health and well-being.

In Canada, the Access and Availability Survey (AAS), 2018 states that three-quarters (73%) of permanent immigrants say arts and culture is at least moderately important to quality of life for them and their family and this is consistent with the Canadian-born population at 68%. (Capacoa.ca, n.d.) 71% of Europeans recently surveyed agreed "living close to places related to cultural heritage can improve quality of life". (Europarl.europa.eu, n.d.)

People who attend theaters, pop music concerts or cultural festivals are up to 32% more likely to report great or excellent health, even accounting for other factors. (Hillstrategies.com, n.d.)

People who attend concerts, theatres or movies are significantly healthier, have lower anxiety and are less subject to depression. (Cuypers, 2011, p.6) The more frequently people attend performing arts and other receptive arts, the more likely they are to report good health. (Wilkinson, 2007) Attending concerts and theater increases perceived vitality. (Bygren, 2009)

For children and youth, participation in cultural activities helps develop their thinking skills, builds self-esteem, and improves resilience – all of which enhance their education outcomes. For example, students from low-income families who take part in arts activities at school are three times more likely to get a degree than those who do not. (Culturallearningalliance.org.uk, n.d.)

Impact of Culture and Creative Industry on Economy:

Culture and creativity are important assets for any economy. Culture contributes directly to jobs, growth, and external trade. Innovative economic sectors need creativity to maintain their 'competitive advantage'. Competitiveness has been the focus of scholars and business organizations. "Competitive advantage is arguably the central theme of the academic field of strategic management." (Wang, 2014; Furrer, 2008; Huskisson et al., 1999; Porter, 1996)

"Competitive advantage is obtained when an organisation develops or acquires a set of attributes (or executes actions) that allow it to outperform its competitors." (Wang, 2014) Lynch and Chacarbaghi of East London Business School highlight: "The term competitive advantage refers to the ability gained through attributes and resources to perform at a higher level than others in the same industry" (Christensen and Fahey, 1984; Kay, 1994; Porter, 1980; Lynch and Chacarbaghi, 1999)

While the above definitions both have a set of attributes as their common nominator; Michael E. Porter, Professor of Business and Economics at Harvard Business School describes: "Competitive advantage grows out of value a firm is able to create for its buyers that exceeds the firm's cost of creating it." (Porter,1985)

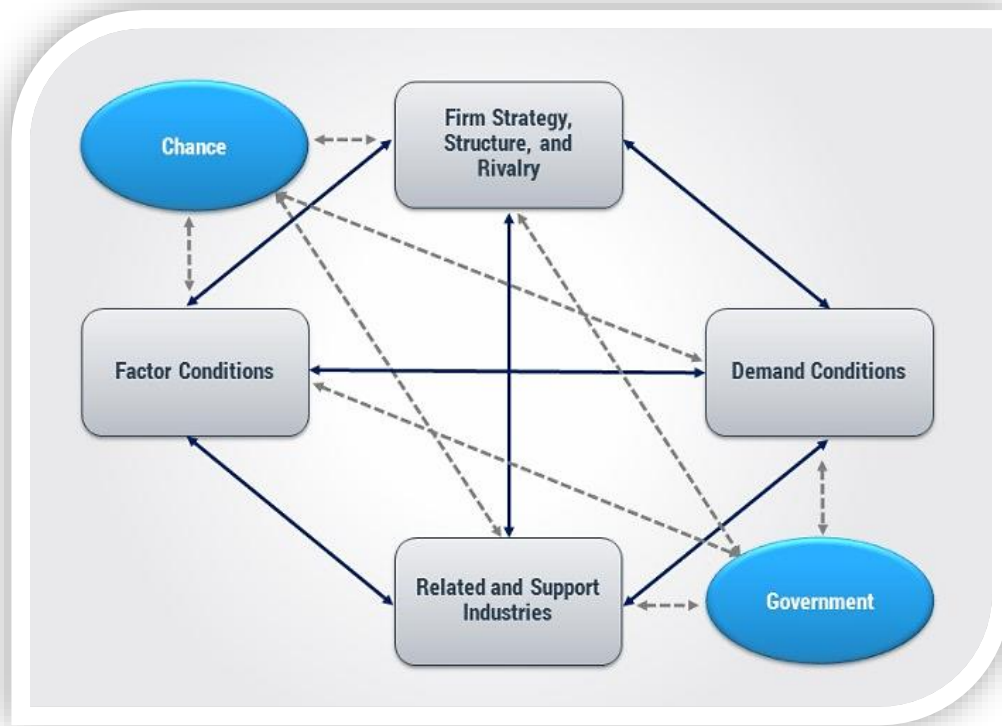


Figure 6. Porter's Competitive Advantage of Nations - Diamond Model (1996)

I adopt Porter's definition in my practice, because he specifically states the key word, Value in his description, which is the core factor in developing a project management strategy – especially in the context of arts and creative industry, where creating “value” is important.

Value can be the monetary worth of something to someone. It can be the consideration and benefit of having someone or their opinion. It can be the usefulness of something. Or it can be the judgment of what is important in life or a set of principles. While arts and creative industry can potentially create almost all forms of values, there is a remarkable value in forging partnership – especially collaborative values.

Building partnership with other organizations in the community is one of the most important roles that creative industry plays in the community. For example, just in Canada, “86% already work in partnership with other arts organizations, 84% with a wide variety of community

organizations and 78 % with schools/educational institutions, 67% with government and 64% with the private sector.” (Survey of Performing Arts Presenters, Capacoa.ca, n.d.)

Most often artists and creative industry take a leading role in partnerships, hence 82 % believe continuing partnerships both within the creative industry and with community organizations will be crucial over the next 10 years.

As for capital projects, 114 creative organizations in Canada contributed \$442.5 million in expenditures during 2012 and 2017, which undoubtedly is a considerable financial contribution to the economy. (Survey of Performing Arts Presenters, Capacoa.ca)

The economic impact of the Performing Arts alone, contributed \$2.7 billion to the Canadian Gross Domestic Product in 2016 and accounted for 65,000 jobs in the same year.

International visitors spent \$220 million in direct spending for live performance events in Canada in 2016 (\$188 million for performing arts events and \$32 million for festivals and celebrations). This represents 1.1% of total tourism spending and 6.4% of non-tourism commodities, i.e., expenses other than travel, accommodation and food. (Statistics Canada, Statcan.gc.ca, 2018)

65% of businesses and skilled workers in Canada agree that a thriving arts and culture scene is a driving factor when considering relocation. (Statistics Canada, Statcan.gc.ca, n.d.)

Urban and rural communities increasingly rely on culture and cultural industry to attract investment, employers, students and tourists. Combining knowledge and skills specific to culture with those of other sectors helps generate innovative solutions for information and communication technologies, travel and tourism, manufacturing, retail businesses and service industry.

Creative economy has a significant difference from other types of businesses. Important characteristics of this sector include originality, skill, and the quality of products. Due to the creative development in a society, creative economy becomes a new emerging sector. Creative industry emerges as an effort with the use of human creativity (Bilton, 2004). Due to the creative development in a society, the creative economy becomes a new emerging sector. Nowadays, this

type of businesses is increasing around the world. This sector plays a major part in the economy as it is able to absorb more labor as well as to contribute as one of the largest foreign investments after the manufacturing sectors. The creative economy is an industry that requires creativity, talent, and the ability of individuals to create welfare and employment. The actors in this industry include crafts maker, writer, musician, performer, cook, and many others. The creative economy has the potential to become an alternative or additional source of development.

Culture and Competitiveness: The Economic Outcomes

"Empirical investigation of the relevance of culture on economic outcomes is fairly new in economics. So far, the goal of most cultural economics papers has been to establish the relevance of culture." Alesina and Giuliano (2015)

Leibbrandt and Gneezy (2013) used historical differences to try to explain modern attitudes about female labor force participation. They compare regions that historically grew crops that lent themselves to plow use (including wheat, teff, and barley) with other regions that grew crops lending themselves to hand tillage (like millet and sorghum). They find that modern-day female labor force participation is higher in the latter countries, and attitudes tend more toward gender equality. The variation in dowry and bride price traditions across the globe may have a similar explanation.

The above example and the next experimental evidence are relevant to my argument on the use of Porter's Competitive Advantage Model and the role of culture in economic improvement.

Experimental evidence can also reveal economic explanations for cultural beliefs. In one study, researchers studied two groups of fishermen, both living in the Brazilian state of Bahia but in very different circumstances. One group lived near a lake, where fishermen found it most efficient to work alone in small boats. This left them in direct competition with each other for the best fishing territory. The other group lived on the seacoast and, in response to the different conditions there, they fished on larger boats in groups, making cooperation and teamwork keys for success.

The researchers offered research subjects from each group two choices: they could try to complete a ball-throwing task for a small amount of money, or earn potentially more money if they outperformed an unseen opponent. Fishermen from the lake region (especially the older, more experienced anglers) were much more inclined to compete against another person rather than against a pre-set goal. The

researchers argue that ecological factors are responsible for a cultural tendency toward competitiveness among the lake fishermen. (Leibbandt, 2013)

The link between cultural attitudes and economic forces isn't just a curiosity. Research shows that even when groups of people move around and end up in very different environments, cultural attitudes come along and can shape future economic outcomes. A number of immigration studies have shown that second-generation immigrants in the United States seem to retain the beliefs and values of their parents' home country. For instance, one recent paper showed that tastes for wealth redistribution among various immigrant groups in the U.S. mirror those in the home countries, even among the second generation. (Leibberandt, Gneezy, 2013)

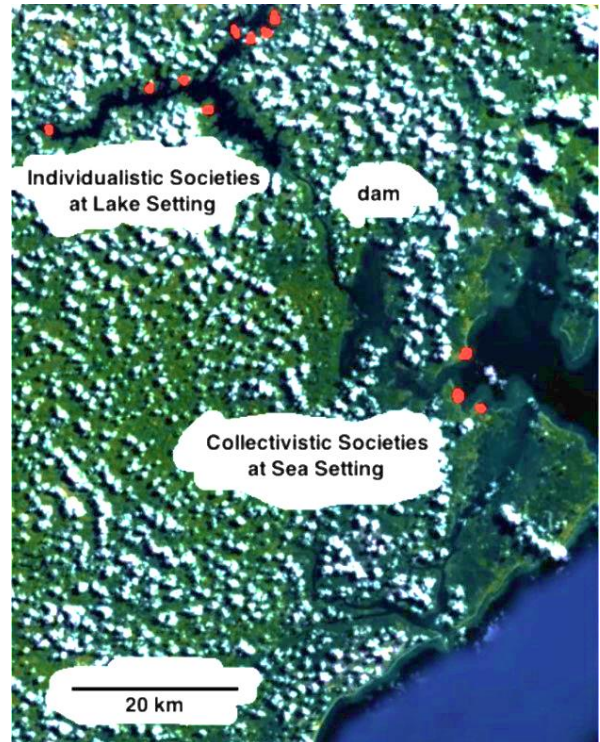


Image 3. Fisherman Studies (n.d.)

Description: Fishermen study was conducted in northeastern Brazil in different individualistic and collectivistic fishing societies in close proximity. The settings are connected by a river, only divided by a dam, and the collectivistic societies are at the estuary mouth of this river, where fishermen fish in collectives. The individualistic societies are at the lake where fishermen go fishing alone. The societies are illustrated by pink dots.

Source: Proceeding of the National Academy of Sciences of the United States of America

Impact of Cultural Practice on Tolerance and Understanding:

Culture Track Canada explored perceptions of arts and culture with an open-ended question: “What is the greatest impact a cultural organization can have on your world?” Citizens born in Canada and new Canadians reported the same top two impact:

- New ideas/broaden experiences.
- Knowledge of/understanding other cultures. (Culture Track Canada, Culturetrack.com, n.d.)

UNESCO’s Declaration of 1995 defines tolerance as: “the respect, acceptance, and appreciation of the rich diversity of our world's cultures, our forms of expression and ways of being human.” Therefore, tolerance is fostered by openness, communication, freedom of expression and thought. Since ‘tolerance is preserving harmony despite of differences’, culture and creative industry play a crucial role in promoting it.

Without tolerance and understanding, peace is impossible. Cultural contributors and creative industry have the power to establish ‘common ground’ for dialogue, social interactions, and the evolution of ‘culture of peace’ throughout the world. Cultural activities strengthen communities and facilitate understanding among groups. They give people a greater sense of cohesion and lead them to develop more positive attitudes about their shared environment. According to Tim Kaseer, PhD in Psychology: “Culture is about identity and difference as well as the ‘common experiences’ that make us human.” (Kaseer, 2004)

The arts and culture can provide disruptive experiences that may “act as catalysts to help some people identify the truly meaningful and satisfying values around which to orient their lives”. (Hillstrategies.com, n.d.)

Harri Holkeri, President of the UN General Assembly (2000) once said “tolerance is the virtue that makes peace possible”. But perhaps we need to remember that understanding comes before tolerance; therefore, in my view, understanding is in fact a virtue that makes both peace and prosperity possible. And of course to develop a true understanding, we often need help. We need help to learn about other ways of life, different ways of thinking, behavior, and attitude. Since culture is directly related to human behavior, and human behavior is very complex, and is

something that must be investigated to be better understood, anthropologists and psychologists alike are playing an important role on this subject. Anthropologists study the concept of culture and its relationship to human life in different times and places; therefore, learning about those studies, will give us a clearer perspective on our own. They study the past to help interpret the present. And through cultural psychology we learn, how cultural meanings, practices, and institutions influence and reflect individual human behavior. And this is particularly important in terms of establishing dialogue and channels of communication.

Studying cultures and participating in cultural activities can assist us to find meaning and make sense of them all. And of course, creative industry and cultural institutions can equip individuals and groups with the proper knowledge and experience to advance understanding of cultures. (Dorbayani, 2019)

Culture is learned behavior. It is an integral part of people's lives. It influences their perceptions, views, values, sense of humor, as well as their hopes, loyalties, worries or fears. Therefore, when we are interacting with people and building relationships, it is essential to have a degree of understanding of their cultures. This increases the level of tolerance in us and helps us demonstrate genuine respect.

Impact of Culture and Creative Industry on Democracy

According to researchers, Gorodnichenko and Roland (2015), Social sciences usually explain democratization of countries with the increase in incomes. But often in such studies, the role of culture and creative industry as one of the major determinants of democracy is a neglected.

According to their studies in 2015, individualist culture democratises earlier than collectivist cultures that may remain stuck for a long time with relatively efficient autocracies. Recent decades have seen great progress in democracy across the world. According to Freedom House (1999), there was not a single liberal democracy with universal suffrage in the world in 1900. By 2000, 120 of the world's 192 nations were liberal democracies. The main explanation in social sciences for democratization is the 'modernization hypothesis' (Lipset 1959) – according to which countries become democratic as their income per capita rises.

A large part of the literature on the determinants of democracy centres on whether and how growth of income per capita leads to democracy. But Gorodnichenko and Roland argue that “if the modernization theory is correct, we should expect, for example, China to become democratic as it becomes richer.” (Gorodnichenko and Roland, 2015)

Surprisingly, the literature on democratization remains relatively silent on the effects of culture, creative industry and cultural values on political regimes. Cultural values affect the direction of institutional change away from autocracy when there is a window of collective action (revolution, elite revolt). These episodes of collective action do not necessarily lead to democracy, even when they are successful, but may lead to another autocratic regime. Gorodnichenko and Roland compared decisions of collective action under an individualistic culture, giving social status reward to standing out and innovativeness, and a collectivist culture emphasising conformity and embeddedness in large groups (tribes, clans). Their studies show:

- Individualistic culture tends to create a demand for democracy, as individual freedom is fundamental for self-achievement. Equality before the law and limited government provided under democracy help protect individual freedom.
- Collectivist culture instead focuses more on the necessity of a benevolent ruler to create stability between different clans and groups. The emphasis is more on hierarchy and order, and freedom can be seen as endangering stability.

The named researchers believe that because of these cultural differences, when there is a window of opportunity for collective action in an individualistic society, however infrequent, revolt against autocracy will always occur, independent of the quality of autocracy, and will lead to democracy. In contrast, in a collectivist society, revolt against good autocrats will be rarer. Windows of collective action will thus lead either to democracy or to the establishment of a higher quality autocracy. Collectivist societies may thus remain ‘stuck’ with a relatively high-quality autocracy.

In the long run, individualist societies will thus end up with a democratic regime, whereas collectivist societies will end up either with democracy or with a high-quality autocracy. (Roland, 2015)

The implication is that individualist societies will end up more often having democratic regimes than collectivist societies, even if collective action occurs less often than in collectivist societies that might be better in coordinating collective action.

According to Gorodnichenko and Roland, countries with collectivist cultures develop economically, they will not necessarily evolve towards democracy or might do so more slowly or possibly only under the effect of an exceptional crisis. Countries like China, Vietnam or Singapore, which have experienced considerable economic success in recent decades have not adopted Western-style democracies. Similarly, countries that have experienced a genuine democratization process like Taiwan, Thailand, Indonesia, and Korea have done so relatively recently and their average polity scores over the last 30 years have not been better than Guatemala, Panama or Peru. Countries in the Middle East have in general higher individualism scores than many Asian countries. In the long run, it is expected they could end up becoming more democratic, despite the higher authoritarian streak observed in the past in Islamic countries.

If democratization sees culture as pre-defined, governed by the few, and open to the many, Cultural Democracy is a state in which everyone feels empowered to actively participate in the broadest range of cultural activity. Adams and Goldbard, authors of *Webster's Word of Cultural Democracy* (1995), state that if democratization sees culture as pre-defined, governed by the few, and open to the many, Cultural Democracy is a state in which everyone feels empowered to actively participate in the broadest range of cultural activity. Cultural democracy is making democracy through culture; cultural democratization is making culture available to the demos. (Adams and Goldbar, 1995)

Speaking of cultural democratization and making culture available to everyone, there are authors, who believe culture is not accessible to everyone and that there an inequality in the provision of cultural. Brook, O'Brien, and Taylor, the authors of *Culture is Bad for You* (2020), believe, despite claims by cultural institutions and businesses to hire talented and hardworking individuals, women, people of colour, and those from working class backgrounds are systematically disbarred. While the inequalities that characterise both workforce and audience

remain unaddressed, the positive contribution culture makes to society can never be fully realised. While those authors are right in some cases, I will try to address and share my views on those areas later on.

Now, with view to all the above, what does literature review say about Cultural Diplomacy?

Literature on Cultural Diplomacy:

Haigh Anthony (1974), from the Council for Cultural Cooperation based in Paris noted: France have used the term Cultural Diplomacy since the late nineteenth century, however it entered common conference in most countries in the 1990s. Cultural Diplomacy has played a vital part in the history of France's international relations. In a report to the Chamber of Deputies on the functioning of the newly established educational and cultural institutes in East Europe in 1900, the French deputy Manuel Boucher set the rhetorical question, "What political operation or armed invasion was ever able, with less expenditure, to produce such important results?" (Cited Haigh 1974, p.22)

Educational cooperation has long been utilised by governments as a tool to gain political, economic, and cultural influence in countries of strategic importance. During the Cold War, America also successfully implemented Cultural Diplomacy via educational exchange. (Liping, 1999) France applied this strategy in the 40s to ensure the dominance of French culture and language against the rise of English in Greece when the French Institute in Athens organised large-scale human shipments of talented Greeks between Greece and France. (Paschalidis, 2009) The purpose of encouraging foreign students to study in France was to assimilate them to the French cultural space and to train them as future representatives of French culture in their home country.

Historically, France had taken the first steps as early as 1909, by setting up the Bureau des écoles etdes œuvres to coordinate the various cultural agencies operating abroad, and starting an international network of Cultural Institutes, assigned with the task of promoting awareness and appreciation of French art abroad. The first French Institutes were established in Florence and London, in 1910, and by 1936 there were thirty of them, located mainly in the major European

cities. In 1923, the French Ministry of Foreign Affairs established the first office for Cultural Diplomacy in history. (Paschalidis, 2009)

According to Robert Phillipson, *US Vs. Europe* (1994, p.9), never in the history of the world, except during the period 1950–1970, has so much been spent on the spread of a language, that is on English. The global rise of English in the post-war period, combined with the conquest of both European and world cultural markets by American popular culture made the concept of ‘cultural imperialism’, originally applied to the developing world, a rallying cry for Europeans as well. The counter-offensive was led by France, which turned its Cultural Institutes abroad into show-rooms for the promotion of French art cinema and literature. Much more effective, however, was its renewed emphasis on the spread of the teaching of the French language, which in 1986 culminated in the establishment of the International Organisation of La Francophonie (OIF).

Even today, regardless of our country of origin, we are all familiar with institutions like the British Council, the French Institute/Alliance Française, the Italian Institute/Dante Alighieri and the Goethe Institute. They defined our common cultural landscape long before the appearance of Hollywood blockbuster movies, MTV or McDonalds. It is thanks to them that many have learned an international language, discovered foreign authors, scientists, musicians and film-makers, and perhaps even received a grant to study abroad in places like London, Rome, Berlin or Paris among other cities. (Paschalidis, 2009)

According to Waller, Cultural Diplomacy can be described as the "exchange of ideas, information, art and other aspects of culture among nations and their peoples in order to foster mutual understanding." (Waller, 2009, p.74)

Joseph Nye (2004, p.18) referred to Cultural Diplomacy as the “ability to get what you want through compulsion as opposed to paying for it”, that is a “Soft Power”, which emerges or comes from a country’s culture, political ideals and practices. It shows the estimation of culture is in its capacity to attract and draw outsiders’ attention to a country.

But with all the mentioned reviews and definitions, I believe still there is a gap in understanding the role of culture, and practice of Cultural Diplomacy in particular. Majority of literature and academic papers on this subject look at Cultural Diplomacy globally and in the context of

‘international relations’ – often exercised by governments, enforced by their foreign policies, and through their affiliated institutions. But what about smaller societies, local communities, and diverse groups in a multicultural environment? In my view, we need to look at the role of culture, creative industry, and Cultural Diplomacy within smaller societies and local communities as well.

My prior readings, and studies of the above literature reviews on this subject matter have led me to pose a critical question, a question which I have decided to address through this dissertation, and by cross-examining my previously published works:

Can Cultural Diplomacy and its practitioners establish understanding and dialogue through their collaborative and creative medium to positively impact their societies?

Having that in mind, one of the main objectives of this dissertation is to answer that question, and to showcase a few real hands-on projects with credible and evidential supports and testimonials to examine effectiveness and outcomes of such efforts.

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CHAPTER 1.

PROJECT OUTPUT 1

CULTURAL DIPLOMACY:

NO BULLET, NO BLOOD

A TRANSFORMATIVE FORCE TO ADVANCE UNDERSTANDING AND DIALOGUE

INTRODUCTION: ABOUT THE PUBLICATION

This chapter introduces you to my project output 1, Cultural Diplomacy, a book published in May 2019. This book is my 13th book, but the 3rd one, which directly contributes to public policy, arts, culture and cultural industry.

This publication is a concise book with 109 pages. It is predominantly a research-based material designed to provide readers with some real-life case studies, historic evidence, facts and figures, statistics, and literature reviews from credible sources, and it provides new knowledge and definitions on the subject matter (i.e. Cultural Diplomacy). It is structured in such a way that it can be used for self-study, short courses, and group discussions. This publication includes three sections:

- Section one: The Importance of Culture and Creative Industry.
- Section two: Cultural Diplomacy: A Comprehensive Essay.
- Section three: Cultural Diplomacy: The Essential Skills.

In section one I discuss the impact of culture on:

- Health;
- Economy;
- Understanding and Tolerance;
- Democracy.

And finally, the soft power of culture, which is headlined as: No Bullet, No Blood.

In section two, I provide an essay through which I define Cultural Diplomacy, explain its purpose, share some tools for Cultural Diplomacy and bring the readers' attention to challenges along the byway. This section includes 8 short chapters:

1. Music for Cultural Diplomacy.
2. Film for Cultural Diplomacy.
3. Theater and Performing Arts for Cultural Diplomacy.
4. Fine Art for Cultural Diplomacy.

5. Aboriginal Arts for Cultural Diplomacy.
6. Poetry for Cultural Diplomacy.
7. TV Shows for Cultural Diplomacy.
8. Digital for Cultural Diplomacy.

In section three, I share the essential qualities and skills of a Cultural Diplomat – headings such as:

- Who is a Cultural Diplomat?
- The Key Qualities of a Cultural Diplomat.
- The Skill Sets of a Cultural Diplomat.

Peer Review:

While in the academic world having peer review is understandably important, this does not mean publications without academic peer review, which are published outside the academic journals are less credible. As a matter of fact, in my area of practice, I learned that scholastic materials generated from years of practical or professional experiences with tangible results in action rather than pure theory (practice-based materials) are often more appealing to the people in the industry.

Having said that, my commercially released materials outside the academic journals still benefited from a different set of peer reviews. My publishers and publishing distributors have their own sort of peer review processes in place. However that may not be a fully rigorous scientific review like those of Medicine, Physics, or Engineering, but still it assures that certain qualities and standards are met.

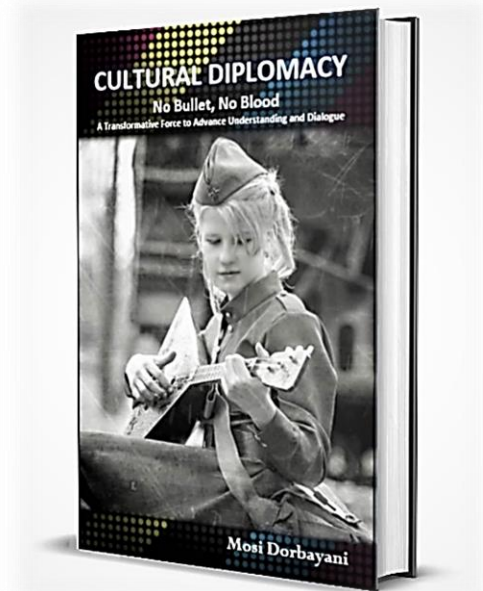
Their review process prior publishing manuals/materials are often as followings:

1. The publisher / client organization normally asks for a 500-700 words content/a chapter on the subject matter.
2. Upon expression of interest and agreement, the first draft is provided within an agreed deadline.
3. If any revision is required, then a second draft is provided.

4. The final manual script is examined through 'Turn It In' software for proper content referencing.
5. Then the manual is forwarded to a reader/editor for further inspection and formatting.
6. Then it is forwarded to one or two peers/specialists in the field for their feedback.
7. Then a few copies are sent to a number of entities/individuals for their advance praise.
8. Copies are also archived and registered with the authorise and national libraries.
9. Finally, the manual script enclosed with other files and documents are sent to Publishing/Distributing firms such as Barnes & Noble in the US, Chapters in Canada, and Amazon Books worldwide etc. – ALL of whom have their own additional review processes before publishing and distributing.

Additionally, as part of peer review, there are testimonials, major media references and awards, which show case the publication's global outreach, its significance, and its attainments at international level.

While purposefully this book is not entirely academic in tone, it is somewhat instructional – a persuasive writing at times. Having said that, with over 90 citations, and numerous case studies, this concise book is a rigorous study, which could draw the attention of many major media and awarding bodies as shared later below (see pages 63 to 66).



**Image 4. Author's Book Cover:
Cultural Diplomacy (2019)**

WHY THIS BOOK?

With reference to my process of conduct as discussed in page 4, figure 1, as an entrepreneur it is natural for me to observe my environment to find gaps and needs close to my heart, visualize their effects, and tackle them to best of my abilities.

Since culture needs to be expressed and communicated, it facilitates the creation of arts including but not limited to creative arts, drawing, music, writing or poetry, etc.

Imagine a teacher in a classroom. How more effective would their lessons be if they use props. Eventually, arts became props for communicating one's culture. It made culture more appealing to people's senses. It made it more tangible, relatable, understandable, and even turn some of it to merchandise. And perhaps it is from this point of view that culture also includes arts, and that arts and culture are interrelated and inseparable.

But arts and culture play other important roles in our societies too, and potentially they can become effective tools to push certain agendas to serve betterment of humanity. One of those roles is to use arts and culture instrumentally, to establish dialogue, understanding, and diplomacy. But certainly not just a tool used by politicians or those holding governmental offices for international relations, but rather by the general public, and the very those who are creating the arts and managing artistic productions.

Therefore, to raise public awareness on such a role and topic, to encourage and invite public, artists and creative industries to take an active role on Cultural Diplomacy for social impact, and to compliment my own seminars, I decided to pen this book.

But there were two major driving forces behind this project, which hereafter I share them in turn.

The Two Driving Forces Behind This Publication:

Throughout my practice, I have always tried to bring the world of business closer to arts and cross-cultures, and cultures closer to business practices. It is my firm belief that when culture and business sit at the same table and combine their forces, they can bring impactful social change and economic growth benefiting all parties, communities, or even the society at large.

To that end, I am noted as the father of **The Coadunate Economic Model**. This is the first driving force behind the book, Cultural Diplomacy.

I am not only a pioneer in co-operative enterprises economy since early 90s, but also the developer, and a long-time practitioner of 'Coadunate Economic Model' for Socioeconomic impact since 2005.

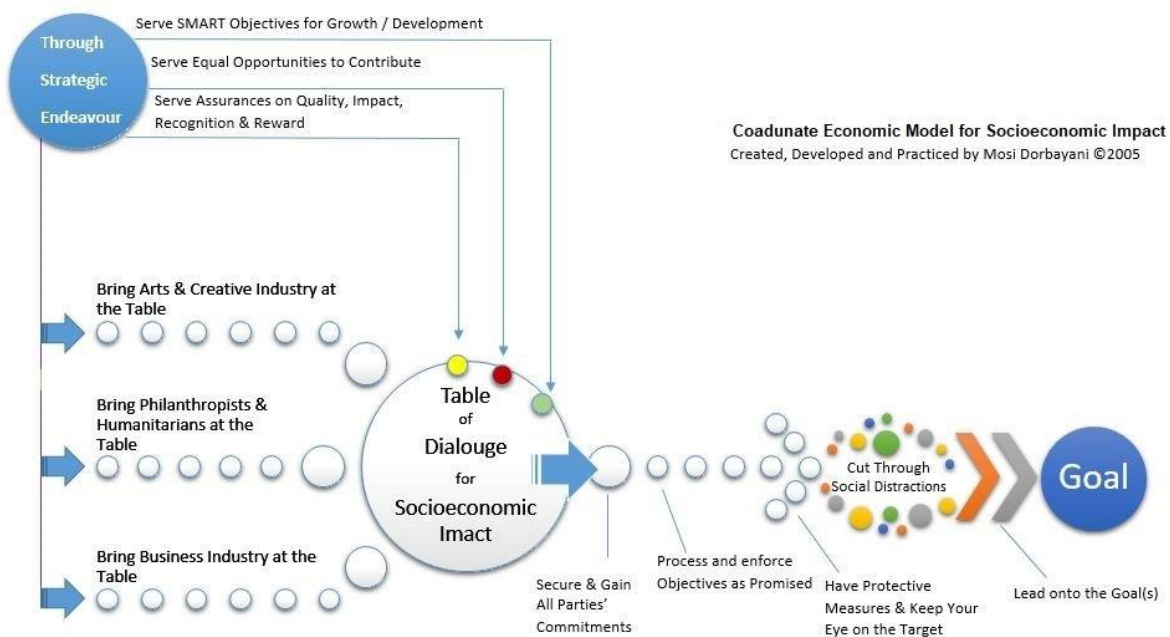


Figure 7. Mosi Dorbayani's Coadunate Economic Model (2005)

The Coadunate Economic Model is a unique strategic concept and practice that catalyzes Business Economics, Talent Management, Arts for Social Impact, Cultural Diplomacy, and Philanthropy to impact Socioeconomic in an emerging multi-polar world. (Dorbayani, 2022)

Applying the above model by interested practitioners, especially those decision makers, executives, and organizations in professional contact with me, made me realize that there is a need for two concise but specialized publications. One in area of Cultural Diplomacy, and the second one, tailored in subject of Negotiation and Conflict Resolution (published in Dec. 2019).

The image shows a screenshot of the Forbes Journal website. At the top, the logo reads "THE Forbes JOURNAL.COM". Below the logo is a navigation bar with categories: BILLIONAIRES, BUSINESS, TECH, LEADERSHIP, MONEY, REAL ESTATE, ENTERTAINMENT, and TRENDING. A search bar is located on the right side of the navigation bar.

The main content area features an article titled "MEET THE FATHER OF THE COADUNATE ECONOMIC MODEL" by Forbes Journal, dated 4 months ago. The article includes a photo of Mostafa Dorbeyani, a man in a suit and glasses, sitting at a table with chess pieces. The article text describes him as a Canadian award-winning scholar, author, and executive adviser, and an economist who has been practicing the Coadunate Economic Model (CEM) since 2005. It defines the CEM as a unique strategic concept and practice that catalyzes Business Economics, Talent Management, Cross-cultures (arts & creative industry) Cultural Diplomacy, Arts for Social Impact and Philanthropy to impact Socioeconomic in an emerging multi-polar world.

Below the article text is a diagram titled "Coadunate Economic Model for Socioeconomic Impact". The diagram consists of a central blue circle with the text "Through Strategic Endorsal" inside. To the right of the circle are three stacked rectangular boxes containing the following text: "Serve SMART Objectives for Growth / Development", "Serve Equal Opportunities to Contribute", and "Serve Assurances on Quality, Impact, Recognition & Reward". Below these boxes is a line pointing to a box that says "Bring Arts & Creative Industry at the Table". To the right of the diagram is the text "Coadunate Economic Model for Socioeconomic Impact Created, Developed and Practiced by Mostafa Dorbeyani ©2005".

On the right side of the screenshot, there is a search bar and a "SEARCH" button. Below the search bar is a "Active" tab and a line graph showing stock price fluctuations. Below the graph is a table of stock prices:

ID	1M	3M	1Y	5Y	ALL
AAPL					141.98
Apple Inc					-2.84 -2.04%
BTBT					9.79
Bit Digital, Inc.					-2.20 -28.1%

Below the table is a "Technical Analysis for AAPL" section. It includes a "1 minute" tab and a "5 minutes" tab. Below the tabs is a gauge chart with a needle pointing towards the "BUY" side. The gauge has labels for "STRONG SELL", "SELL", "NEUTRAL", "BUY", and "STRONG BUY". Below the gauge is a table showing the number of sell, neutral, and buy orders:

Order Type	Count
Sell	2
Neutral	10
Buy	14

Image 5. The Forbes Journal

Also on Tycoon Herald (2021)

The second driving force behind publishing Cultural Diplomacy was the post financial crisis of 2008 and everything that the crisis entailed.

Emerging from financial crisis, the world faces growing social inequality, mass immigration, diverse populations, extremism, radicalization, and various forms of threats. Disruptive strategies, expansion of technology and digital communication are transforming societies – changing lifestyles and consumer behavior, which is affecting the balance of economic power, stability, and world order. In such changing and volatile environment, the role of culture is more important than ever. Hence, the reason for me to write Cultural Diplomacy, to emphasize on its critical role.

As an accomplished executive adviser and economist, my opinion and analysis are often sought after by major journals and media in North America. And of course, with every given opportunity, I emphasize on social outcomes for betterment of humanity (including those in creative industry).

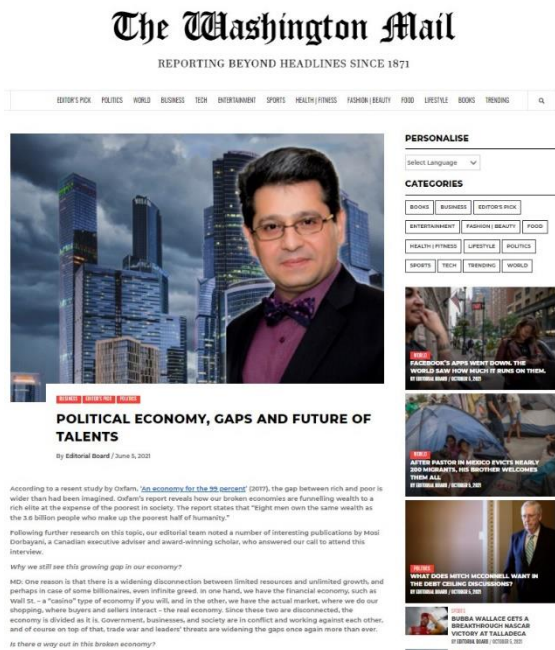


Image 6. The Washington Mail (2021)



Image 7. The New York Times (2020)

"Reforms should start by analyzing problems, not solutions."

The road to an economic and financial recovery after a pandemic is probably a bumpy one, and during the past year fighting with COVID, we all felt that some form of reforms and better public financial management needed across almost all sectors of economy.

For this edition, we asked Mosi Dorbayani, the Executive Adviser and Economist at Orenda Enterprises Inc – Canada to join us.

What's the best way to establish an effective reform?

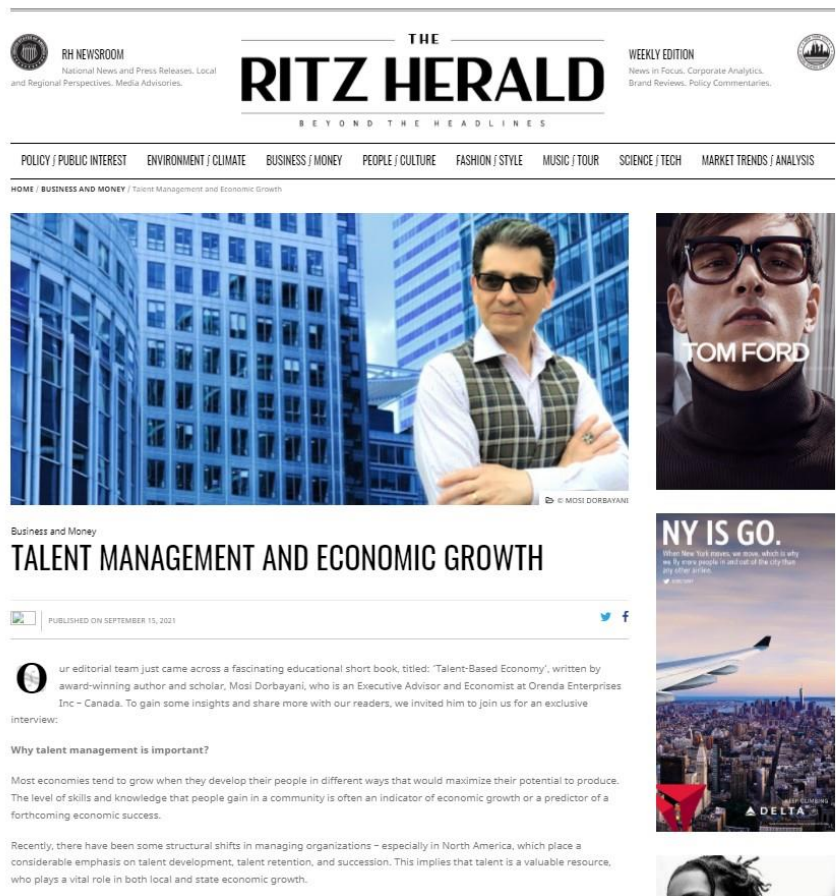


Image 8. The Ritz Herald (2021)

Developing cooperative and collaborative strategies for change, and improving organizations and societies through such strategies are amongst the areas of my expertise. But for any form of collaboration to work, dialogue, understanding, and tolerance must be encouraged and well-established. And to establish those, we need to learn about cross-cultures and cultural differences. We need to familiarize ourselves with other peoples' norms and values, and adapt our communications accordingly. Therefore, as my profile shows, as a practitioner of both, Business and Creative Industry, I am an established authority in the field, who is even expected from to write such a book by peers and scholars in the field.

TARGET AND RECEPTION:

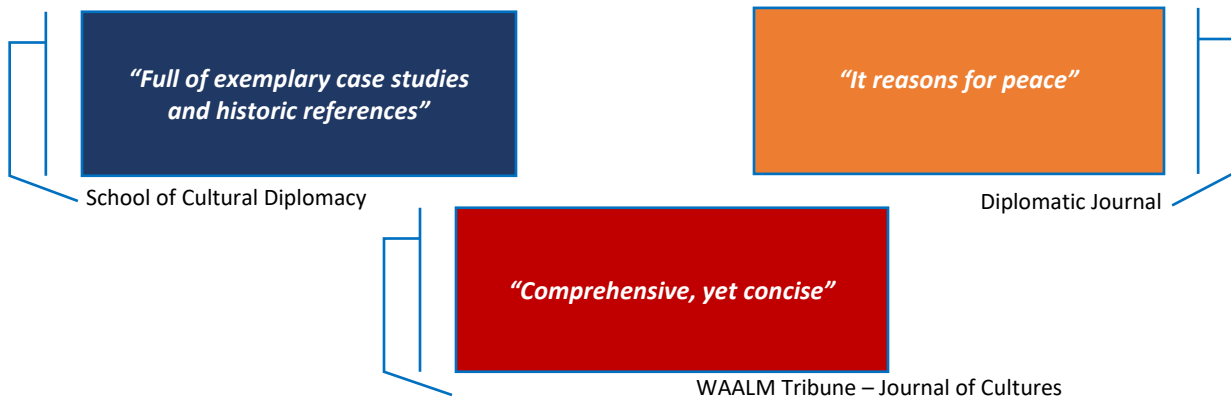
The book targets adults, professionals in creative arts and creative industry, as well as the subject matter enthusiasts, who are specially interested in public policy / public diplomacy and arts for humanity. It is commercially released and made available to over 140 countries. It is physically distributed and made available from a number of major bookstores, and it can be purchased online as well.



Image 9. Book Signing Event, Vancouver, Canada (2019)

While due to legalities I cannot share detailed data here, I can confirm that based on the estimated statistics provided to me, the book did well in North America and Central Europe. It was also well-received in countries such as Malta, Japan, Australia, and Indonesia. Back in 2019, the book was ranked at #147 amongst the top 5000 best selling titles in category of Diplomacy at Amazon, and at #1,023 amongst 70K titles in category of International Diplomacy (Appx.6). Later in this chapter, I will share you more details on its achievements and impact, but before doing so, let me share you my views on Cultural Diplomacy – especially in response to the thematic literature reviews given in pages 18 to 33.

Advance Praise for The Book (as appears on its back cover):



CULTURAL DIPLOMACY:

As I mentioned earlier, Cultural Diplomacy has been practiced for a considerable length of time. Although the expression "Cultural Diplomacy" has been set up recently, proof of its existence can be seen throughout history. Pilgrims, explorers, dealers, instructors and craftsmen can be altogether viewed as living instances of "casual envoys" or early "social ambassadors". In fact, any individual who communicates with various societies, encourages a type of social exchange, which may occur through workmanship, sports, writing, music, science, business and economy.

The association of people throughout history and their exchange of dialects, religion, ideas, and arts has enhanced relations between disparate groups and strengthened their societal structures. Today, Cultural Diplomacy is an energetic and inventive scholarly field of research and has effectively settled itself as an independent hypothesis and practice. (Culturaldiplomacy.org, n.d.)

Definition:

France have used the term Cultural Diplomacy since the late nineteenth century; however, it entered common conference in most countries in the 1990s. Originally, it referred to the processes, when diplomats who were serving national governments, resort to cultural exchanges to channel their advancement of their perceived national interests. But soon, it was expanded into the exchange of ideas, arts and other aspects of culture among nations and their peoples to foster mutual understanding. (Cummings, 2003, p.1)

Joseph Nye (2004, p.18) referred to Cultural Diplomacy as the "ability to get what you want through compulsion as opposed to paying for it", that is a "Soft Power", which emerges or comes from a country's culture, political ideals and practices. It shows the estimation of culture is in its capacity to attract and draw outsiders' attention to a country.

Additionally, Cultural Diplomacy is a segment of public diplomacy. Public diplomacy is improved by society at large, and it serves to "amplify and publicize the society and its culture to the world". (Carnes, 2006 p.15) The term 'Soft Power,' was coined by the Harvard political scientist, Joseph Nye in 1990. Since then, it has overshadowed international relations and public diplomacy. It distinguishes the command or hard power – economic carrots and military sticks, from soft

power of getting others to want what you want. Respectfully, that sounds the definition for 'motivation' to me. Hence, hereby I share my own definition with the readers.

I define Cultural Diplomacy as:

The art of initiating dialogue through exchange of ideas and creations to soften dispute, political disagreement and military conflict – an artistry to reinforce mutual understanding, foster socio-economic collaboration and ties to advance regional and national interests.¹

(Dorbayani, p21, 2019)

Contrary to certain politicians and governments, who try to limit the practice of Cultural Diplomacy at governmental level and as part of international relations, I believe Cultural Diplomacy can and should be practised by general public, private sector, civil society, or even by those holding offices in a 'responsible government' at micro level.

Purpose:

Ultimately, the main objective of Cultural Diplomacy is to advance mutual understanding. This can be between individuals, across smaller societies, local communities, diverse group at both regional or national levels, or even across the borders and at international level.

It may serve to sway an international audience and to utilize that impact, which is developed over the long haul, as a kind of positive attitude hold to bolster policies. It tries to outfit the components of culture to prompt outsiders to:

- Have a constructive perspective of the country's kin, culture and approaches;
- Ignite more noteworthy collaboration between the two countries;
- Facilitate change in strategies or political conditions. (Michael, 2009 p.77)



Image 10. Author, Addressing 250 Cultural Delegates from 10 Countries, Meeting of Cultures - WAALM Awards- London, UK, 2008

¹ This definition is acknowledged, peer reviewed, and used by SOAS, University of London Global Diplomacy – (Appx. 5).

Cultural Diplomacy, when properly learned and connected at all dimensions, not only has the novel capacity to impact the world public sentiment, but also the belief system of people, their networks, and their countries.

Cultural Diplomacy can indeed facilitate and quicken the acknowledgment of:

- Worldwide intercultural discourse;
- Global intercultural dialogue;
- Justice;
- Association, collaboration and understanding;
- The assurance of human rights;
- World peace and harmony.

Simon Brault, Vice-Chair of the Canada Council for the Arts, and the president of Culture Montréal in his recent speech (2018) at Cercle France-Amériques mentioned: “Cultural Diplomacy changes, adapts, expands and contracts in response to shifting political regimes and situational requirements. Fortunately, it never goes away altogether. That’s because it is based on long-standing traditions, and because culture will always be there to come to the rescue when humanity is under threat.” (Canadacouncil.ca, n.d.)

Philosophers, wise policymakers, and smart political leaders have long realized the power that entails from having a debate and forging dialogue. Creative industry in any given culture has that unique power to softly engage people. One may use the language of music, the other, the power of silver screen; one may engage audience on stage, while the other trigger them through words. Regardless of instrument, the purpose is the same – to server the betterment of humanity, especially during the crisis.

Tools of Cultural Diplomacy:

Michael Waller, Author and VP of Government Relations, Center for Security Policy explains that Cultural Diplomacy can and utilizes each part of a nation's culture. (Waller, 2009, p82-87) This includes:

- Expressions of the human experience including films, music, painting, theater, design, etc.
- Exhibitions and shows which offer the possibility to feature various objects of culture.
- Instructive programs, e.g., formal classes, seminars, international student exchange.
- News and Cultural Broadcast.
- Religious diplomacy, including inter-faith discourse.
- Research and advancement of ideas and social policies.

The above tools try to establish an understanding of a nation's culture for its international audiences and they work best, when they are significant to the intended audience. Thus, this entails a clear understanding of the crowd and public behavior. Generally, these tools are not made by an administration, but rather created by the culture and after that the government eases their exhibition abroad with the aim to create an impact. (Mark, Sep/Oct 2002, p.51, 52)

Challenges:

Governments endeavor to administer Cultural Diplomacy programs face unique problems. Some of these difficulties stem from the government's lack of control over the practices of foreign nations. Moreover, often the administrations are not in charge of the production of the films, books, music, and TV shows that go abroad. The best they can do is to create avenues for the messages in such productions to reach the masses abroad. (Mark, Sep/Oct 2002, p.50)

Louis Belanger of Laval University further explains that, for administrations to be culturally significant in this time of globalization, a legislature must exercise command over the streams of data and trade. (Belanger, 1999, p.677-8) This is troublesome for governments operating in a free market. In a free society, often the administration does not control the greater part of data streams. What the government can do, is to ensure cultural exports thrive, by using exchange agreements or getting an entrance for foreign media transmission networks.

Of course, having governments to back Cultural Diplomacy is not free from risk. Governments may get tempted to manipulate cultural products and use them for propaganda. And certainly, challenges are not limited to governments. Independent artists, writers, producers and creative institutions often face financial struggles.

Grants and scholarships are limited. Copyright and royalties have different interpretations in different parts of the world. And sadly, media publicity is often given to those who are signed commercially by major labels/studios – who are already in the limelight.

As mentioned earlier in my literature review, Brook, O'Brien, and Taylor, the authors of *Culture is Bad for You* (2020), believe, despite claims by cultural institutions and businesses to hire talented and hardworking individuals, women, people of colour, and those from working-class backgrounds are systematically disbarred. According to the authors: “We sometimes think of culture as open to all. Government policy has made some museums free, and subsidised the cost of other artforms. Our analysis shows that engagement in many forms of government supported culture are, at best, a minority concern. This is true whether we look at ticket sales or we survey people about what they attend.” (Brook, O'Brien, Taylor. 2020)

Well, while the named authors certainly make some good points and their observations are indicating certain facts about culture and creative industry, in my view, right now our world is facing so many other pressing issues related to inequality and injustice (see chapter 4) that access to culture institutions such as museums, art galleries, concert halls would be hard to prioritise.

While there are still violations of basic Human Rights out there in the streets, while still people are not heard and their cry for social equality and justice fall into deaf ears, while their very dignity as human beings is tarnished, we cannot possibly prioritise discussion of access to cultural venues.

In my opinion, right now the focus should stay on raising social awareness, establishing dialogue and understanding among people, and between governments and their general public on the actual subject matters of inclusion, inequality and racism systematically at local and national level – rather than specifically for a particular sector like culture institutions such as arts galleries, museums, and performance halls.

Having said that, in order to address social inequality, injustice, inclusion, and diversity or even cultural inequality, **we need to act generationally and address it at grassroots. It should be discussed from childhood both at homes and at schools without politically or religiously indoctrinating children. It should be part of mental and behavioral parenting and schooling – from birth to eighteen or even beyond. That is from homes to schools – to work places and expand outward with emphasis on human values.** Creating interest and engaging the public to contribute to culture and actively participate should start from homes to schools – to work places and expand outward.

In his interview with New Book, New Net Work Podcast (2020), O'Brien states: "we selected that provocative title to draw the attention to inequalities". (Newbooksnetwork.com, n.d) Well, while that maybe successfully the case, my impression is that however O'Brien and his co-authors acknowledge the values pertained to culture, their overall content is somewhat suggestive that culture is indeed bad as it is, and it blames governments for lack of middle / working class's interest in cultural activities and participation. Contrary, in my view, while there are certainly some shortcomings, culture, cultural productions, and medium to create and communicate them are at their heights and best ever.

In fact, culture had never been so engaging and helpful to the societies as it is today (thanks to social media). While in his publication O'Brien acknowledges that governments have provided free access, opportunities, and supports; he still sees the absence of middle / working class's participation predominantly a governmental policy issue.

That is partially correct, but in my view, regardless of social class, the extent of cultural participation also has roots in people's system of beliefs, traditions, and their prior education.

For example, there is a free Health Care system in the UK and Canada with subsidised drug/medicine, but there are literally people who are prepared to live in pain and suffer, but never visit a clinic. Now, because some people do not want to go to a clinic, we cannot suggest that the Health Care is bad! Perhaps similarly, this is true about cultural institutions and industry. If a layer of society has limited or no interest in visiting cultural sites or they do not wish to

participate in cultural activities, we cannot say Culture is bad, or even it is badly managed for that matter.

Another similar example is the current COVID-19 pandemic. While we cannot deny some mismanagement by the states, there is a layer of people, who do not want to be vaccinated – even if vaccine is freely available. There are some incentives, and event celebrities are endorsing it, but still some people are not easing up to it. Perhaps a similar thing could be said about cultural participation.

Moreover, a middle / working class family who struggles to put food on their table, cannot be expected to take up art or music lessons, trips to museums, or regularly go to movies, and visit cultural institutions – perhaps not even if they are freely and readily available (which often they are). To solve that, we need to re-evaluate our social-economic dynamics and its financial reform – among other things as previously discussed. (Dorbayani, 2021, NY Times Daily)

We should remember that, **the true practice of inclusion, act of kindness, tolerance, understanding, dialogue, unity and shared values must be taught to be exercised systematically by all ages, and institutionally at every level – but far from political indoctrination. Such genuine endeavors should be encouraged, rewarded, and celebrated by every community.**

And of course in order to raise awareness, to establish dialogue and forge support to eradicate racism and systematic disbarment, popular culture should contribute. Popular media, artists and creative industries should play a leading role on this topic and with their laser-focused productions and discussions, they should facilitate a peaceful and smooth change.

Music for Cultural Diplomacy:

Every country has their own musical legacy. One does not need to be a musician or a songwriter to appreciate such uncommon craft of sound, or to acknowledge and adore the world's incredible writers and composers. Wherever you are, from any part of this delightful planet, you are capable to comprehend the universal language of music, and a study on this proves that visually, which is available from Salford's Figshare. (Dorbayani, 2021)

It is simply impossible to talk about culture, but not making any reference to music, a form of art, which truly stands out in any culture. Often the cultural estimations of a country, are unequivocally assessed by their music and their musical literature. The politics and culture often get united by music. This unique linkage – if used properly, can shape a United World Community (Oana, 2016 p.195)

Music is a ground-breaking medium through which, people and countries can communicate and network. While the power of music for social union can be found within its historic musical structure, the utilization of music to advance political, diplomatic, or societal targets can be traced back to the Cold War (1947-1991). (Culturaldiplomacy.org, Music as Cultural Diplomacy, n.d)

In 1954, President Dwight D. Eisenhower appealed for funding from the House Committee on Appropriations with the purpose of countering Communist propaganda with the off-shore display of American exceptionalism. The approved funding was dispersed across multiple government agencies, but more than two-million dollars was allocated to the State Department for the presentation and promotion of American theater, music, dance and some sporting events. The U.S. State Department's original Jazz Ambassadors Program officially began in 1956 and continued into the late 1970s. The program, beyond that point, continued through the Bureau of Educational and Cultural Affairs in the U.S. State Department, working in partnership with the John F. Kennedy Center for the Performing Arts. (Allaboutjazz.com, n.d.)

Since the end of the World War II, there have been numerous effective demonstrations of music as Cultural Diplomacy. Especially since the early 50s, music has helped the humanity to push for peace, to advance harmony, balance and human rights, and has served to tide associations amongst various cultures, nations, and religions. For a comprehensive list, consult my book,

Cultural Diplomacy (2019), pages 32 to 37. Some notable examples of music for diplomacy are put together by the USC Center on Public Diplomacy (Uscpublicdiplomacy.org, n.d.), which includes but not limited to:

The U.S Jazz Ambassadors: These ambassadors were sponsored by the U.S. State department for over 20 years from the 1956 to the late 1970's. The State department trusted that displaying mainstream American music around the world would acquaint gatherings of people with American culture, as well as win them over as ideological partners exposed to the cold war. The Brubeck Group of Quartet's 12 shows in Poland were some of the first in a long tour that could never stray a way from the edge of the Soviet Association. They went through Eastern Europe, the Middle East, Central Asia and the Indian subcontinent. Different tours permitted Jazz legends like Louis Armstrong and Topsy Gillespie to trumpet American qualities in recently decolonized states in Africa and Asia. The aim was the same and it was to keep socialism under control. (Perrigo, Time.com, 2011)

Van Cliburn's Victory in Russia: According to the USC Center on Public Diplomacy, Van Cliburn an American pianist won the first international Tchaikovsky Piano Competition in Moscow in 1958. He was adored by Russian audiences even though he was tagged with an "enemy" status. This was a classic example of fortuitous diplomacy.

The Beatles on Our World: A TV special titled "Our world" was broadcast in 1967. It was the first main live TV programme which featured artists ranging the Beatles to Maria Callas from fourteen different countries across five continents. Their aim was to advance a quiet logic and philosophy amidst the Vietnam War. The Beatles composed and played out "All You Need Is Love." This show boasted the greatest television audience to-date with approximately 400 million individuals tuning in around the globe. (USC Center on Public Diplomacy.org, 2015)

Wham! Freedom Tour goes to China: The first Western pop concert in China was performed by Wham! in Beijing, 1984. Regardless of the tepid gathering from the crowd, this introduction to the Brit-team was a huge moment in UK-China cultural trade. (USC Center on Public Diplomacy) Moreover, the following recent musical projects raised the bars for social responsibility,

understanding and tolerance. They could effectively create dialogue and forums amongst nations on social media worldwide.

Message Songs for Cultural Diplomacy:

Songwriters and lyricists in particular – are often dubbed as wordsmith (Espie, 2019). They are the ones who can craft words to push the ignorance away, and facilitate awareness instead. They are the ones who can provide proper thinking tools to the masses. When they intelligently and memorably write their heartfelt expressions, the public often inevitably gravitate to such material, which makes them to get in touch with not only their emotions, but also to value their shared vision.

Writing message songs is a highly sensitive and delicate matter. If not well-thought, it might directly influence the audience or fans' reactions or may cause disappointment and create unwanted media frenzy. If written well, message songs can make listeners think differently about the world, create reasons for discussion, build opportunities for understanding, and raise social and cultural awareness. Later, I will discuss the role of message song for social impact in chapter 2, but here is a short list of message songs, which are used to raise awareness, establish dialogue, and promote understanding on the UN's International Days.

Message Songs Promoting the UN's International Days:

- **'To Whom It May Concern'** – Vocalist: Kate Todd; Songwriter: Mosi Dorbayani; Producer: Peter Linseman. This song promotes February 20th, the United Nations' World Day of Social Equality and Justice. This project will be discussed in detail in chapter 5.
- **'May Happiness Pair with You'** – Vocalist: Katie Wiseman; Songwriter: Mosi Dorbayani. This song celebrates and promotes March 20th, the UN's International Day of Happiness.
- **'Happiness Is the News!'** – Vocalist: Carla Sacco; Songwriter: Mosi Dorbayani; Producers: Peter Linseman & Carla Sacco. This song supports April 29th the UNESCO's International Dance Day.
- **'Madiba'** – Vocalist: Nasambu; Songwriter: Mosi Dorbayani. This song honors July 18th, the UN's Nelson Mandela Day, and it reminds listeners the importance of human rights and dignity.

- **‘Chase the Sun’** – Vocalist: Dolly Thompson; Songwriter: Mosi Dorbayani; Orchestration: Makai Symphony. This song celebrates Sep 21st, the UN’s Peace Day.
- **‘Walk in Style’** – One of the biggest musical projects for humanity in measures such as: Social impact, global outreach, number of genres, number of languages, amount of international media coverage, recognitions etc., managed by Mosi Dorbayani. Artists from 25 countries, spanning 5 continents shared their talents and voices to fight bullying – an important social issue worldwide, which still causes thousands of victims to commit suicide every year. (NVEEEE, n.d) ‘Walk in Style’ - the message song to victims of bullying, was written and internationally managed by Canadian songwriter, Mosi Dorbayani (author of this dissertation), which was recorded in several languages and composed in more than 10 genres. This international project could unite artists and their fans around the world to join forces and establish forums and discussions on this issue on social media worldwide. Nov. 4th, UNESCO’s International Day Against Violence and Bullying is often highlighted by this project. This project will be discussed in detail in chapter 3.
- **‘Brave the Weather’** – Vocalist: Jovanna, Songwriter: Mosi Dorbayani. This song supports Oct 10th, the UN's World Mental Health Day, to raise public awareness about mental health issues worldwide. This event promotes open discussions on illnesses and how it is affecting our societies, and this song not only facilitates dialogue on the topic, but also provides some life-coaching messages to its listeners. (For more on this topic see appx. 3)
- **‘In the City of Ambitions’** – Vocalist: Kyle Shedrick, Songwriter: Mosi Dorbayani, Arranger: Andysh. This song is written to support April 5th, the UN's International Day of Conscience and October 17th, Global Ethics Day. Conscious of the need for the creation of conditions of stability and well-being and peaceful and friendly relations based on respect for human rights and fundamental freedoms for all without distinction as to race, sex, language or religion, the General Assembly declared April 5th, the International Day of Conscience. And of course Global Ethics Day is an opportunity for organizations around the world to explore the meaning of ethics and the importance of acting with integrity in business practices, our communities, and with one another. (For more on this topic see appx.4)

A Few Related Testimonials Across Social Media Pages:

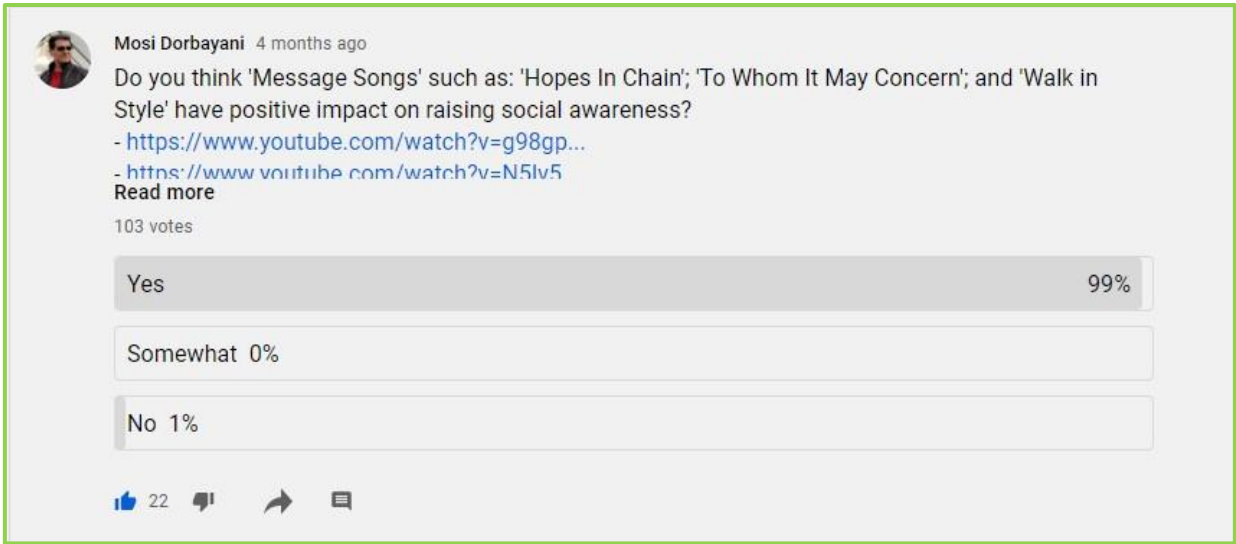
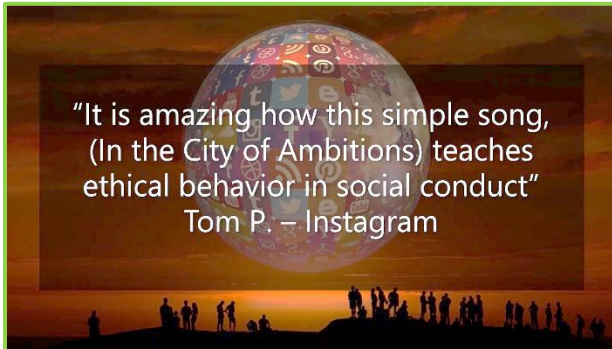


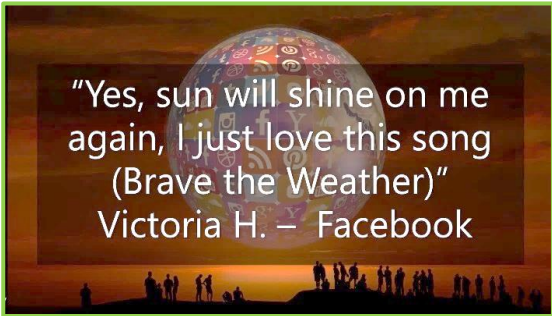
Image 11. A YouTube Community Poll Shows 99% of the Public Voters Believe My Message Songs Have Positive Impact on Raising Social Awareness.



Instagram.com/Mosidorbayani

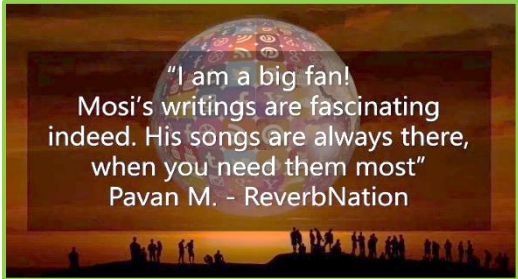
This shows there are people out there who got the message through this song.

It shows the words of this message song were influential.



Facebook.com/Mosidorbayani

This shows there are people who take mental comfort by listening to such message songs.



Reverbnation.com/Mosidorbayani

Lyrics and Poetry for Cultural Diplomacy:

Poetry is often used as a means of communication in political issues because of its elegant, gentle, yet persuasive function. Its sophisticated character makes it suitable to influence public opinion. It often presents a rational argument, accompanied by emotions.

The role of poetry in Cultural Diplomacy can be traced back to 18th century, when many diplomats used poetry to enhance their interactions. For example, “Willem van Haren (1710-1768), whose political poems played an important role in the negotiations of international political relations during the War of the Austrian Succession.” (Jensen and Corporaal, 2016)

Even recently, poetry has been used by politicians to reach out to the public. In October 2014, during a keynote speech on the status of nuclear negotiations with Iran, U.S. chief nuclear negotiator, Wendy Sherman cited a verse by the great Persian poet Saadi: “Have patience; all things are difficult before they become easy.” (Saadi, 1256) The citation appeared to be an attempt by Sherman to reach out to Iranians by showing respect for their culture and love of poetry. (Rferl.org, n.d.)

The U.S. President, Barack Obama has also recited Persian poetry in his efforts to engage Iran, during his media appearances and video messages to Iranians. In his 2011 message for Noruz, the Persian New Year (March 21st), Obama recited a verse from Simin Behbahani (1927 - 2014), who repeatedly faced pressure from Iranian authorities.

“Old, I may be, but, given the chance, I will learn. I will begin a second youth alongside my progeny. I will recite the Hadith of love of a country with such fervor as to make each word bear life.” Obama quote that in his citation of Behbahani. (Rferl.org, n.d.)

Obama’s 2013 Noruz message also included a verse by the 14th century poet Hafez, whose book of poetry is part of almost every household in Iran.

“Plant the tree of friendship that bears the fruit of fulfillment; uproot the sapling of enmity that bears endless suffering.” Obama quote that in his Persian New Year video greetings. (Rferl.org, n.d.)

Poetry can also become a powerful tool for promoting understanding and tolerance among nations. During the completion of the United Nations complex in New York City in 1952, The UN decides to permanently display a few significant Human Rights symbols inside the building. Among several items, we can see a poem on the top of the Hall of Nations entrance door. (Visit.un.org)

Many scholars from several nations get assigned by the UN to find out the best available written poem describing the UN's vision, mission and values. After studying the world's poetry, the team of scholars select Saadi's 13th century passage:

*“Children of Adam are the limbs of one
Since all, at first, from the same essence came
When time afflicts a limb with pain
The other limbs at rest cannot remain
If thou feel not for other’s misery
A human being is no name for thee”*

Saadi Shirazi (simply known as Saadi) was one of the major Persian poets and literary men of the medieval period (1210 - 1292). He is recognized for the quality of his writings and for the depth of his social and moral thoughts.

I also borrowed and adapted the same Saadi’s verse for my song titled: ‘To Whom It May Concern’, performed by a Canadian singer and actress, Kate Todd, which says:

*“...Human beings are members of a whole
In creation of one essence and soul

If one member is afflicted with pain
Other members uneasy will remain

If we have no sympathy for human pain
The name of human we cannot retain...”*

I created that song to promote tolerance and understanding around the world, and to highlight the UN’s International Day of Social Justice and Equality (20th February).

“The pursuit of social equality and justice for all, is at the core of many UN affiliated global mission to promote human dignity. Social equality and justice are an underlying principle for a peaceful and prosperous coexistence within and among nations. All of us can uphold the principles of social equality and justice, when we promote gender equality or the rights of indigenous peoples and migrants. We all can advance social equality and justice, when we remove barriers that people face because of gender, age, race, ethnicity, religion, culture or disability.” (Un.org, n.d.)

I will discuss the role of lyrics on Cultural Diplomacy and social Impact further in chapter 2.

Who is a Cultural Diplomat? The Essential Qualities and Skills:

In my book, Cultural Diplomacy, I defined a Cultural Diplomat as: **A contributor of artistic or creative industry, who on top of their creative partisanship can be sensitive in dealing with people from different backgrounds. An individual who can achieve peaceful resolutions or facilitate discussion and dialogue through cross-cultures or cultural exchange. A cultural figure who does not take sides in a conflict, but fosters collaborations and ties to advance mutual and national interests by helping all parties to resolve their differences free from violence.** (Dorbayani, P. 83. 2019)

The Key Qualities of a Cultural Diplomat:

- **Openness:** willing to learn about the world, its people and their cultures.
- **Fairness:** knowing that no culture is superior to another, they are just different.
- **Dignity:** treating everyone with respect and consider them as an individual. Conducting their affairs with integrity, projecting self-respect and appreciating gravity of an occasion or situation.

Additionally, Cultural Diplomats are verbally fluent and concise. They pay attention, speak only when necessary, and keep their comments brief. They have empathy and they show affinity when needed.

They are tactful, insightful, and analytical, and they have strategic thinking. They believe that power is in sharing and they use all their materials at their disposal to establish common ground and mutual understanding.

They are resolved in their private lives, have compassion, determination and confidence. The most successful Cultural Diplomats are those with perseverance and humble attitude.

The Skillsets of a Cultural Diplomat:

In my view, a successful Cultural Diplomat has the following skillsets:

- **Soft Skills:** This includes people, social, and communication skills; positive attitudes; professional career attributes; social and emotional intelligence; socio-economics and political awareness.
- **Public Advocacy:** Ability to act to influence social, political, and economic systems through dialogue and cultural exchange. Identifying important causes and policies which benefit the public or a particular group and supporting them by implementing cultural tools and applications.
- **Organizational Skills:** Facilitating local, national and international relations. Prioritizing and ordering tasks effectively and efficiently. Applying a systematic approach to achieving objectives with appropriate use of resources.
- **Leadership:** To assume responsibility and persist to realize the goal. To positively influence group's activity, direction and opinion and motivate others to participate in the cause and to contribute collaboratively.
- **Negotiation:** As an adviser and Cultural Diplomacy advocate, I attended and conducted numerous international negotiations and what I experienced was that effective negotiators are highly adaptable. They do not stick to static strategies all the time. Skillful negotiators are highly vigilant throughout the process of negotiation – from beginning to the end, and they are constantly absorbing information on their counterparts. Absorbing information such as their:
 - Habits;
 - Speaking patterns;
 - Presentation patterns;
 - Personal style.

Skilled negotiators monitor themselves as well and make certain that they avoid showing reactions to choices that their counterpart presents.

‘Adaptability’ is a key factor in successful negotiation.

In addition, a Cultural Diplomat, who is advocating public diplomacy, should know:

- **History:** Knowing history on its own does not provide you with a single policy, nor motives for prescriptions in a given current circumstance; however, it does illuminate choices for decisions. Remember, you can predict the future behavior by studying the past.
- **Values:** To communicate effectively and harmoniously with people of other cultures, you need to fully understand their system of values, political and religious beliefs, economic and infrastructure circumstances and respect their differences and cultural environments.

The Book’s Achievements and Impact:

The book impacted the society in several ways (including, but not limited to): For those professionals and people in the industry, it provided them with some insights and new knowledge. For enthusiasts, it provided a fresh look into the subject matter, and furnished them with some food for thoughts. I also used this publication in a Higher Education Teacher Training course at The Derek Bok Center for Teaching and Learning, Harvard University, which motivated many trainees to consider the role of cross-cultures in their classrooms.

The success and popularity of the publication captured the attentions of several media, and this in turn opened up new opportunities to use their platforms to raise the bars for social understanding. The following book reviews are a few examples that testify the level of publication’s influence.

Book Reviews:

“This publication is a concise research-based material, which shares multidimensional factual evidence on the influence and effectiveness of the subject matter worldwide. It furnishes its readers with the concept of ‘Cultural Diplomacy’, and it redefines the strategic thinking and applications of arts and culture for public engagement and public diplomacy.” Jay Holdings, The United Nations Culture of Peace News - CPNN (2020)



Test.1. The UN, CPNN News – Book Review (2020)



Test.2. New York Dawn - Book Review (2019)


“Dorbayani views Cultural Diplomacy more democratically – a tool to establish understanding rather than influencing foreign audience.” New York Dawn (2019)

“...it examines the role of Theater, Film, TV, Music, Poetry, and Indigenous Arts in forging dialogue and understanding to foster social change. It shares amazing case studies and it provides essential strategies to become a Cultural Diplomat.” New York Dawn (2019)

Media Referrals:

The Hudson Weekly, Toronto, and Spotlight Magazine, Ontario, both reflect the author’s ideas for Cultural Diplomacy, and mention him as the “re-defining” person on this subject matter.

HW Newroom



CCTF Organizers Awlson and Crystall Partner With Eco to Host the Largest Blockchain Hackling Event So Far
BY CRAIG RICHER | October 3, 2021

With the increasing amount of cryptocurrency breaches and hacks accounting as the industry gets into mainstream adoption, cybersecurity experts warn...

The Luxury Bank Raises \$10 Million for the Luxury Ecosystem

Farbridge Welcomes Richard Rouse III as Studio Creative Director

Noetic Cyber Expands Executive Leadership Team

Discovery Senior Living Rallies & Hauls Delivers Crucial Supplies for Hurricane Ida Victims

A Judith Ripka Livestream and Trunk Show Event is Happening Only at Northeastern Fine Jewelry


The Inaugural Distinguished Gentlemen Drive Unites Thousands of Stylish Classic Car Drivers Around the World in its First-Ever Charity Drive

BR/iken Founder Explains How They're Using Blockchain to Enhance Online Gaming

Avanere Walks to End Alzheimer's

Mosi Dorbayani: Re-Defining Cultural Diplomacy

BY CRAIG RICHER | March 23, 2021 | In Arts



Share on Facebook | Share on Twitter | LinkedIn | YouTube | Instagram | RSS

Mosi Dorbayani, is a distinguished Canadian executive and cultural figure, who is famed for his efforts on upholding 'Cultural Diplomacy', and raising social awareness through arts – especially songwriting.

As he shares in his award-winning book, 'Cultural Diplomacy: No Bullet, No Blood', "words can truly impact our lives and affect our way of conduct. They can influence the future direction of our societies and change the destiny of our people for better or for worse. They can be used to unite or divide, to diminish and discriminate, or to elevate and encourage tolerance and equality. Through exploration of lyrics, music becomes a tool that offers society an opportunity to reflect, participate and engage in meaningful conversation about important social issues."

Search...

Headlines

- Beal Horizon Ready to Work With Data Variant COVID-19 Nonvaccination Compensation Claims
- Oregon Health Care Association Names Aimee Loring Employee as Leader of the Year
- CCTF Organizers Awlson and Crystall Partner With Eco to Host the Largest Blockchain Hackling Event So Far
- The Luxury Bank Raises \$10 Million for the Luxury Ecosystem
- Farbridge Welcomes Richard Rouse III as Studio Creative Director
- Noetic Cyber Expands Executive Leadership Team

Trending



Chris Pratt & Katherine Schwarzenegger Newest Special Olympics Global Ambassadors
BY MARC BROUSSARD | October 4, 2021

Image 12. The Hudson Weekly, Toronto (2021)

SPOTLIGHT MAGAZINE

ARTS CIVICS CULTURE ENTERTAINMENT FASHION MEDIA MUSIC SOCIETY

OCTOBER 30, 2021

HOME > CULTURE > Cultural Diplomacy and Global Governance

Cultural Diplomacy and Global Governance

Community Partners

In this edition, the spotlight is on Mosi Dorbayani, a noted executive adviser, and an award-winning author and songwriter, based in Vancouver, British Columbia. Forbes addresses him as "The Father of The Coordinated Economic Model", NBC Network calls him "A Truly Renaissance Man", and MTV calls him "An Extraordinary Cultural Influencer".



Welcome to Spotlight Magazine.

MD: It's a pleasure to be here.

As a cultural magazine, covering many aspects of social policy and arts in Canada and beyond, we believe our readers are interested to learn more about your views on 'Cultural Diplomacy'. Therefore, without further ado...

How culture can reshape the global policy?

MD: The soft power of culture has the potential to reshape global diplomacy. We all experienced it repeatedly that there is no military solution – dialogue and diplomacy are the only guarantee of long-lasting peace.

THE NEWS

- Apocalyptic films have lulled us into a false sense of security about climate change
- How Aretha Franklin asserted control over her career, paving the way for female musicians
- Arts venues set the stage for wonder, the critical sense we need for post-pandemic innovation
- 4 ways independent filmmakers can make the most of small budgets for big results
- Hip hop culture paves the way forward
- Women in jazz still face many barriers to success – new research

COMMUNITY PARTNERS

- Sarahah Row releases new single: "Pushing Up Daisies"
- A candid interview with the multi-talented Sam Selnes

Image 13. Spotlight Magazine, Ontario (2021)

Recognition and Awards:

Global, one the biggest News Organizations on Public Diplomacy, Selects Cultural Diplomacy as 'Book of the Year in Public Diplomacy'.



Image 14. Global News Organizations on Public Diplomacy - gpdnet.org (2020)



Image 15. Cultural Diplomacy, Winner of Hermes Platinum Award for Best Book in Public Diplomacy (2020)

Donations: A number of complimentary copies were donated to local art galleries and museums in Vancouver to financially profit from sales – to boost their non-profit activities. And some copies were donated to libraries, universities, and schools across Canada and the UK, including The Bodleian Library, University of Oxford, and recently to The University of Salford, in Manchester. (Appx. 6)

CONCLUSION:

To maintain peace, order and stability, while strength and military may be kept reserved, tact and diplomacy would in fact best serve the objectives of world-order.

Cultural Diplomacy and application of cultural medium, can create trust between people and among nations, provide a positive common ground for cooperation despite of political differences – creating a platform for individuals and groups to interact and can pave new opportunities to resume diplomatic relations, where and when they have been constrained or cut.

As stated before, many current and former diplomats, academicians, and writers try to make a distinction between cultural relations that grow naturally and organically, without government interventions, by preserving the term ‘Cultural Diplomacy’ only exclusive for those formal diplomats serving national governments.

The problem with making such distinction is that eventually it is not the politicians or political diplomats in the office who are creating the medium for Cultural Diplomacy or Cultural Exchange, but artists, writers, performers, and their entire industry. Those voices, creative minds, contributors and performs are in fact the true savior and real cultural diplomats.

CHAPTER 2.

PROJECT OUTPUT 2

MESSAGE SONG:

DELIVERING IMPORTANT AND POWERFUL MESSAGES THROUGH SONGS

INTRODUCTION: ABOUT THE PUBLICATION

This chapter introduces you to my project output 2, 'Message Song', a book published in March 2018. This book is my 12th publication, the one that directly contributes to public policy, song writing for social impact, and creative industry.

This publication is a concise book with 108 pages. It is predominantly a practice-based material based on some comprehensive project researches. It is designed to provide readers with some unique technique, tactic and strategies based on real live case studies, actual productions, historic evidence, fact and figures, and some literature reviews from credible sources. This book provides new methodologies in writing deep and meaningful songs as never explained before and it furnishes its readers with new knowledge and definitions on the subject matter. It is structured in such a way that it can be used for self-study, short courses, and group discussions. This publication includes four blended sections:

1. **Sense and Sensibility:** It opens up the discussion on how writing a Message Song is and could be a sensitive matter.
2. **Factors of Message Song:** It highlights a few factors in writing such songs, and it provides various types and some real samples.
3. **A Piece of Recorded History:** In this section several case studies and literature reviews are shared.
4. **Notes for Future Thoughts:** Which includes questions for contemplation and discussion and some extracts from the author's interviews.

Section one includes topics such as:

- What is important?
- What is powerful?
- How to write a powerful Message Song?
- Strategies for writing a Message Song
- How to deliver a Message song?

Section two shares:

- The courage factor in writing Message Songs.
- Types of Message Song.
- Samples of Message Song.

Section three discusses research-based case studies under headings such as:

- A recorded piece of history.
- Social movements and solidarity.
- Peace and harmony.
- What Woodstock festival teaches us?

Section four is targeting group or classroom discussion, and shared:

- Notes for future thoughts.
- Questions for contemplation and discussions
- Author's views in his interview.

Peer Review:

While in this publication had the similar peer review process as discussed in page 36, additionally it was reviewed by Canadian national music journal and magazines such as Canadian Musician Magazine in both Print and Online. (CMM, Vol.XXXV11 No.2 and No.3, 2016) also see page 124.

Moreover, as part of peer review, there are testimonials, major media references and awards, which showcase the publication's global outreach, its significance, and its attainments at international level (see below, pages 70 to 74). Furthermore, the following book reviews verify the level of publication's success on impacting its readers and the society at large.

Book Reviews:



JayRead

★★★★★ **Not a typical song writing book!**

Reviewed in Canada on December 4, 2021

Verified Purchase

If writing meaningful songs is your target, then this book is your best guide. It provides real hands on examples and case studies, and it shares you strategies for an impactful result.

Test. 3. Verified Amazon Book Review, Canada (2021)

daffyd23

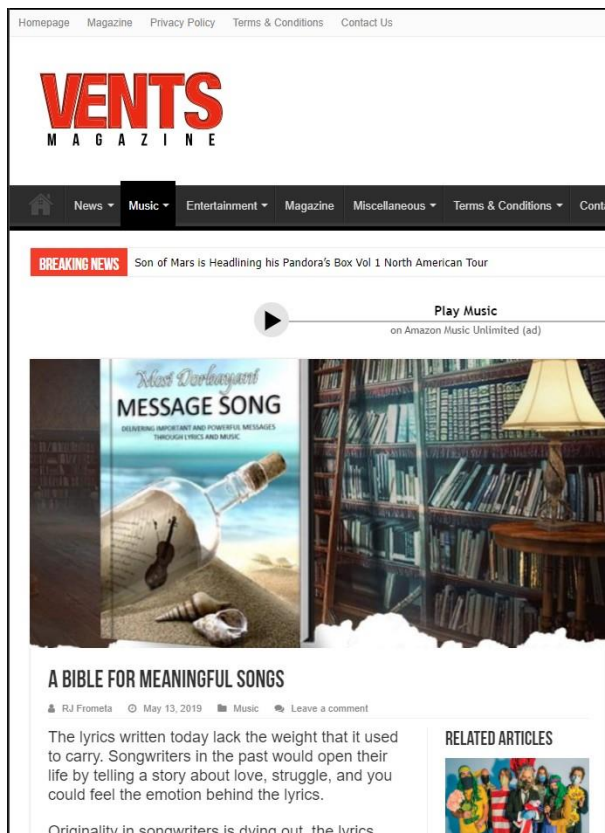
★★★★★ Buy this book!

Reviewed in the United States on May 19, 2018

Verified Purchase

Great book read it all in one sitting know that It Will help my songwriting tremendously would recommend it to anyone who wants to write songs with messages!

Test. 4. Verified Amazon Book Review, USA (2018)



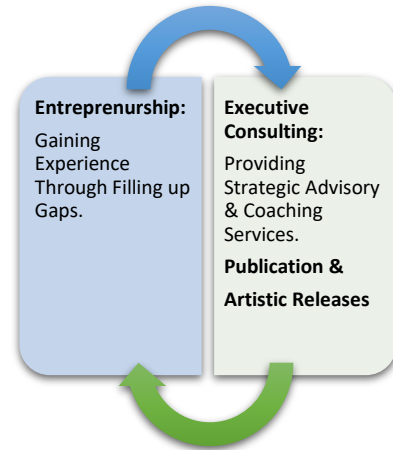
"A Bible for Meaningful Songs" RJ Fromata (2019) – Vents Magazine

"...if writing socially conscious songs is what you would like to progress to and develop your skills for, then perhaps 'Message Song' could be your bible." RJ Fromata (2019) - Vents Magazine

Test. 5. Vents Magazine – Book Review (2019)

WHY THIS BOOK?

With reference to my process of conduct as discussed in page 4, figure 1, and my designed cycle of empowerment as detailed in chapter 6, this publication is an addition to my endeavor to establish Cultural Diplomacy through meaningful songs. Songs that can encourage people to ponder, reflect, engage, and act for the purpose of good.



Author's Designed Cycle of Empowerment

Since songs can potentially reach deep to all aspects of human being - i.e., physical, emotional, intellectual, and spiritual of the listeners, it is perhaps one of the most effective means of education and form of expression, where the music is not just listened to, but felt and understood.

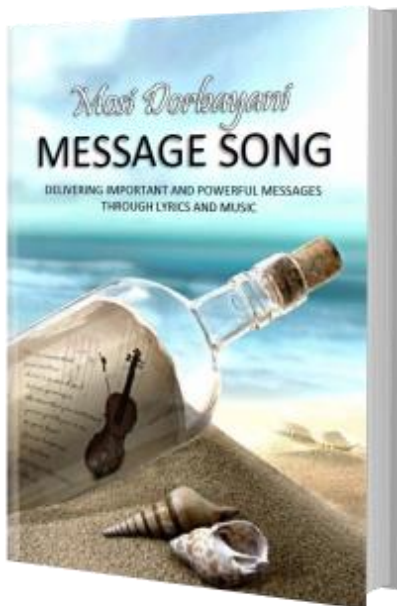


Image 16. Author's Book Cover: Message Song (2018)

Through exploration of lyrical words, songs become a practical medium to engage listeners in a meaningful conversation on social and humanity issues. Because songs can evoke deep personal meanings, socially aware songwriters can use message songs to remind listeners of human integrity and social values. Usually, through such songs, creators can invite listeners to think, evaluate, contribute and get involved in important matters or those of historic moments. Message songs can best describe and reflect **the social in the individual, and the individual in the social**; therefore, it is naturally the most engaging type of song to establish dialogue, understanding, and unity. As my experience shows, a well-written message song has soft penetrating powers. It can prevent the use of hard power, and can encourage tackling crisis through Cultural Diplomacy.

TARGET AND RECEPTION:

The book targets youths and adults. Those with interest in writing songs beyond just commercial values. It is a technical book, targeting those who wish to start writing serious materials, or progress into composing intellectual songs.

While purposefully this book is practice-based and instructional in tone, it shares several mini research-based case studies, and some real hands-on examples of productions. This concise book is generous in sharing a step-by-step guideline for writing Message Songs, hence the reason for its success to gain the attentions of many major media and awarding bodies.

It is commercially released and made available to over 140 countries. It is physically distributed and made available from a number of major bookstores, and it can be purchased online as well.

The Book's Achievements and Impact:

The book did well in America, Canada, Italy and France, and it was referenced by a number of MOOC programs on Edx and Coursera.

In 2018, it reached #87 in category of Lyrics in Music, and #327 in Song writing category amongst 54K titles on Amazon books worldwide (Appx. 6).

The publication impacted the society in several ways (including, but not limited to):

- For those professionals and people in the industry, it provided them with unique technique, tactic and strategy.
- It provided its readers with some insights and new knowledge on the subject matter
- For enthusiasts, it furnished them with some food for thoughts.



Image 17. Message Song, Winner of Hermes Gold Award for Best Educational and Creative Content (2020)

- The success and popularity of the publication captured the attentions of several media, and this in turn created new opportunities to use their platforms to raise the bars for social understanding.
- I also used parts of this material for a Higher Education Teacher Training program at Harvard University, which motivated many trainees to use Message Songs as makeup educational materials.
- It paved the way for some awarding bodies to include “Social Impact Song” as a music category (the author is one of the winners of such category in music/song writing).

Donations: A number of free copies were donated to local libraries and music schools across the US and Canada. Also copies were donated to libraries in the UK, including The Bodleian Library, University of Oxford, and recently to The University of Salford, in Manchester. (Appx. 6)

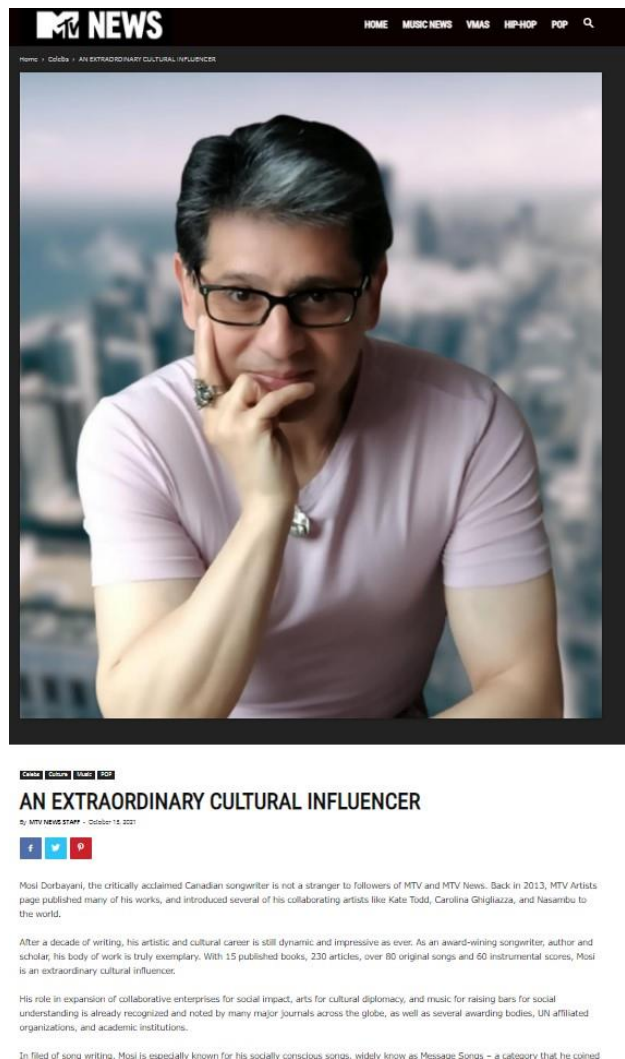
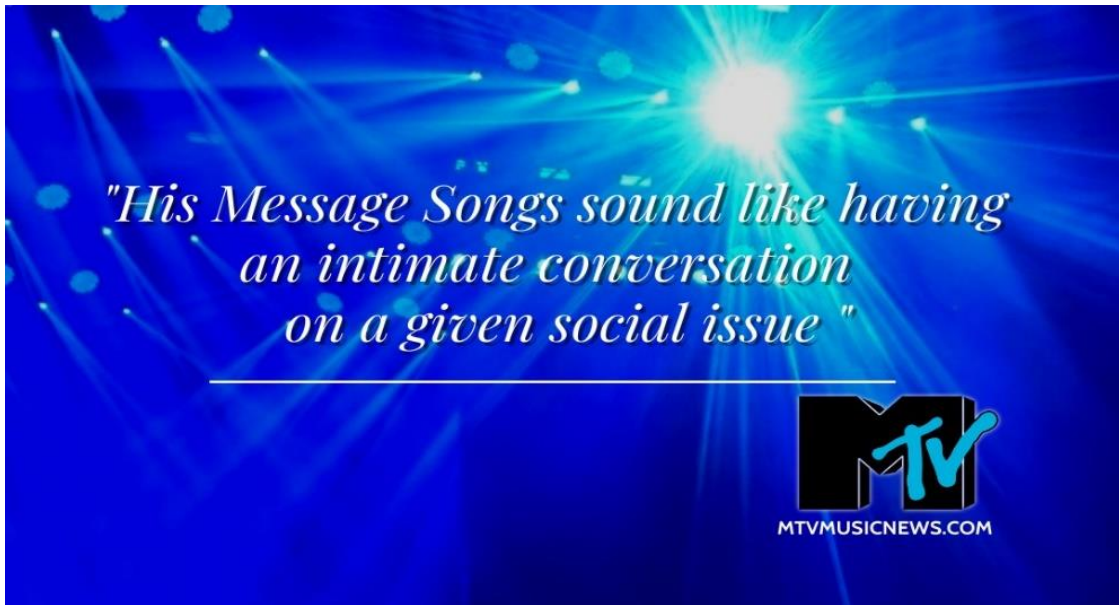


Image 18. MTV Music News – Celebs and Culture (2021)



Test. 6. MTV Music News – Celebs and Culture (2021)



Test.7. Rolling Stone Magazine (2021)



Test.8. [Rolling Stone Magazine \(2021\)](#)



Test.9. [Billboard World Music \(2021\)](#)

Now, with a view to my literature reviews given in pages 18 to 34, and with reference to my previous chapter on Cultural Diplomacy, next, I will summarize the book, Message Song.

MESSAGE SONG:

It is a powerful thing when a song finds its way to address the biggest issues in our social lives. Yet sadly, even the greatest spoken words can stumble when you start to play it safe or bend your objectives to accommodate political favouritism.

Similar to political poetry, if a message song is a 'political song', it often has a tendency to become a lyrical news editorial, or a diplomatic essay song. To avoid pitfall, first and foremost one needs to be fully resolved and determined to write what is 'Right' – far from favouritism, political affiliations, or fear from facing oppositions or criticism.

Personally, I do not have many explicit political or protest songs in my repertoire, and frankly, I do not feel comfortable to go into much details discussing protest songs without having enough hands-on experience. However, my studies suggest, perhaps addressing policies instead of politics; raising awareness instead of giving warnings; being objective instead of being subjective or personal; stating softly instead of harshly, and making suggestions or asking questions instead of demands could be a more effective way to address a political issue through songs.

Showing sensitivity in choosing point of view matters immensely.

Why the choice of point of view matters? Well, here are some examples. However due to copyright and reprint licensing I cannot mention lyrics of the following songs to analytically compare them here, I entrust by only mentioning their titles, the readers of this paper would do some research, take a listen and study them for themselves (songs are hyperlinked to access):

During the Vietnam War (Nov 1, 1955 – Apr 30, 1975) many singer-songwriters lent their voices and talents to raise their concern about war by releasing political or protest songs. Some became hits and even a few artists like Phil Ochs could literally make a music career out of protest songs.



Image 19. Vietnam War Memorial - Photo via Flickr user Kalacaw under Creative Commons

Looking back today, if I name protest songs such as: 'Master of War' by Bob Dylan; 'Handsome Johnny' by Richie Havens; 'I Ain't Marching Anymore' by Phil Ochs, or 'I Feel Like I'm Fixin' to Die Rag' by Country Joe and The Fish; 'Find the Cost of Freedom' by Crosby, Stills Nash & Young, most probably a few would remember them. I tried it in a class of 125, aged between 23 and 62 and just 3 of them could vaguely recall Bob Dylan's – and the rest were unknown to them. Some may say, this is a generational thing, but I beg to defer. Because, when I named the followings from the exact same era: 'War' by Edwin Starr or 'Imagine' by John Lennon, almost immediately everyone in that group could recognize those protest songs. Why?

Because their writers had a different approach in their political or protest song writing, which made their songs timeless. All the named performers were popular in the same era, all became hit songs in their own rights, but only a few like 'War' or 'Imagine' are still aired regularly, and stand out in that category even after so many decades. In his musical contribution against war, Bob Dylan directly targets 'Eisenhower' and uses a more direct approach and harsh criticism through his song, 'Master of War'. In an interview with USA Today in Sep 10, 2001, Bob Dylan says: "...It's speaking against what Eisenhower was calling a military industrial complex as he was making his exit from the presidency. That spirit was in the air, and I picked it up." (Song Facts, 1963) On the contrary, John Lennon takes a 'soft' and an 'indirect' approach in his song 'Imagine'. His target audience is not a particular individual or those in the administration. He is talking to you, to me and to the people all over the world, and he does not show any sign of frustration in his delivery.

John Lennon softly suggests, delicately raises awareness, and gently invites people to think about the policy, about the way things are run, and to envision peace. Clearly today, the history shows that perhaps a soft and objective approach in writing protest songs can be more influential and powerful, even for generations to come.

In another example, similar to Richie Havens' Handsome Johnny, Erwin Starr's song 'War', also asks some questions about war. But Norman Whitfield and Barrett Strong (the songwriters for 'War') they question not only the very existence of war, but strategically place their question right at the beginning of their song, immediately followed by a catchy answer.

Contrary to 'Handsome Johnny', 'War' names no borders or specific country, hence the lyrics stay global and relatable to all.

Whitfield first produced that anti-Vietnam War protest song with The Temptations (an American vocal group) as the original vocalists. When Motown Label began to receive considerable requests to release 'War' as a single, Whitfield re-recorded the song with Edwin Starr as its solo vocalist. Starr's version of 'War' was a number-one hit on the Billboard Hit 100 chart in 1970, and not only it is considered as the most successful and well-known song of Erwin's career, but also one of the most popular protest songs ever recorded. (Song Facts, 1970 and Slice the Life, 2020)

However the lyrics of 'War' reminds the destruction of innocent lives, and shattering dreams, it does not give the "warning siren" for yet another bomb or missiles coming - as we can hear in the lyrics for 'Handsome Johnny'.

The song 'War' touches human feelings and speaks to mankind heart-to-heart, especially when it refers to 'tears of mothers' eyes and loss of their sons' lives'.

Therefore, as a songwriter, our expressed views in our songs define the type, depth, extent and length of the relationship amongst the vocal artists, their audience and the message itself. Our expression and choice of words govern the distance amongst all three, both in terms of time and space. A well-chosen point of view can transcend time to make a message song contemporary at all times.



Image 20. Epinal American Cemetery and Memorial, a United States Military Cemetery in Dinozé, France.

Here one may ask, “isn’t writing social or humanity message songs kind of political?” Well, it depends what your objective is, what angle you are targeting to cover, and what type of words you are using to tackle a particular issue. It also depends on your point of view, tone and the way you express your words both musically and visually, and that how objective you stay with your core message as a social or humanity song.

There is never a single aspect to a social or humanity issue. A message song won’t be a political /protest song, unless one intentionally wants it to be. And of course, we cannot ignore public’s perception and the way they may preserve a particular song.

Here is an example: I wrote the following message song, coaching listeners to voice their concern, talk and resuming relations. But it is also subject to interpretations. Some may take it as voicing concerns and resuming relations between a couple, while others may see it as voicing concerns to their communities.

Title: It’s Time

Topic: Voicing Your Concern / Dialogue / Resuming Relations /Moving on

Vocalists: Jess Braun

Songwriter and Melody: Mosi Dorbayani

Orchestration / Arrangement: Amarita

It's time to break our silence

Roar it out like mighty lions

It's time to speak our mind

Say what bothers us and unwind

It's time to end our sadness

Hang up calls for any madness

It's time for us to leave behind...

Everything we can't refine

All we need is willingness...

To listen and go for happiness

*We shouldn't let anything make us dull
Or our past choices force us fall
We shouldn't let our moments pass
Let regret, forever last
It's time to break our silence
Roar it out like mighty lions
It's time to speak our mind
Say what bothers us and unwind.*

Singer: Jess Braun
Songwriter: Mosi Dorbayani
Arranger: Amarita
SOCAN/ASCAP 2017
Stream from Spotify by clicking on
[HERE](#)

It's Time!

Songwriter: Mosi Dorbayani, SOCAN/ASCAP - Jan 2017

The musical score is presented in three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked as quarter note = 87. The key signature has one sharp (F#). The first system shows the beginning of the piano accompaniment. The second system shows the vocal line starting with a measure rest, followed by the piano accompaniment. The third system shows the vocal line with the lyrics: "1. It's time to break our si - lence / time to end our sad - ness". The piano accompaniment continues throughout.

23

- ing- ness... to lis-ten and go for hap - pi - ness

26

All we need is will - ing- ness... to lis-ten and go for hap

29

- pi - ness... We shouldn't_ let a-ny- thing_ make us dull

32

or our past choi-ces force_ us to fall We shouldn't_ let our_ mo

35

- ments pass let reg - ret fo -

37

re- ver- last It's time to end our sad -

39

ness hang up calls for a - ny mad - ness it's

42

time for us to li - ve be - hind e - ve - ry-thing we

45

can't re-fine We shouldn't let a-ny thing make us dull

48

or our past choices force us to fall We shouldn't let our mo

51

-ments pass let regrets fo-

53

re- ver- last It's time to break our si-
time to end our sad-

55

- lence roar it out like migh - ty lions it's
ness hang up calls for a - ny mad - ness it's

58

time to speak our mind say what bo - thers us
time for us to li - ve be - hind e - ve - ry-thing we

61

and un - wind 2. It's can't re - fine...

64

CASE STUDIES ON MESSAGE SONGS:

In my view, often message songs are pieces of recorded history. While many of them beautifully serve their purposes for raising bars for social awareness and social activism, some of them remain truly everlasting and engraved in the book of history. Often such songs get the chance to be academically studied as part of social sciences, popular culture, and research for humanity or arts.

Social movements, social activism, and progressive thoughts influence popular culture, and most certainly popular culture – music in particular is one of the best and most effective medium for recording and encapsulating such endeavors. Popular culture, especially popular songs are among the most effective tools for self-expression, communication, raising concerns or even healing social wounds.

Through exploration of lyrics, music becomes a tool that offers social studies an opportunity to engage in meaningful conversations about major social issues. Perhaps it is part of every responsible historian, social science educator and songwriter with interest in writing message songs to analyze the historical role that music has played in raising social consciousness.

In that respect, here I would like to share with you a few examples as case studies, and begin this by writing about one of my favorite songs, which in my opinion is a brilliant example for studying the role of message songs in recording a piece of history.

Case 1: A Piece of Recorded History:

It is 1969, the racism, injustice and inequality for black people in the United States is still a hot topic. However many songs are written and performed to highlight such social inequality, in my view, one song tops them all. Anguish, anger, confession, strive, hope, protest, and poetry all can be heard in a beautiful soulful song titled: '[Is it because I'm Black?](#)' By Syl Johnson.

Syl Johnson's social message song — if it is not what got many out to march against their fear to demand for their basic human rights — it is certainly what made many black people to deeply think and to seriously re-evaluate their circumstances. It is by far one of the most socially conscious pieces of songwriting of its time.



Image 21. Black Segregation

It not only portrays the appalling situation of colored people in the 60s and early 70s, but also makes a serious statement of black pride with a sad blues groove. This seven-and-a-half-minute track represents the voice of a generation who is trying their hardest to overcome oppression and yet to survive and carry on their generation to the next to ensure that their legacy lives on in a new and hopefully better society. A society where segregation and racism are not tolerated.

In his song, 'Is it because I'm black?' Syl Johnson asks a question, which so many people could ask of their own circumstances. Brown, red, yellow all could ask the same question from themselves and relate to it.

In 2010 Craig Charles of BBC Radio 6, asks Syl Johnson about the background to that song and Syl replies:

"...It was when Dr. Luther King was killed. I never intended to make a radical song [some people took it that way]. It's a song that is just asking a question: Is it because I'm black, these things happen? ...It wasn't playing for the whites then, but now all young whites are taking it out. ...Those who want to hear that message now, are young white people." (BBC Radio 6, 2010)

Sadly, it seems Syl Johnson's question is still pretty much valid and relevant to many in the 21st century. Be it the case of white supremacy or immigration, gender inequality, or foreign policy and trade—the recent events in the US prove that there is still a mountain to climb and unfortunately that is not limited to the United States.

I am not black nor an American, but as a white proud Canadian, hereby I would like to take the opportunity and thank each and every black individual, who peacefully made sacrifices to end segregation around the world; and I would like to extend my appreciation and gratitude to people of all colors, who strive for peace and living in harmony.

Moving on, musically speaking, 'Is it because I'm black?' has awesome bass line and drum groove. The song enters the vein and penetrates the soul. The song hit No. 11 on the Billboard R&B chart in 1969, giving us some insights into the pulse of the times.

Case 2: Social Movements and Solidarity:

Social movements can rearrange traditions. Culture changes. A large group of people can transform their values and adopt new patterns of behavior, or simply set a new and different terms for it. And here, music is a key component of social movements. Music is a major part of culture and serves as an important mechanism for solidarity.

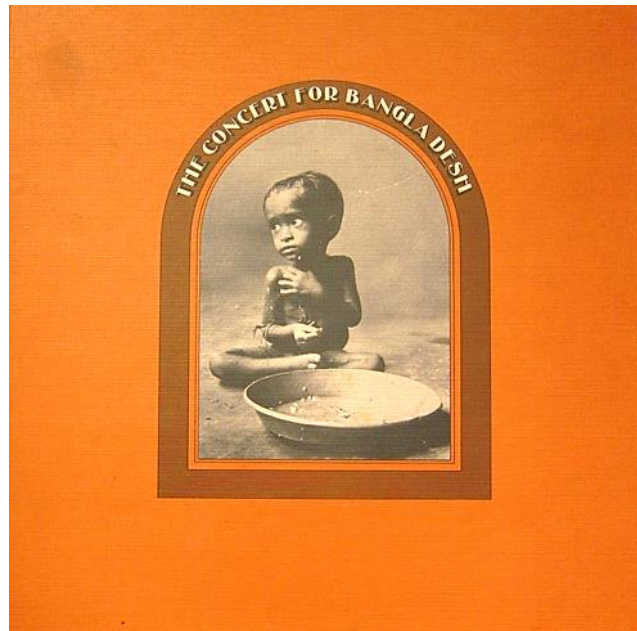


Image 22. The Concert for Bangladesh - Album Cover (1971)

The very first such social movements and solidarity, which was facilitated by music stage, got conducted by Georg Harrison (1943–2001), the former member of Beatles in 1971.

The event was in response to a request from Ravi Shankar (1920–2012), a Bengali Indian musician and a composer of Hindustani classical music, and the mission was to raise money to aid starving refugees during the ‘Bangladesh Liberation War’.

The show welcomed 40,000 spectators and opened with a performance by Shankar followed by many stellar artists such as Bob Dylan, Georg Harrison, Eric Clapton, Billy Preston, Ringo Starr, Leon Russell and many more, who mounted the stage to lend their talents to the cause.



Image 23. Madison Square Garden, NY - The Concert for Bangladesh 1971. Image Source: clickittefaq.com

For the first time in the history of musical stage, the dynamic between political statements and popular music changed, when Madison Square Garden accommodated the first ever large concert to benefit a humanitarian cause. The musicians donated their time and talents which was supplemented by a live-performance recorded triple album and a feature-length concert film.

The live concert and its supplementary productions not only raised millions of dollars to aid suffering people of East Pakistan (today Bangladesh) in severe weather, but also raised global awareness of the situation in that region to end war and genocidal rape. (UAB Inst. for Human Rights, 2017)

George Harrison's initiative and the Concert for Bangladesh set the example and led the way for many benefit events or concerts for humanity throughout the following decades. UNICEF honored George Harrison and Ravi Shankar with the ‘Child Is the Father of Man’ award at an annual ceremony in recognition of their fundraising efforts for Bangladesh.

Following the footsteps of Harrison and Shankar, still today we can see responsible artists around the world, who contribute to humanitarian causes close to their hearts.

Case 3: Peace and Harmony

The Woodstock Music and Art Fair (the Woodstock Festival) was advertised as a three-day peace and music event (Aug. 15-18, 1969) and featured 32 of the most iconic artists in American music history. However marked as the greatest hippie event of all time, Woodstock was more than just a festival, it captured the free spirit of the 1960s perfectly and became a cultural-artistic landmark that represents an entire generation of American youth. (The Woodstock History, 2018)

This for-profit event was held on a 600-acre dairy farm outside of tiny Bethel, New York. It was organized and promoted by Michael Lang, John P. Roberts, Joel Rosenman, and Artie Kornfeld. Richie Havens played the opening act, and the bill for the next three days included, among others: Santana, Joan Baez, Jefferson Airplane, Janis Joplin, Crosby, Stills, Nash & Young, Joe Cocker, Creedence Clearwater Revival, and The Band. Jimi Hendrix closed the festival on Monday morning.

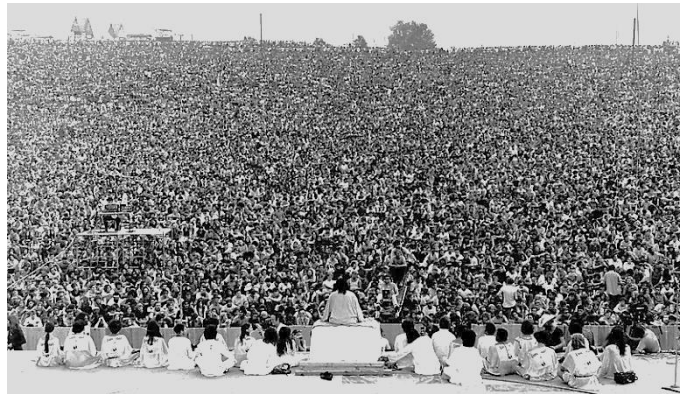


Image 24. The Woodstock Ceremony Aug. 15. 1969

Around 186,000 advance tickets were sold, and the organizers anticipated approximately 200,000 people would turn up, but surprisingly over 400,000 showed up to hear the big names play on stage in the field. The place was not equipped to provide sanitation or first aid for that many unexpected numbers of people attending. Hundreds of thousands found themselves in a struggle against bad weather, food shortages, and poor sanitation.



Image 25. Aerial Photo - The Woodstock Festival 1969

Roads were jammed for miles. The huge crowd of people began to overwhelm the small rural community. New York governor Nelson Rockefeller considered sending the National Guard, but the organizers convinced him not to, while Sullivan County actually declared a state of emergency.

Reportedly, due to road traffic jams, medicine, drinking water and food had to be flown in by helicopters. To prevent food and water price increase, both the organizers and local sheriff joined their efforts for free food and water distribution. Despite of its massive crowd and logistical problem, the event was absolutely peaceful. There were only two recorded fatalities: one from a heroin overdose, and



Image 26. Showing the Sign of Victory for Peace - Woodstock Music Festival (1969)

another caused in an accident when a tractor ran over an attendee sleeping in a nearby hayfield. (Britannica, n.d.)

There were also two recorded giving births at the event. One in a car caught in traffic jam and the other in a hospital after an airlift by helicopter. The festival's chief medical officer, Dr. William Abruzzi told Rolling Stone magazine: "These people are really beautiful. There has been no violence whatsoever which is really remarkable for a crowd of this size."

The backers of the festival lost about \$2 million, and faced about 80 lawsuits, which were filed against Woodstock Ventures, primarily by farmers in the area. But the organizers called it a success because of its peaceful atmosphere. The producers could make money from the movie and the soundtrack of the festival, which helped them to eventually pay off their debts.

About the financial shortfall, the producer Michael Lang said to American Heritage: "Today is a time to think about what happened here - the youth culture came out of the alleys and the streets. This generation was brought together and showed it was beautiful." (Wilson, 2014)

What Woodstock Festival Teaches Us?

After the assassination of John F. Kennedy, Dr. Martin Luther King, Malcolm X and Robert F. Kennedy, people really needed such a festival. The Vietnam War was scorching television and radio speakers and people needed an event to come together in harmony to express peace. In tune with the idealistic hopes and dreams of the 1960s, perhaps Woodstock festival was an awesome experience for most people who were there. It evidently brought people closer to each other and gave them a sense of social harmony, which along with the quality of music, and the overwhelming mass of people with their hippie clothing, behavior, and attitude, helped to make it one of the most enduring events of the 20th century.



Image 27. The Peaceful Attendees at Woodstock Festival (1969)

After the festival, Max Yasgur, who owned the site where Woodstock was held, said: "I saw it as a victory for peace, love and understanding."

With no doubt, Woodstock was the most influential musical event that spread the message of peace towards the close of the decade in 1969.

Perhaps what we can learn from Woodstock festival is how half a million people who faced the potential for all sorts of disturbance, violence, and disaster, instead, chose to spend three days with music, all in peace and harmony.

In my view, the historic event of Woodstock registers and proves us that music has the ultimate power to unite masses in peace and harmony, like no other form of art ever can.

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CHAPTER 3.

PROJECT OUTPUT 3

WALK IN STYLE:

A MESSAGE SONG TO VICTIMES OF BULLYING

18+ Important Notice:

The contents in this Chapter may not be suitable for readers under age 18. Some readers may find certain reported images saddening or disturbing.

INTRODUCTION:

In this chapter, I present a musical project, titled: Walk in Style. A song for social impact. This song is written to raise social awareness on bullying, and to establish dialogue, understanding, and Cultural Diplomacy among the communities.

I believe Cultural Diplomacy is not always with a capital 'C' and a capital 'D' – like United States influencing Soviet Union through its popular culture. While that is part of my macro studies and research, sometimes Cultural Diplomacy comes to effect with a small 'c' and a small 'd', i.e., raising tolerance, establishing understanding and dialogue among smaller and more diverse communities. Or applying cross-cultures and arts to facilitate change in a local community, or uniting communities behind a common cause through arts and music. Or raising awareness and social bars in a society through songs, festivals, shows and artistic productions.

This sample is a brief presentation on how my song writing could contribute to addressing a social issue like bullying across communities, and that how it united artists around the world behind a common cause.

This sample also shares how my project and its entailed publications made original contribution to the practice, and that how it furnished the industry and the public with new knowledge.

WALK IN STYLE

“BE A VICTOR, NOT A VICTIM” – A Message Song to Victims of Bullying

A Musical Project for Humanity

ONE OF THE BIGGEST MUSICAL PROJECTS IN THE WORLD

4 CONTINENTS & 15+ COUNTRIES

One song, One message, Many voices

Walk in Style


A message song to victims of bullying

“Be a victor and not a victim”

Facilitated by:

The World Academy of Arts, Literature and Media - WAALM (Canada, England & Wales)

<http://musicforhumanity.wix.com/walkinstyle>

 /waalmawards

With contributing singers from

America

Argentina

Arminia

Canada

Croatia

England

France

India

Iran

Malta

Pakistan

Romajnia

Russia

Spain

South Africa

Turkey...

and more are joining

Coming Soon!

Image 28. Walk in Style World Map Flyer – Jan 2013
(Number of Participants Increases on Following Years).

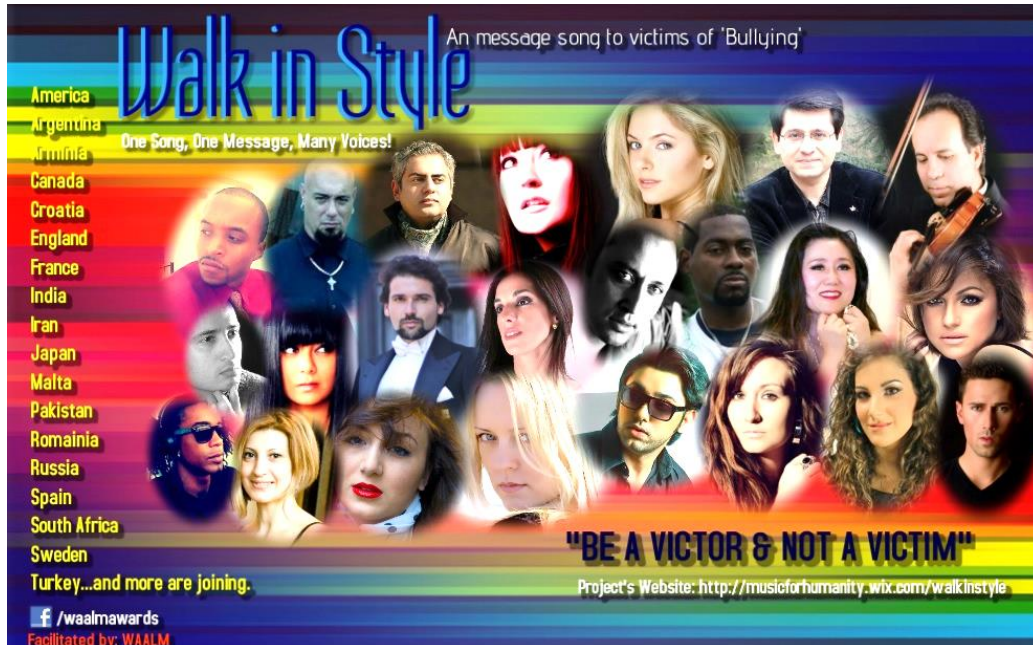


Image 29. The Initial International Artists from Around the World (2013)

WHY THIS PROJECT: THE BACKGROUND STORY

Amanda Todd, 15, who lived in Port Coquitlam, British Columbia, died earlier in Oct 2012 by her own hand. Shortly before she killed herself, she made a YouTube video describing the bullying she had suffered both at school and after school. She titled the video: "My Story: Struggling, Bullying, Suicide, Self-harm". (YouTube, 2012)

In her video, she describes that 'bullying' had driven her to abuse drugs and alcohol, and self-harm –which would, ultimately, result in her suicide. She described boys tormenting her, and girls beating her so severely that, when they were done, she simply lay in a ditch until her father finds her. But that's not all, a vicious act of a Dutch man, who befriended the lonely Amanda online pushes her to the limit.



Image 30. Late Amanda in Her YouTube Video (2012)

The Vicious Act:



Image 31. Late Amanda in Her YouTube Video (2012)

According to Naomi Wolf, *The Guardian* Columnist (2012): "In seventh grade, Todd had logged onto a webcam site where she met a 30-year-old man who persuaded her into flashing him her breasts. When she sought to withdraw from the man's persistent attentions, he contacted her via Facebook. He threatened to send the topless photos of her to "everyone" if she did not "put on a show".

Unfortunately for Amanda, this was not an empty threat: the man could obtain her personal data, including where she lived and went to school, and made good on his word. When she changed schools to avoid the people who had seen the uncensored photo, he made it his profile picture on Facebook."



Image 32. Late Amanda in Her YouTube Video (2012)

Regrettably, Amanda's case is not an isolated one. At least two American girls have reportedly committed suicide almost around the same time, after their former boyfriends, following a break-up, posted nude photos of them over the internet.

What Next? My Calling

“...Silence encourages the tormentor, never the tormented.” – Elie Wiesel, Writer

When I heard the story of Amanda Todd's tragic death, it moved me so much, so that I decided to write a message song. Not a typical ‘anti-bullying’ song, but rather a “coaching or mentoring” one – directly speaking to the victims. So, ‘Walk in Style’ was born with the hope that it encourages the victims of bullying to stay positive and strong.

As you know bullying comes in different forms including ‘emotional’, ‘verbal’, ‘physical’ and ‘cyber’ and it is so sad to see our beautiful children, youths or even adults suffer from such behavioral assert and domination. I often ask myself, why our country’s most important future assets should become the victim of such abuses to the extent that they rather to take their own lives?! Perhaps we should talk about it more, we should facilitate dialogue about this social issue, even perhaps we need to create more thinking tools, and we must bring education and awareness at every level and across all platforms – including the digital ones. We all know it well that bullying is no longer limited to the playgrounds, schools, or even workplaces. Therefore, to encourage wider and further talks, perhaps it is best if songwriters and singers unite and use their talents, popularity, fame and fan base platforms across the world to contribute and address this growing social issue.

HOW I DID IT: MY UNIQUE APPROACH

Prior to Amanda’s tragic death, I wrote a couple of articles on such imbalance of social or physical power, and in my executive coaching seminars with various organizations I discussed this social issue. However, this time conveying it through lyrics and music required me to take a different approach, and to develop strategies – a new road map if you will, to safeguard the international success of the project to push the message across beyond Vancouver, the city where I live.

And of course, due to the project’s non-profit / charitable nature at the time, the process was not free from challenges. The project required sacrifices and a high level of commitment. Hence, before engaging anyone, I needed to make sure if I have all it takes and the drive to see the project through at the desirable scale. Therefore, I created a unique strategic plan, a step-by-step

process map to assure myself and those joining me that this is achievable and most importantly effective.

Eventually, this tested strategy became an original contribution to the 'practice', and an added 'new knowledge / know-how' in the field, which is publicly shared as part of my textbook, 'Message Song: Delivering Important and Powerful Messages through Lyrics and Music' (2018).

My Unique Approach:

In my past practice and studies of ancient Japanese military strategy for modern organizational and project management, I came across to '**Kaizen**' 改善, a Japanese model of practice, recently adopted as '**Agile**' in the West. (Kaizen Institute, n.d.) In ancient Japan, Samurai were expected to practice their techniques in a way that it demonstrated 'the truth', 'the principle', or 'the essence' of its 'ACTUAL' reason for creation. (Dorbayani, 2015)

As explained in my book, 'Hidden' (Dorbayani, 2015), when a technique is practiced with its 'actual' concept and it serves the 'reason', it has 'Ri' 理– the 'essence'. When one is doing the drills but has no 'Ri', then it is called 'Muri' 無理, meaning: 'Empty from essence', 'without principle' or 'not being for what it is'.

For a Samurai, it was essential to understand 'Ri' so that during their practices, they could stay in the right mindset and truly martial. Otherwise, their movements would be empty and without proper intent. There are hundreds of forms and combinations of techniques out there that lack 'actuality'; therefore, practicing them inevitably produces little benefit and they are often impractical for combat or self-defense. Performing forms, techniques, and drills that in the whole or in parts are 'uneven' and 'inconsistent' with Martial Arts or its core purpose, is called 'Mura' 斑. (Dorbayani, 2015)

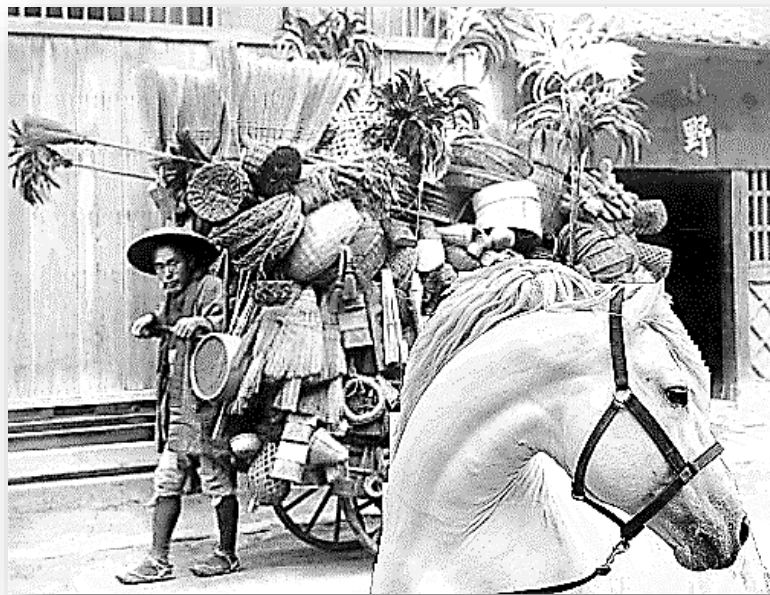
For example, when you can make a strong block with your right hand but not with your left one, when you cannot synchronize your weapon moves with your steps and body, when you are performing forms and drills, which predominantly strengthen one side of your body and not the

other, or a form that emphasizes on too many defenses but limited offences, are all uneven, inconsistent and considered 'Mura'. (Dorbayani, 2015)

Creativity has always been an essential part of Martial Arts dynamics, and in its proper standard, it should be done responsibly, with due diligence, and certainly with practicality in mind, based on good research, study and understanding of the situational needs. (Dorbayani, 2015)

In martial or warrior terms, creating techniques and methods without proper 'reason', is unstructured, and an unstructured creation is bound to collapse. Therefore, understanding 'Muri' and 'Mura' would help Samurai warriors to attentively care for what they were doing during the practice for battlefield. (Dorbayani, 2015)

If they did not care for 'Ri', 'Muri' and 'Mura', they were then 'wasting' their energy, which is 'Muda' 無駄. It literally means: 'No packed horse'. That is, one has a horse and not using it. Imagine you carrying your heavy loads on your own, while your horse is walking along with no burden. (Dorbayani, 2015)



**Image 33. No Packed Horse. Image Source: Hidden, the Book
– Mosi Dorbayani (2015)**

In martial example, imagine your opponent moves forward to attack you with a front kick, but you step back too far, so much that you become unable to reach them for counterattack. Basically, wasting ‘time’, ‘space’, ‘energy’ and ‘resources’ are defining elements of ‘Muda’. (Dorbayani, 2015)

As an executive consultant, I can confirm that these technical and tactical concepts of ‘Muri’, ‘Mura’, and ‘Muda’ are not limited to Martial Arts. They are being used in manufacturing and process management in companies such as [Toyota Production System](#), and many German engineering, European and American industries. (Toyota, 2017)

Similar to the way of Samurai and Martial Arts, in business practice, ‘Muri’ is ‘unreasonableness’ and causing stress, ‘Mura’ is ‘inconsistency’ that leads to waste and if ‘Muri’ and ‘Mura’ are not solved, what you end up with, will be ‘Muda’ or ‘waste’. In order to increase efficiency, ‘Muri’, ‘Mura’ and ‘Muda’ must be eliminated from the system, so that the system can become “Agile”. (Dorbayani, 2015)



Figure 8. Six Steps of Kaizen

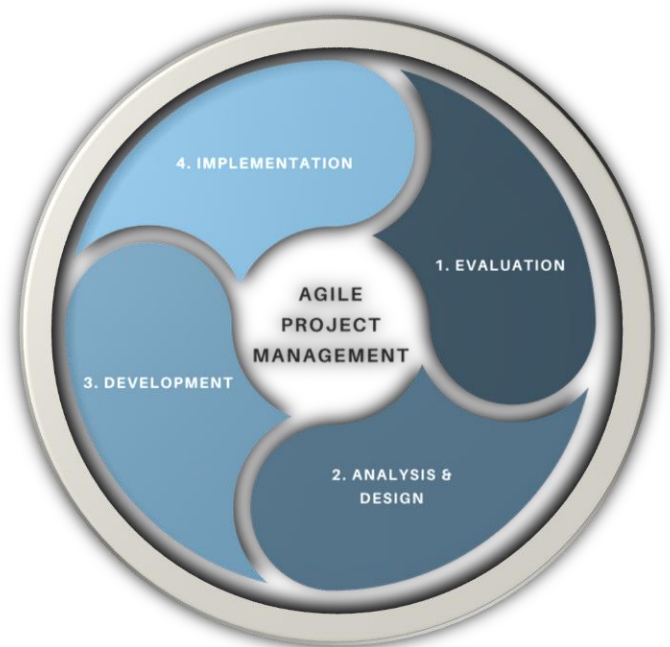
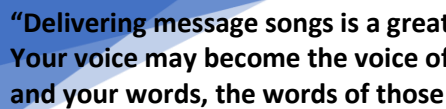


Figure 9. Agile Project Management Diagram

Applying the mindset, techniques and tactics of 'Muri', 'Mura' and 'Muda' are part of 'Kaizen' or 'Continuous Improvement' that many Japanese and international organizations around the world apply today. (Dorbayani, 2015)

These principles, techniques and tactics are useful for entrepreneurs as well, to analyze their organizational status and projects. They are also applicable in our daily lives. With them, you can analyze and examine your weaknesses and learn about your strengths; or learn the reasons for your failures and successes.

For example, if you are at work and in a business meeting, but your mind is at home, this is 'Mura'. If you promised to submit your project by Friday but it is Sunday and you are far from finishing it, this is 'Mura'. Anything that adds burden, stress or imbalance in your life and causes you not to live your life fully, should be eliminated and those principles will help you achieve that.



“Delivering message songs is a great responsibility. Your voice may become the voice of those voiceless, and your words, the words of those inarticulate.”

Mosi Dorbayani, Message Song (2018)

Kaizen, as it is practiced in Japan's business and industry, requires one to ask 'Why's behind the objectives' for five times. And based on this practice, I developed my unique methodology in managing my message song projects internationally.

The biggest challenge for a songwriter is to create, write and deliver a meaningful message with few simple words, and with a melody, which is less than 3.5 min. So, since writing a message song is sensitive in nature, I did my due diligence by applying the 'Kaizen model'. I studied the subject matter, gathered literature reviews and data to back up my claim that this is a worthy cause, and that there is an urgency, which requires intervention of artists – musical artists in particular. I also asked and answered '5 Why's behind the objectives. This approach also helped me to develop my 'original strategy' to secure success.

My Original Strategy in Writing a Message Song (as it is shared in my textbook available to the public):

Unless you are producing instrumental music, the lyrics are the most important part of your song. And among all types of songs (protest songs, folk songs, work songs, art songs etc.) message songs require the highest level of attention and time on wording the lyrics.

In my view, however still simple in wording and grammar, message songs are intellectual pieces of writing in musical literature.

Writing lyrics to communicate an important message is not an easy task. In general, writing lyrics can be the most frustrating and difficult aspect of the song writing process, especially for new songwriters who lack experience, and this could be even more challenging for authors who wish to write a powerful message song for the first time.

Typically, a song can be created by having an idea, a title or a hook, then building it up by asking questions about the title, then by putting your initial writing into segments and musical structure – playing it about with rhythm and fitting words around melody...etc.

In writing message songs however, I suggest and take a different approach.

I suggest not selecting a title first! Because, by selecting a title first, your message may get derailed and instead of staying objective to your core message, your words may shape your lyrics to simply satisfy the title or even your hook. Here are some strategic steps to consider (what I continue to practice):

1 – Answering ‘whys’ behind objective(s): First and for most, identify the ‘whys’ behind your objective (as discussed earlier in Kaizen model). *This is to assure oneself if you are up to the task and if you have enough reason and conviction to see it through.*

For example, there is a cause which found its way to one’s heart, or one may witness an event or faced an issue in the society and now would like to write about it. So, to begin with, one should at least answer five whys in writing. Committing this to paper, is like planting seeds of success in the soil:

- Why does this matter to me?
- Why should I be the one who is writing it?

- Why should my writing make any difference?
- Why NOW, why not before or later?
- Why should the audience care what I have to say?

In fact our honest answers to those ‘whys’ behind the objective should provide us with a solid self-realization and determination to either take up the task of writing a message song or simply leave it. If one is convinced that have all the reasons and the means to do it, then the second step is conducting a quick/short study or research and writing what I call it: **‘Advocacy and Espousal’** brief.

2 – Writing ‘advocacy and espousal’ brief: Before the actual lyrics writing begins, we need to carry out some basic studies and research on the topic / cause / event or issue for which we want to write a message song. Due to the sensitive nature of writing message songs, I advised to write an ‘advocacy and espousal brief’ –and treat it as a presentation for a proposal.

Writing such briefing will help:

- To have a deeper insight and understanding about the subject matter;
- It will assist to identify the key issues related to the topic;
- It will help to select the right words, tone and tune for the message song; and
- It also indicates if indeed we have something to say – albeit, a suggestion, a call for action or some form of solution.

Depending on the subject matter and its level of sensitivity, we should not to overlook the importance of writing an ‘advocacy and espousal’ brief for our project.

An ‘advocacy and espousal brief’ normally consists of:

- An introduction to subject matter;
- A brief about the cause or event, issue or problem;
- A noteworthy angle or aspect to the subject matter (which if often missed/ignored by others);
- A posing suggestion, solution(s) or call for action.

We should note that: "Complaining about a problem without posing a solution is called whining"
– Teddy Roosevelt

So, at very least, writing a research-based 'advocacy and espousal brief' will keep us in check and prevent us from turning our message song into a whining, shouting, complaining or nagging one. Since the advocacy and espousal writing hopefully comes from some degree of genuine studies, it shall facilitate us to address the issue through our song 'logically' and not just emotionally.

While we write such briefing for your own use, it would be better to think of it as a "presentation" for selling an idea to a group of audience (including our collaborating partners/artists/related organizations, etc.). **Later once the song is released, our prior research and briefing can serve us well during promos, talk shows, interviews, appearances, fundraising or raising awareness events. We may use the 'advocacy and espousal' paper to establish ourself as an educated songwriter with some degree of knowledge/understanding/authority or command on the subject matter.**

As outlined before, the 'advocacy and espousal' briefing should cover:

An introduction to subject matter:

In this part of the 'advocacy and espousal paper', we draft an introduction to your presentation. Think of it as an opening to a discussion, or a preliminary hearing. This is where and when we set our tune, draw our audience's attention with some intriguing info, words, phrases, questions, or statements.

A brief about the cause or event, issue or problem:

This is where we write our actual experience, finding, investigation, study, or research on the subject matter. Think of it as presenting facts with supporting evidence or documents.

This is where and when we want our audience to place themselves in that presented situation and want them to relate to the subject matter.

A noteworthy angle or aspect:

This part of our 'advocacy and espousal' assures the audience that we are not repeating the same old story (argument of waste in Kaizen Model). This is where we explicitly state there is indeed

an unseen angle or untouched aspect to the subject matter that is worth looking at, and that it requires attention. We need to think of this part of our presentation as pre-proposal.

This part of our presentation should make our audience to think to themselves: ‘what could be the solution?’, ‘how could this be addressed?’, ‘what shall I do to help?’, ‘what is my role in this?’, ‘how can I make a difference?’ etc. Presenting a noteworthy angle/aspect is the most important part of our strategy for writing a message song, i.e., making our audience or people to ‘THINK’. And exactly right there when they are thinking, it is the best time for us to present the next and final part of our advocacy and espousal.

A posing suggestion or solution(s):

This is the other most important part of our strategy for writing a message song. In this part of our presentation, we assure the audience that we are not just talking about the cause, event, issues or problems, and that in fact we did our due diligence and are coming forward with some sort of suggestion and/or solution as well (Kaizen Model – Continuance Improvement). This is when we propose a suggestion or solution to the subject matter.

Here, as a case study, I want to share with you my message songs (Walk in Style), which I wrote based on the same principle or strategy by first answering the ‘whys’, followed by drafting an ‘advocacy and espousal’ brief before composing the actual lyrics and melody. If you are wondering, yes, the result was phenomenal. It was recorded by artists from 25 countries, spanning 5 continents in more than 10 genres – even recorded in other languages and well-received by many organizations around the world, who shared the same cause or mission, and received media attentions and established dialogue among artists’ followers across social media.

WALK IN STYLE: THE ACTUAL PROJECT SAMPLE (Abbreviated)

The background story to the case:

On October 10, 2012, Amanda Todd, a 15-year-old Canadian girl, committed suicide at her home in Port Coquitlam, British Columbia, Canada. Prior to her death, Amanda had posted a video on YouTube in which she used a series of flash cards to tell her experience of being blackmailed into exposing her breasts via webcam, and of being bullied and physically assaulted. I was saddened

by this news, and however bullying itself was nothing new, the fact that it caused a 15-year-old to commit suicide shook me, hence I felt I should write a song on bullying.

The Big Question!

Well, fact of the matter was that there were plenty of touching 'anti-bullying' songs out there – some were even created just after Amanda departed. Do I need to write one? Is this really necessary? I asked myself. There and then, I decided to use my “coaching” skills and question myself by answering the five 'whys' behind the objective(s), followed by drafting a presentation as my 'advocacy and espousal' for my message song project.

Here are my abbreviated writings. I started by contesting:

Why does this matter to me?

Well, like very many people, I personally experienced some form of bullying in the past. To some extent, I can feel and relate to this issue of bullying. However I do not have a daughter, but as an educator I am aware of this problem at schools and know that it could exist even at homes or workplaces. It matters to me because I am a member of the same society and it would be a shame not to play any role in at least raising some awareness about it.

Why should 'I' be the one who is writing it?

Because I am also a mentor, and familiar with the psychology of communication. I am a humanitarian and a Human Rights advocate. I have the necessary skillsets including song writing to address this issue. Perhaps as a goodwill ambassador for Human Rights it is expected from me to do this. I expect it from me, and most probably people will accept it, if it comes from someone with my background. And above all, this would be a responsible thing to do as a songwriter (my social responsibility).

Why should my writing make any difference?

Because my writing shall address this issue from a different angle and point of view. I shall not target the bully, nor their unacceptable act (as often other songwriters do). Because it shall address this issue like never before, and in a scale that influences society at large.

Why now, why not before or later?

Well, honestly, I was never moved by such a tragedy as the result of bullying before. And now I have the capacity, means, experience, and resources to create something impactful. I am committed to do it now rather than later, because the issue is at its highest peak and it is the best time to generate discussions at every level. Later may become never!

What then?

Well, my answers to questions above furnished me with a crystal-clear 'vision', 'mission' and 'direction'. Now I have the full intention and determination to do my homework and prepare my 'advocacy and espousal' presentation before writing the actual lyrics. Based on my written commitment in answering the five 'whys', as well as my studies on the issue, I drafted my presentation as follows (Abbreviated from the 2012 studies available in my book):



Image 34. Act of Bullying - Image shared under a Creative Commons License by Thomas Ricker

<https://www.flickr.com/photos/trixer/3531445744>

Walk in Style's Advocacy and Espousal Briefing:

An introduction to subject matter:

Bullying comes in different forms including 'emotional', 'verbal', 'physical' and 'cyber' and it is so sad to see our beautiful children, youths or even adults suffer from such behavioral assert and domination. Why our country's most important future assets should become the victim of such abuses to the extent that they would rather take their own lives?! We must bring education and awareness at every level because we all know it well that bullying is no longer limited to the playgrounds, schools, or even workplaces.

A brief about the cause / issue:

- According to statistics from CDC: 4400 young people commit suicide per year and 50% of that figure, i.e., 2200 suicides were because of bullying.
 - For every 1 suicide, there is at least 100 attempted suicide by children and youths.
 - 160,000 students stay at home and don't go to school every day because of bullying! That is over 3,000,000 student a month. (Bullyingstatistics.org, 2012)
- In England, at least 20 Children and adolescence commit suicide a year because of bullying.
 - 69% of children reported bullying per year. More than 168,370 students stay at home and don't go to schools every day. That is about 31,000,000 school-days lost a year. (Bullyingstatistics.org, 2012)
- In Canada, 47% of Canadian parents report having a child victim of bullying.
 - 40% of Canadian workers experience bullying on a weekly basis.
 - 233 people between ages 10-19 commit suicide a year because of bullying. (cdc.gov, 2012)
- In France, 17% of children in the study had been hit, 18% had suffered sexual harassment (being undressed, forced kissing or touching).
 - 16% had been given a demeaning nickname.

One in four said they had been insulted, with 7% saying they had been subject to racial abuse. (Yale.edu, 2012)

A noteworthy angle / aspect:

Psychological and social studies show:

1. 'Lack of confidence', 'courage', and especially 'absence of communication or talking to a mentor/close family member' are among reasons for victims of bullying having extended depression.
2. Often young victims of bullying feel their looks, appearance, size, or disabilities are among reasons for being badly treated by others. (Kidshealth.org, n.d.)

Problem with previous song writing contributions:

Following my mini research on this matter, it came into my attention that however many of the previously spoken words and songs were nicely written, in most cases:

- A. They often missed the points 1 and 2 above.
- B. They are written and produced to often condemn the bully and their heinous act, but with limited attention or reference to victims' state of mind or needs.
- C. They usually state the obvious, portray or report a bullying incident or sympathise with the victims by yet again condemning the act of bullying.
- D. The past productions across internet, often used 'Anti-bullying' terminology in describing their song title (e.g., X/Y: An anti-bullying song). Probably due to having that "anti" tune and mentality during productions, their contents are often found cliché. Perhaps it is time to change that tune, change our perspective, and think differently before writing a new song to address bullying.

The posing suggestion or solution(s):

Typically, such songs target the bully and their behavioral assert and domination. *Why not instead of targeting the bully, we target the victims as our audience and address the victims with a heartfelt message song?*

I suggest writing a message song to the victims (not the bullies) through which we emphasize on their certain values, their importance, and subtly coach them with a few words on the best possible course of action and dissuade them from doing regrettable acts under the external force of domination, which may result in loved ones' devastation and despair.

Moving on to the next stage:

As you can see above, my advocacy & espousal study and written presentation provided me with a framework and almost all I needed to outline what I wanted to include in my message song:

My message song's outline:

- **Type of song:** A message song for 'humanity'.
- **Target audience:** 'Victims' of bullying.
- **Age group:** Mid-teens to young adults.
- **Type of message:** Both 'encouraging' & 'dissuading'.
- **Style of message:** Coaching or mentoring with a loving or caring tune.
- **The core theme:** Motivating victims to overcome behavioral assert and domination with courage, talks, and by embracing their uniqueness. And, dissuading them from doing regrettable acts (suicide or revenge) that may cause despair for their family and friends.
- **Key words:** 'courage', 'strength', 'patience', 'positivity', 'uniqueness', 'loneliness', 'talk' and 'love'.
- **Main message:** Be a 'victor', NOT a 'victim'
- **Subtle message:** To face the issue with courage, instead of walking away from it (a poke to those who miss school due to bullying or those who are running from it to take refuge in solitary).
- **Acknowledgment:** Explicitly mentioning 'teasing', 'mocking' and 'bullying' as issues.

After figuring out my subtle message, main message, theme and key words – I was ready to select a title and a hook and insert my key words into the song/lyrics. So thereby, '**Walk in Style**' – A message song to victims of bullying was born and it became one of the world's biggest musical projects for humanity in its kind.

The project could create dialogue among people on social sites; artists shared their versions with their fans all over the internet; it drew the attention of media; educators and life coaches who shared the same vision used it to raise awareness; and of course, it reached to Amanda's mother, who on Facebook expressed her appreciation to all artists involved.



*My precious darling please wear your smile
With courage you can conquer and walk in style
Be a victor, not a victim
Hear your heart, be yourself and stay strong*

*Though they may tease you, mock you, and bully you around
Should know that you are unique and for sure one of a kind
With patience let your soul be your guide in hardships
Don't hold back, talk, for sure you are not alone in this*

*Open your eyes and see those who love you
Don't leave them broken-hearted all-in despair
Don't do something that we all deeply regret*

*Oh, be positive, a victor and not a victim
Hear your heart, be yourself and just stay strong
My precious darling please wear your smile
With courage you can conquer and walk in style.*

OUTCOME: WAS IT IMPACTFUL?

My core objectives were:

1. To write a unique message song targeting the victims of bullying as my audience;
2. To deliver that message across the globe to as many as possible;
3. To facilitated dialogue and to create a thinking tool for discussion;
4. To eventually contribute to 'practice' and 'new know-how / knowledge'.

When I saw a version of my song was used by a secondary school in Philippines in which, the school girls played in a music video – highlighting the message I wrote through their masterful dramatization, I said to myself, YES, the message got across the continent.



[Walk in Style - Music Video - Philippines](#)

When my message from Canada in North America, reached to Philippines in South East Asia; when it was shared and played from Alberta to Argentina, from Memphis to Budapest, from Paris to Punjab; when it was aired by MTV; when I was reported by PROs that my song was registered and licenced for numerous live performances in more than 10 countries; when I could see media reports from Argentina, to Malta to PSAs from Turkey, and when I could hear it on a number of

FM / AM Radio stations around the world broadcasting it to hundreds of millions, I proudly said to myself, the mission of getting the message across the globe is successfully accomplished.



Image 35. Walk in Style - The Turkish PSA (2013)

Artistas de Argentina y el mundo se unen para concientizar sobre bullying

Por Soledad Liarrull.*

9 dic 2013.- "Aunque el *bullying* es un problema conocido en todas las sociedades del mundo, parecería que aún no se discute de manera suficientemente amplia." Por esta impresión, Lughman Adhami se propuso **ayudar a despertar la conciencia pública a través de la música. *Walk in style*, la canción que compuso y que lleva letra de Mosi Dorbayani, se difundirá pronto por los cinco continentes, con el deseo de que también brinde a las víctimas el valor para mantenerse fuertes y optimistas.**

Se trata de un **proyecto internacional de la Academia Mundial de Artes, Literatura y Medios (WAALM, por sus siglas en inglés).**

Esta organización independiente y sin fines de lucro apoya, desarrolla y promueve las bellas artes, la actuación, la música, la escritura creativa y la poesía. Además, impulsa actividades interculturales, conferencias y esfuerzos humanitarios. Para llevar adelante esta nueva iniciativa, **se sumaron artistas de distintas nacionalidades, entre ellos, Carolina Ghigliazza, cantante y profesora de canto argentina.**

"Hay muchos chicos que padecen *bullying*, y muchos que son testigos pero no lo dicen, porque tienen miedo de que también les pase a ellos. La canción habla de este problema, que nos involucra a todos. Al leer la letra, es posible identificarse no solo en casos de acoso, también si sos o fuiste discriminado. Así, tiene que ver con algo social que nos compete a todos a diario. Creo que no hay que ser cómplices, y a veces pasamos a serlo por no preguntar o no escuchar", dice la artista sobre su motivación para unirse al proyecto, al cual la convocaron a raíz de otras participaciones que tuvo en actividades de WAALM.

Ghigliazza cuenta que **todos los cantantes interpretarán el mismo tema, pero que, a la vez, cada uno le dará una impronta propia, según su país. "Mi versión va a ser más autóctona, con instrumentos como bandoneón y charango.** El arreglo lo hizo Roberto Rial Producciones. Tiene un estilo más pop, porque está



Image 36. [Mental Health Care Journal, Argentina](#) – See Its English Translation in Appendix 2.

Observatorio de la Convivencia Escolar de la UCA, seis de cada diez alumnos reconoció haber "molestado" a sus pares, mientras que uno de cada cuatro confesó tenerle miedo a alguno de sus compañeros. ¿Qué puede hacer una canción al respecto? Según Ghigliazza, "la música posee el poder de elevar almas y curar heridas, nos acompaña, nos estimula, nos transporta a sitios vividos o soñados, Tiene el don de hacer que cambien nuestros estados anímicos."

La canción **Walk in style** ("Seguir adelante") habla de la confianza en uno mismo y del esfuerzo emocional necesario para sobreponerse ante las situaciones adversas. Otorga también un lugar relevante a los afectos y la ayuda que éstos puedan brindar. "La canción busca que los chicos salgan del lugar de víctima, por eso el lema del proyecto es Sé un Campeón, no una víctima. Los incita a que se posicionen en un rol de héroes, se dejen guiar por su alma y el amor sincero de aquellos que los quieren bien", agrega la soprano.

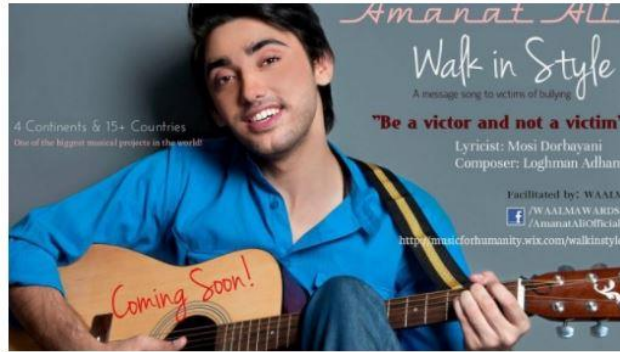
Image 37. Extract from Clarin - Argentinian National Magazine (n.d.)



Image 38. The Times, Malta (2013)



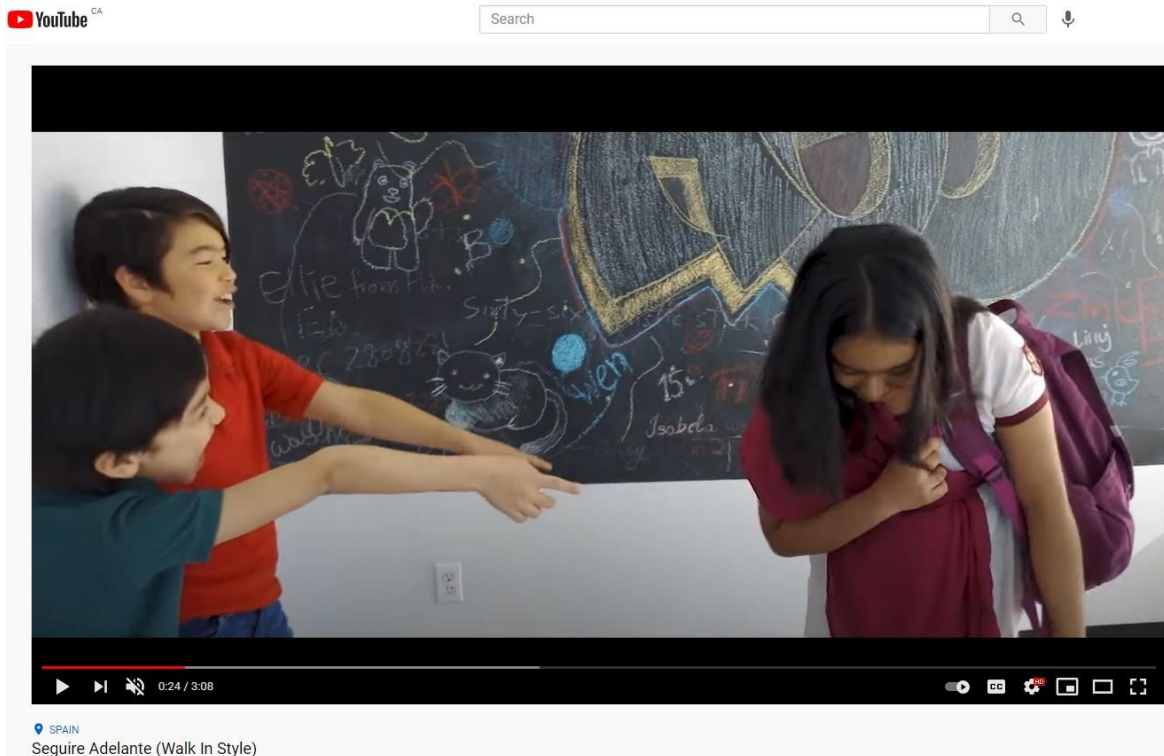
Image 39. The Sunday Times – Malta (2013)



LAHORE: Internationally acclaimed singer Amanat Ali, who is often seen being linked to various charity events, has now lent his support to another initiative – standing up against bullies!

Image 40. DND International – Pakistan (2013)

The Dispatch News Desk (DND) is an international award-winning News Agency, accredited and certified by the Ministry of Information and Broadcasting, Government of Pakistan for distributing news in Russian, English, and Urdu languages.



Walk in Style (Seguir Adelante), Music Video in Spanish

[French](#)
[Spanish](#)

global movement
for a culture  of peace
and non-violence

On the left below please find an article from CPNN, and on the right
Please note that links to the discussion no longer work directly.
Instead, Use the following address <http://cpnn-world.org/discussion>
where xxx is the topic number in the failed address obtained when
If this doesn't work, click [here](#).

[Home](#) | [Read](#) | [Learn](#) | [About Us](#)

One song, One Message, Many Voices: A message song to victims of Bullying!
an article by Christelle

Video: [Walk in Style Announcement](#)

'Walk in Style' is a message song to victims of bullying: One Song, One Message, Many Voices!



click on photo to enlarge

Artists of 20 Nationalities from 4 continents are united and lend their talents and voices to give hope and courage to victims of bullying around the world.

With no doubt this is one of the biggest musical projects for humanity in the world.

Image 41. The United Nations CPNN News (2013)

Additional Testimonial:

Recent FM / AM Radio Broadcast Confirmations/Statements. A testimony that the song reached to over 700 million listeners.



Test. 10 - WCCF FM/AM USA & iHeart FM/AM (n.d.)

Attention: Music Publisher / Label

Congratulations!

This is to confirm that your submitted work as specified below is approved for five consecutive weeks broadcast on our FM and AM Radio show:

Work No. A1883712
Title 3 WALK IN STYLE THE LEGACY
Duration 0h 3m 30s
Artist: Mike De' Cole
Songwriter: Mosi Dorbayani

Show: Dream Chasers
iHeart Radio at 100.9 FM and 1580 AM
Mondays at 11 a.m.
WCCFRADIO.IHEART.COM
Host: Yaya Diamond

WCCF Station National Reach, Local Impact:

276 million listeners on-air every month
133 million registered users through digital and mobile
155 million monthly downloads,
250+ platforms and thousands of connected devices
20+ thousand events across markets and formats
210 million fans through social media

WCCF Radio FM / AM 24100 Tiseo Blvd. Unit 10
Port Charlotte, FL 33980 - Studio Line: (941) 206-1580 Business Line: 941-206-1188

Host: P.O. Box 380021 Murdock, Fl. 33948

Test. 11. Hit FM LATINOAMERICA: Spain, USA, and PANAMA with an audience from 120 Countries (n.d.)

HIT FM LATINOAMERICA



CONFIRMATION OF RADIO PLAY

This confirms that your submitted track is approved for air play on Hit FM on every 6 hrs for two weeks.

Song: Seguir Adelante - aka Walk in Style

Artist: Fahia Buche

Songwriter: Mosi Dorbayani

UPC: 195448585100

Verification Report by: WarmMusic.net

Hit FM suena los temas más pegados del momento en inglés y en español, tus hits favoritos en todos tus géneros favoritos, ¡Sonando sin parar las 24 horas, 7 días a la semana!

Hit FM plays the most popular songs of the moment in English and Spanish, your favorite hits in all your favorite genres, playing non-stop 24 hours, 7 days a week!

HIT FM LATINOAMERICA

Panama, USA, Spain - With audience from **120** countries. Also Available on TUNE IN RADIO, ONLINE RADIO BOX

www.RadioParaLlevar.com

Contact: contacto@radioparallevar.com

Test.12. Phoenix 98FM Essex, UK (n.d.)



Phoenix 98.0 FM and Online
Brentwood / Essex

Confirmation of Song Approval

Phoenix FM Radio is glad to inform that your submission for air play is approved.

Title: Walk in Style – the Legacy

Vocal Artist: Mike De'Cole,

Written by: Mosi Dorbayani

UPC: 191061723745

ISRC: ushm21741496

Length: 03:33

From the album: May, and Everything After

Radio Host: Paul Golder

About:

Phoenix FM Radio Station Broadcasting to 100,000 People from Essex, just outside London. Phoenix FM is regulated by the UK's radio authority (Ofcom).

<https://www.phoenixfm.com>

Challenges:

This project was not like gathering 10 popular singers in a local studio somewhere in downtown LA, singing a single song (each a few words) – like ‘We Are the World’ for Africa. As one can imagine, this project at its global scale was not free from challenges, and was not an easy project to manage. Each singer recorded ‘Walk in Style’ in full. Many adding their own local unique instrumental sound in its arrangement, and tailored it to their genres acceptable to their fans / local audience. We spent hundreds of hours of administrative work, thousands of emails and communications were sent and received (while coordinating at least 5 different time zones); hundreds of hours of practice, rehearsal, recording, arranging, and re-arranging were invested; and tens of hours were spent on social media moderation, roundtable discussions, and promotional designs.

Long-lasting Impact and Legacy:

Even after 7 years, Walk in Style’s legacy still continues and its new versions are being released.

Here is ‘Walk in Style – the legacy’ in RnB, voiced by Mike De’Cole (USA), which got nominated for a Hollywood Music in Media Award for best lyrics: (WAALM Tribune, 2017)

https://open.spotify.com/track/20sTcCOMRHmXHLwGyfvf29?si=a81op4_WS6e_wOYj4ufl2w

Here is its latest version in 2020 in Spanish language, voiced by Fahia Buche (Spain):

<https://open.spotify.com/track/6fS17ohkg7UldRiaQ8k8o?si=kVJ1IilORP2irluvQakFkA>

And here are a few earlier versions:

Voiced by Nasambu from Kenia in Afro-blues (live recording):

<https://open.spotify.com/track/76xQbkMbw8tznstvchpPYt?si=VvAmG3VcTdOHnzvU4AD5AQ>

Voiced by Andysh from Armenia in Flamenco style:

<https://open.spotify.com/track/3cl3PxrrK85jY0gsUxICoQ?si=LlyRCkqJTpiGdMHGKz2F4Q>

Cross-cultures: Power Is in Sharing

This collaborative effort is also a good example of how music can unite us behind a common cause. How with shared vision, we can create a harmonious force for the purpose of good.

'Walk in Style', was not just a musical project for humanity, but also a tool to establish collaboration, understanding, and mutual respect among participating nations. It helped us to forge a unique form of Cultural Diplomacy to address a growing social issue across communities.

Through this project, we all learned more from one another's culture, musical creativity, interpretations, and emotions. The project could create an opportunity for all of us to talk, to exchange ideas, to share our skills and resources selflessly. It encouraged us to go beyond releasing a song, and to actively get engaged with our communities. 'Walk in Style', provided a thinking tool and a bridge, but not just for its audiences, but also for its creative contributors around the world.

Industry Recognition:

Canadian Musician Magazine:

My innovative and strategic writing concept and its road map to: '*Deliver Important and Power Messages*' was featured in a two-full-page article in two consecutive magazine issues by 'Canadian Musician Magazine'. "Founded in 1979, Canadian Musician continues to serve its readership with informative and insightful content. From interviews with Canada's highest-profile artists and industry personnel to career-building features to updates on the latest gear, tech, and trends, CM covers pertinent and timely topics to help its readers propel their careers forward.

In addition to its bi-monthly issues, available nationally in print and online, CM maintains a resourceful website and strong social media presence; offer a monthly e-newsletter for regular industry updates; produce the weekly Canadian Musician Radio podcast and a series of monthly business-building webinars with NWC Webinars; and regularly attend and cover music industry events across Canada and beyond." (Canadianmusician.com, n.d)

Through highly regarded CM Magazine, my contribution to 'Practice' and 'Know-how' reached nationally across Canada – both in Print and Online.

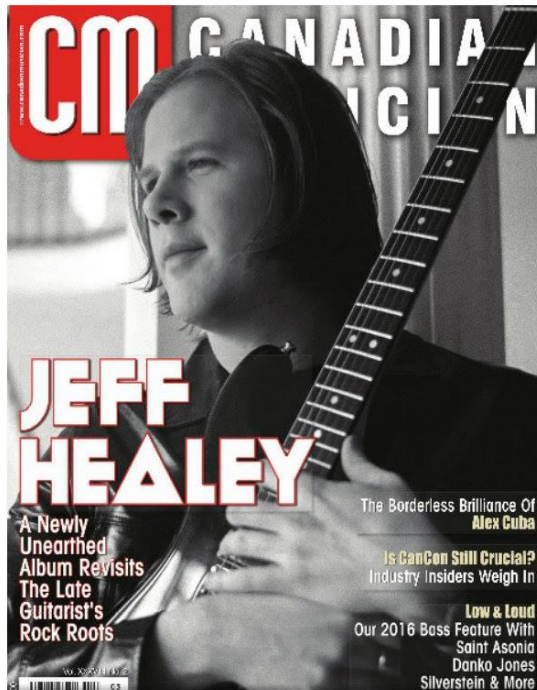


Image 42. Image from my article on CM Magazine - Printed version (No.2, p 58, 2017)



Image 43. Image from my article on CM Magazine - printed version (No.3, p 58, 2017)

Endorsement from Academia:

You are the master of your fate & Captain of your soul

Posted by [The Editorial](#) Thu, January 23, 2014 22:54:37

[Human Rights](#)

Written by: Maria Gabriela Figueroa, Art Professor, University of Buenos Aires



"Don't let the iron in you get rusted" Mother Teresa

...To fight against bullying, it is essential that the victim neither suffers in silence nor hides behind his or her fear. Talking to responsible adults (parents, teachers, headmasters) that may be able to step in and take action to support and protect the victim, teach him how to defend and wipe away abusive and aggressive conducts becomes vital.

Experts say that in the institutions where bullying has occurred the best thing to do is to gather interdisciplinary work teams and force the aggressor to undergo treatment together with his or her family. In the same vein, the victim's family need be accompanied and provided with verbal and gesture strategies that would allow them to defensively stand up against the teaser.

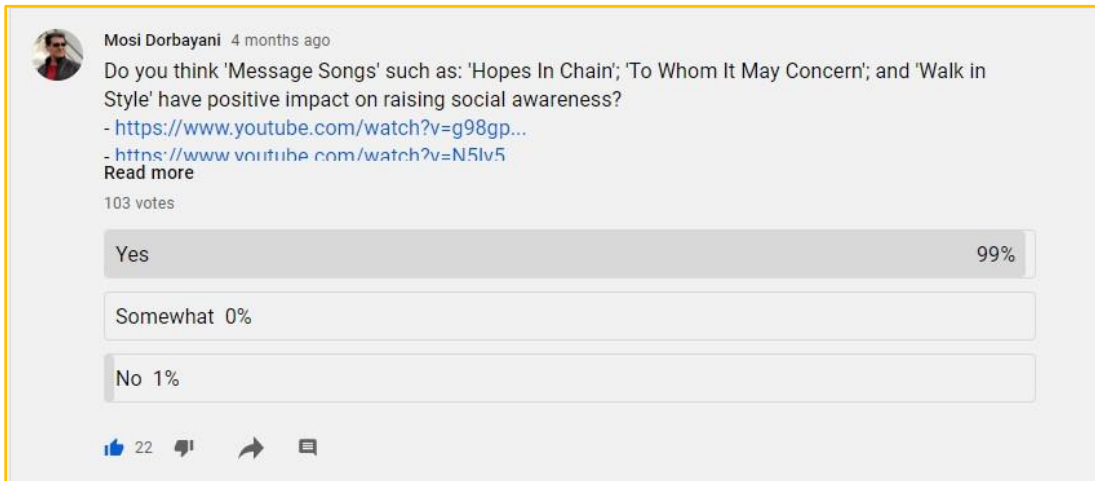
Now, it is of utmost importance to tackle bullying peacefully and efficiently through prevention, theoretical and practical civic virtues education among children and youth, and the watchful eye of adults and classmates so as to detect and report any bullying behavior in order to cope with it through non-violent means. In this respect, the wise words of Mahatma Gandhi as to lex talionis are worth recalling: "An eye for an eye, and soon the whole world is blind."

To sum up, the seriousness of harassment at school and the different forms of violence embodied in bullying constitute a blatant violation of Human Rights and of the Constitutional Rights of different countries around the world.

Aiming at contributing to wipe away such a terrible and widespread phenomenon, the World Academy of Arts, Literature and Media (WAALM), in one of its heartfelt humanistic projects, decided to launch an international campaign against bullying under the motto "Be a victor, and not a victim" and "One song, one message, many voices". The song "Walking in style" is meant to encourage bravery, strength and optimism to victims of bullying and to create social awareness so that it can be detected and treated properly. This song, which is

Test.13. Written By: Maria Gabriela Figuera, Art Professor - University of Buenos Aires (2014)

Community's View on Project Impact:



A YouTube Community Poll Shows 99% of the Public Voters Believe My Message Songs Have Positive Impact on Raising Social Awareness.

FINAL WORDS FOR THIS CHAPTER:

I cannot possibly claim that this global project could put an end to bullying – and of course that was not my objective. My main objective was to raise social awareness. Sadly, bullying still exists around the world, and much needs to be done. However at its time, indicators prove that this project had a massive global outreach, its creative content, styles, and contributors played a significant role in promoting awareness internationally. The project became a subject of discussion, received national / international media coverage, it provided a thinking tool, and brought comfort to very many. As evidenced on Salford's Figshare Portfolio and here on pages 120, 121, and 124, with over 7.2 million free streams/downloads and having broadcast to 700 million listeners around the globe, this message song is considered as one of the most impactful artistic projects for humanity in the world, in measures of: global outreach, number of genres, languages, streaming, airtime, media coverage, global/social media dialogue, live performances, collaborative compositions, organizational engagements, and research studies. For further details, also consult my Salford's Figshare Portfolio (Dorbayani, 2021, Files 4, 7, and 12)

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CHAPTER 4.

PROJECT OUTPUT 4

HOPES IN CHAIN:

A MESSAGE SONG IN SOLIDARITY WITH BLACK LIVES MATTER

 **Important Notice:**

The contents in this Chapter may not be suitable for readers under age 18. Some readers may find certain reported images saddening or disturbing.

INTRODUCTION:

In this chapter I will share my next message song, titled: Hopes in Chain. But before I discuss its process of production and impact, let's have a quick introduction to history behind its cause.

On July 28, 1868, the 14th Amendment to the United States Constitution was ratified. The 14th Amendment was the result of local struggles and national debates on the political status of African-Americans in the wake of slavery and the Civil War. The 600,000 people sacrificed during the Civil War, and the 13th Amendment that abolished slavery, were not enough to guarantee equal treatment and protection of African-Americans by local governments. The amendment grants citizenship to "*all persons born or naturalized in the United States*" which included former slaves who had just been freed after the Civil War. (Bingham, J., 1868)

For nearly a century after, the federal government failed to enforce the 14th Amendment's provisions. Yet, the 14th Amendment is arguably the Constitution's most important because it defined the meaning of citizenship and established the rights of citizens to "*due process of law*" and "*equal protection of the laws.*" However, what the 14th amendment promised to deliver, sadly fall short till this day!

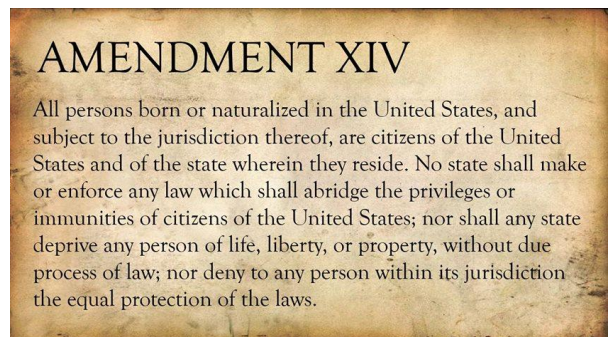
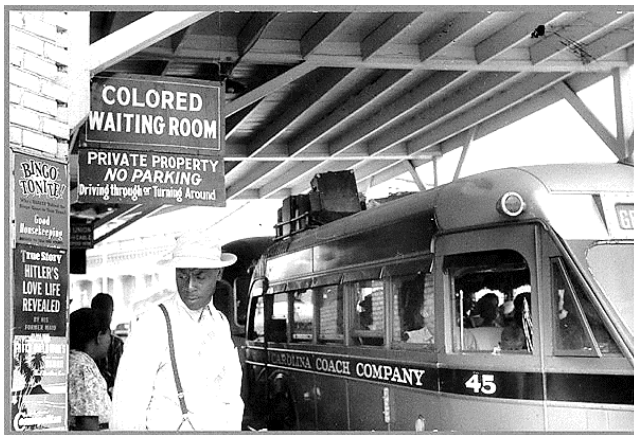


Image 44. The 14th Amendment

Its first three sections provided a constitutional basis for civil rights legislation. They guaranteed citizenship to every person born or naturalized in the US, ensured equal due process, and guaranteed equal protection under the law for all Americans, regardless of which state they inhabited. It also provided a constitutional base for eliminating white supremacist political power. It barred former officials who had supported the 'Confederacy' from holding political office without Congress's approval. It also forbade the federal government from using US taxpayer money to finance Confederate war debt or to provide financial compensation for the 'abolition of slavery', a key difference from abolition in the British Empire in which slave-holders were compensated. Instead, Congress passed laws to compensate ex-slaves through land-redistribution.

The 14th amendment also implicitly guaranteed 'black suffrage' by empowering Congress with the ability to reduce the congressional representation of any state which failed to provide universal suffrage to all men over the age of 21. However, the 14th amendment was still limited in its scope by the Supreme Court in the late 19th century, permitting 'Jim Crow segregation law' that deprived African Americans of their brief experience of equal citizenship. (Jim Crow, 1890s)



It was not until the 1950s that the Supreme Court began to roll back its earlier narrow interpretation of the powerful amendment, for the benefit of African-Americans.

As the Result of Segregation...



Image 45. The White Supremacy' views

HOPES IN CHAIN: THE BACKGROUND STORY

The name of George Floyd looks set to enter the history books along with Rosa Parks and Emmett Till, as the face of a moment that fueled a movement. Floyd's murder in Minneapolis was one that may have been added to the long tally of Black Americans who have died at the hands of police officers. It could have caused a brief, mostly local, flurry of attention before the world moved on.

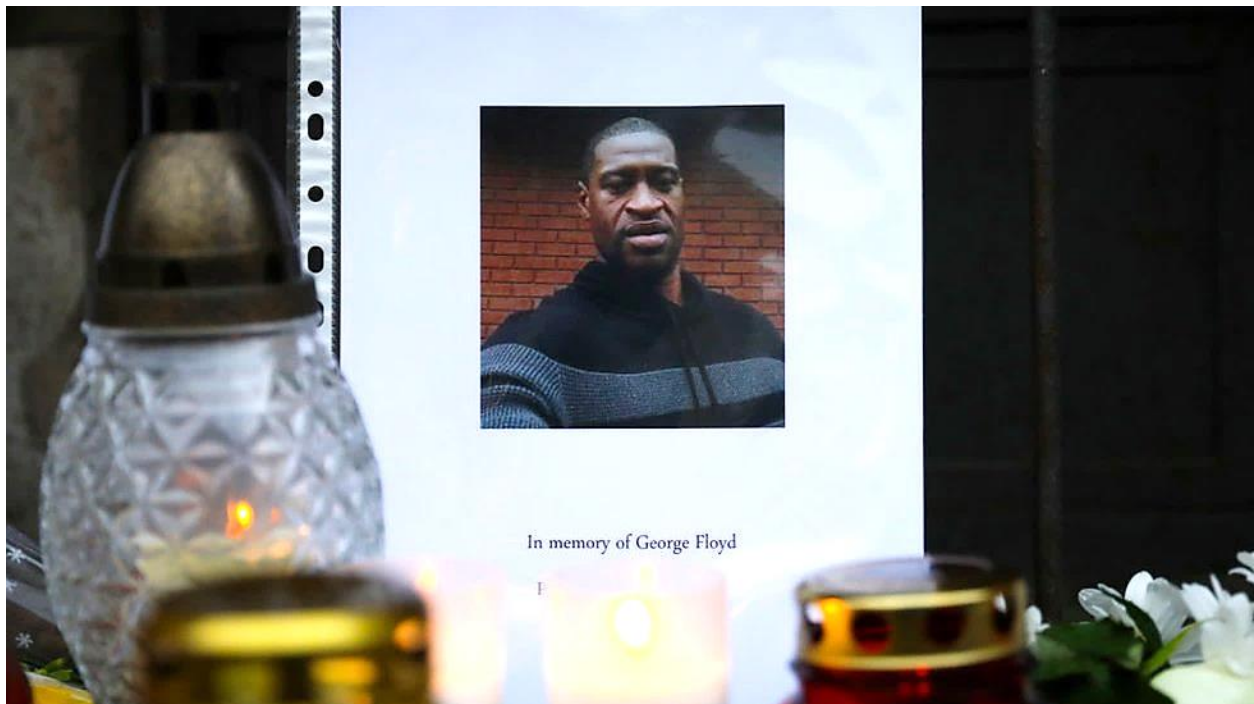


Image 46. Tributes to George Floyd at a makeshift memorial - Getty Images

But this time was different. This time Floyd's murder ignited a wave of national and then global protest, a wave that is leading to changes in symbols of racism – from flags to statues – in stances of corporations, in hopes of real police reform, and of overdue reparations to Black Americans.

George Floyd is not the first African American whose death in police custody sparked protests. There were also rallies and calls for change after Tamir Rice, Michael Brown and Eric Garner were killed by police. (BBC, Washington DC, 2020) But this time seems different, with the response more sustained and widespread. There have been demonstrations across the US - in all 50 states and DC - including in cities and rural communities that are predominantly white, not to say across many other countries on the other side of Atlantic Ocean.

The protests broadened from the specific case to the general cause, the movement spread out geographically, from an initial concentration in Minneapolis to other U.S. cities and other nations.

George Floyd died after being arrested by police outside a shop in Minneapolis, Minnesota. Public footage showed a white officer, Derek Chauvin, kneeling on Floyd's neck for several minutes while he was pinned to the floor. Floyd was heard repeatedly saying "I can't breathe". He was pronounced dead later in hospital.

While in previous cases of police violence, there is a possibility of an ambiguous narrative, or a partial view of what happened, Floyd's death was particularly 'gruesome and obvious'. In Floyd's case, it was a completely unambiguous act of injustice - where people could see him was completely unarmed and incapacitated. Part of this could be down to a shift in opinion. A poll for ABC suggested that 74% of Americans felt that the killing of Floyd was part of a broader problem in the treatment of African Americans by police.



Image 47. Black Lives Matter Protest Times Square New York City June 7 2020 by Anthony Quintano is licensed with CC BY 2.0.



Image 48. "Black Lives Matter" by Aimee LeBlanc is licensed with CC BY-NC-SA 2.0.

Before Floyd's death, the highest estimate for any American protest – the 2017 Women's March was 4.6 million. Polls indicate that, as of mid-June 2020, as many as 21 million adults had attended a Black Lives Matter or police brutality protest. They continue more than 10 weeks after a Minneapolis policeman knelt on Floyd's neck till the life left his body. This was a sharp rise from a similar poll in 2014,

following deaths of Michael Brown and Eric Garner - where 43% of Americans felt that those incidents reflected a broader problem, ABC reported. (ABC Poll, 2020)

Many who joined the recent protests were first-time protesters, who said seeing George Floyd's death made them feel that they simply couldn't stay at home anymore. (ABC Poll, 2020)

The death of Floyd, suffrage, and anguish of black communities across the globe made me lend my pen and voice to the cause – to facilitate dialogue and raise awareness through my message song, 'Hopes in Chain (aka Intolerable Racism)'.

MY APPROACH AS A SONGWRITER:

Sense and Sensibility:

Writing message songs is a highly delicate matter. If not well-thought, it might negatively influence the audience or fans' reactions, or might cause disappointment and create unwanted media frenzy. Therefore, writing and delivering 'important and powerful' messages through songs is not only a hard work, but also a very sensitive subject.

Before I go any further, please note that when I say delivering 'important' and 'powerful' messages through lyrics and music, I am not considering a personal message of an artist to their ex-lover as the result of their breakup or divorce. I am look at it in a wider but deeper spectrum and over the subjects that can be genuinely called **“a cause”**.

To become familiar with my approach, let me answer the following questions in turn:

1. What is 'important'?
2. What is 'powerful'?
3. How to 'deliver' an important and powerful message song?

What is 'Important'?

This is simply true that perhaps what is “important” to me or close to my heart, may not be necessarily 'important' to you or close to your heart. Therefore, the key here is to identify:

A) As important as it seems to me, is this equally important to my targeted audience?

B) If this subject matter is close to my heart, and I see it necessary to address it through my song, how can I make it much closer to my audience's heart, so that it can have a significant impact?

As I explained in the previous project (Walk in Style: A Message Song to Victims of Bullying), in order to identify the above two elements, I carefully studied several aspects of the cause:

- What is the shared vision?
- Which angle of the subject matter makes more common sense?
- What can I say about it differently?
- Is there any aspect of this subject matter that had not been touched before?

As the above were identified, I found the answer to whether the cause is just as 'important' for others or not. That mini study assisted the entire production team to save time and money, before getting themselves engaged with the production of a message song which may or may not be needed.

What is 'Powerful'?

Now the element of be 'Powerful'. Let's briefly touch the word 'Power'. Well, defining power in terms of Mechanics and Electronics is pretty straight forward. We learned at school that it is the rate of doing work or equivalent to an amount of energy consumed per unit time.

In terms of Social and Political Sciences, it is the ability to influence or control the behavior of people. It is often associated with 'authority' legitimate by the social structure. (Psychology – Iresearch.net, n.d.)

But in musical terms and musical literature, the word 'power' begs for different measures and definition. In mechanical and social applications and norms, eventually power ends. But in reality, the true 'Power' never breaks, dies nor ends.

In fact, in the context of music and musical literature, we are ALL looking for this truly 'everlasting power' to apply in our music. That is, making a music, powerful enough that hopefully never dies.

When we call a song “powerful”, it usually means it has an impactful influence.

But if in a short time, the influence fades away, then the power of the song is close to the one defined in social science, i.e., it had the ability to influence and even affect the behavior of the listeners but it was eventually short lived. Here, the key is how to write a powerful message song that not only lasts longer, but also remains relatable for all times – generation after generation. Here, one may argue that if a message song is to serve a particular cause or event, then it is natural for that song to short-live and fade away almost immediately after it serves its purpose.

Well, if your message song is for example, a ‘Protest’ song, that might be the case. Once the protest is over, the song naturally gets cold. However, if your message song addresses relatable and wider global issue and could be associated with both local experiences and global affairs at the same time, those type of songs most probably will not get easily outdated, and when the time comes, they would be remembered and reused over and over again.

They say history repeats itself until humans learn their lessons, right? (Andrew Kearsse died in 2017; Eric Garner, died in 2014 and the list can go back to the 1950s). So, why not writing a message song that not only addresses the current issue, but also may well be used when similar issues occurred again. When jotting down a song, at the very least, you need to have that “time factor” in mind. There are tens of meaningful message songs that were written in the late 19th and throughout the 20th centuries, which are still relevant today and are referred to by people, communities, producers and media.

What was their secret? Well perhaps the secret is in:

- Finding a worthy cause, both close to home and abroad to scale in a timely manner;
- Posing the right objective questions, including those suggested by your cause and answering them all in honesty;
- Deciding whether to write ‘literally’ or ‘figuratively’ – whether to use a direct approach in conveying your message literally or ‘metaphorically’ or even ‘proverbially’;
- Placing the key words in the right places in your song’s structure.

How to 'Deliver' It?

It is not just about 'delivering a message'. One can get the message from prose. It is about motivation, excitement and nostalgia that listeners can get from the entire production of a song. It is the emotional connectivity and the vibes that make it a different yet powerful form of delivery. People can simply read a poem and receive any form of message from it, but it is the lyrical music – the chanting vibe of a song and melody that draw the major attention, attraction and raise awareness among people at large. To that end, there are important elements such as 'vocal', 'musical', 'visual' and 'time' delivery which I considered and took into account.

- ❖ **Vocal delivery:** There are times that a message song is best to be recorded with someone's voice that could do justice to the project. If the cause or message is important to me and to my society, then it is best to have it recorded by someone, who shares the same vision and values, and who can perform it better.

Based on my 'cause', 'context', 'type of message', and 'target audience', I need to decide what type of voice and which gender could best deliver my message. As the result of my focus group studies, I considered that some recording artists have lyrical and metrical vocal qualities and some have monotonous vocals. Some have skillful vibrato techniques, and some have no ability to do vibrato at all. Selecting the right type of voice for my project was of highest importance.

- ❖ **Musical delivery:** While message songs are often possible to be delivered in almost all genres, certain messages are best to be delivered in a particular genre or style. For example, if my message has a sense of constructive criticism, perhaps Rock or Hip-Hop could serve my purpose best. Or if my message is to encourage empathy, humanity, peace or dialogue, perhaps Soft Rock, R&B, Soul, or Crossover may carry those messages best. As a songwriter, I need to be prepared and willing to adjust styles to get my message across, if and when necessary.

The Courage Factor:



Image 50. Depicting Courage for Action

Whilst ideally every song should have a story to say or a proper message to convey, there are times that message songs may not say what is “politically correct” or “what is popular” – especially if the message song is a ‘protest song’ or close to that. In such situations, the courage factor is decisive.

To write a message song, we need to have the courage to write and say what is ‘right’, and deliver it as we truly mean it.

As a writer of a message song, one must be courageous enough to stand by their words, and their words ought to be from their genuine belief and conviction for the cause close to their heart. Why? Because, ***delivering message songs is a great responsibility. Your voice may become the voice of those voiceless, and your words, the words of those inarticulate.***

Finally, the outline above was the way I approached my message song project, ‘Hopes in Chain’. As explained in the previous project (Walk in Style in previous chapter), to secure its success, I wrote and developed an ‘advocacy and espousal’ for this project as well. And to that end, I also used SWOT Analysis as integral part of my ‘advocacy and espousal’ brief. Now, next, let us examine my actual approach in writing this message song.

To assure my delivery, I also used ‘**SWOT**’ Analysis as part of my ‘advocacy and espousal’ for this project.

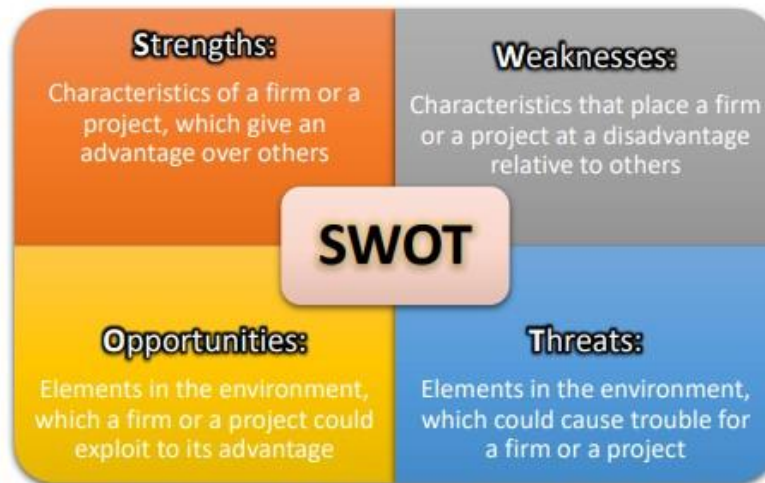


Figure 10. SWOT Analysis Chart - Designed by the Author

The SWOT Framework is credited to Albert Humphrey, an American business and management consultant. During his work at the Stanford Research Institute (1960 – 1970), he produced a team method for planning, which was named SOFT analysis, this has developed into what we now know as a SWOT analysis. The ultimate goal of a SWOT analysis is to reinforce business strategy by assessing all of business’s strengths and weaknesses, as well as the potential opportunities and pitfalls within a given marketplace. (British Library, n.d.)

This approach furnished me with an in-depth valuable information, which I could incorporate into my campaign strategy and project management. Critically analyzing SWOT, it is also important to recognize that SWOT has its own limitations too. SWOT analysis only covers issues that can definitely be considered a strength, weakness, opportunity or threat.

Because of this, it's difficult to address uncertain or two-sided factors – factors that could a strength and a weakness at the same time. It does not priorities issues or does not offer alternative decisions.” (Business.qld.gov.au, n.d.)

The application of SWOT analysis in this project, can be seen in the outcome of my ‘advocacy and espousal’ brief, and the notes which I made in pages 142 and 143.

HOPES IN CHAIN: ADVOCACY AND ESPOUSAL IN BRIEF

An Introduction to Subject Matter:

George Floyd dies after being arrested by police outside a shop in Minneapolis, Minnesota. Footage shows a white officer, Derek Chauvin, kneeling on Floyd's neck for several minutes while he is pinned to the floor. Floyd is heard repeatedly saying "I can't breathe". He is pronounced dead later in hospital.

According to BBC, World (US / Canada), It began with a report of a fake \$20 (£16.20) bill.

"A report was made on the evening of 25 May, when Floyd bought a pack of cigarettes from Cup Foods, a grocery store. Believing the \$20 bill he used to be counterfeit, a store employee reported it to police.

Floyd had been living in Minneapolis for several years after moving there from his native Houston, Texas. He had recently been working as a bouncer in the city but, like millions of other Americans, was left jobless by the coronavirus pandemic. Floyd was a regular at Cup Foods. He was a friendly face, a pleasant customer who never caused any trouble, the store owner Mike Abumayyaleh told reports.

But Abumayyaleh was not at work on the day of the incident. In reporting the suspicious bill, his teenage employee was just following protocol. In a call to 911, made at 20:01, the employee told the operator he had demanded the cigarettes back but "he [Floyd] doesn't want to do that", according to a transcript released by authorities. The employee said the man appeared "drunk" and "not in control of himself", the transcript says. Shortly after the call, at around 20:08, two police officers arrived.

Floyd was sitting with two other people in a car parked around the corner. After approaching the car, one of the officers, Thomas Lane, pulled out his gun and ordered Floyd to show his hands. In an account of the incident, prosecutors do not explain why Lane thought it necessary to draw his

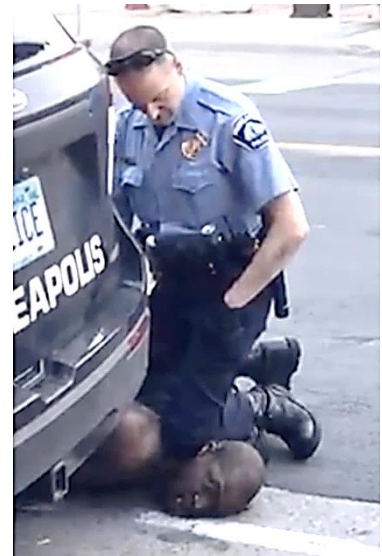


Image 51. Kneeling on Floyd's Neck - AP News

gun. Lane's prosecutors said, "put his hands-on Floyd, and pulled him out of the car". Then Floyd "actively resisted being handcuffed". Once handcuffed, though, Floyd became compliant while Lane explained he was being arrested for "passing counterfeit currency". Court transcripts from police body cameras show Floyd appears co-operative at the beginning of the arrest, repeatedly apologizing to the officers after they approach his parked car. Lane asks Floyd to show his hands at least 10 times before ordering him to get out of the vehicle. It was when officers tried to put Floyd in their squad car that a struggle ensued.

At about 20:14, Floyd "stiffened up, fell to the ground, and told the officers he was claustrophobic", according to the report. Chauvin arrived at the scene. He and other officers were involved in a further attempt to put Floyd in the police car. During this attempt, at 20:19, Chauvin pulled Floyd away from the passenger side, causing him to fall to the ground, the report said.

He lay there, face down, still in handcuffs.

That's when witnesses started to film Floyd, who appeared to be in a distressed state. These moments, captured on multiple mobile phones and shared widely on social media, would prove to be Floyd's last. Floyd was restrained by officers, while Chauvin placed his left knee between his head and neck. For 8 minutes and 46 seconds,



Image 52. Floyd's Arrest, NYTimes

Chauvin kept his knee on Floyd's neck, the prosecutors' report says. The duration was initially given as eight minutes and 46 seconds until Minnesota prosecutors corrected the figure three weeks after Floyd's death. The transcripts of bodycam footage from officers Lane and J Alexander Kueng show Floyd said more than 20 times he could not breathe as he was restrained. He was also pleading for his mother and begging, "please, please, please".

At one point, Floyd gasps: "You're going to kill me, man."

Officer Chauvin replies: "Then stop talking, stop yelling. It takes heck of a lot of oxygen to talk."

Floyd says: "Can't believe this, man. Mom, love you. Love you. Tell my kids I love them. I'm dead."

A female bystander told the police: "His nose is bleeding, come on now." About six minutes into that period, Floyd became non-responsive. In videos of the incident, this was when Floyd fell silent, as bystanders urged the officers to check his pulse.

Officer Kueng did just that, checking Floyd's right wrist, but "couldn't find one". Yet the other officers did not move. At 20:27, Chauvin removed his knee from Floyd's neck. Motionless, Floyd was rolled on to a gurney and taken to the Hennepin County Medical Center in an ambulance.

He was pronounced dead about an hour later." (BBC.com, 2020)

A Brief About the Cause/Event/Issue:

After the Civil War, the nation ratified the 14th Amendment, much of which adopts phrases from the original Constitution and Bill of Rights. But one line was startlingly new: "nor shall any state . . . deny to any person within its jurisdiction the equal protection of the laws."

Here's one way to understand the central meaning of the equal protection clause: **Black Lives Matter**. (Opportunity of SWOT: Fig.10)

These days, the idea of "equal protection" is understood as a broad restriction on discrimination. But the clause refers not to equality in general but specifically to equal protection. It was conceived as a direct response to the states' failure to prevent private and public violence against the newly freed slaves.

A Noteworthy Angle to the Subject Matter:

White supremacist, does not consider 'Constitution as Color Blind'. (Threat of SWOT: Fig.10)
Racists see people of color, especially Blacks as inferior, unequal, and in vain. They see them as insignificant or a burden to their society. While the United States is built upon immigration, and the immigrants' cultural contribution formed the state as it is today, regrettably, the land of HOPE and opportunity hardly is, – well, not at least for people of color in its true sense or meaning. (Weakness of SWOT: Fig.10) Therefore, after studying the subject matter, my advocacy and espousal brief suggests that I should write my message song from the angle of '**HOPE**' – a **Crushed Hope!**

The Posing Suggestion / Calling for Action:

When I search for 'whys behind the objectives' – among the reasons I see, we as human being reached to a point that we can no longer 'sugar coat' anything on this pressing social issue. The very human being's dignity, integrity, essence, and values are being crushed and denied.

Therefore, my message song should directly talk to those who violate human rights, those who act a tyrant, those who lack morality. My message song should remind listeners that color of skin and past slavery was not a matter of choice. My message song must 'EXPLICITLY' state that Racial Violence is no longer tolerated. It should be a thinking tool, a call to stop racism. (Strengths of SWOT: Fig.10) With view to the above, here I present you, 'HOPES IN CHAIN (aka Intolerable Racism)':

*Standing on the graveyard of dreams
left with nothing but nightmare screams
My dignity bruised yet again in pain
As my hopes once again in chains*

*However hard it is for you to entertain,
I never lived my life in vain
You see my existence disdain,
A life, simply for you to slay*

*My dignity bruised yet again in pain
As my hopes once again in chains*

*How hard is it for you to understand?
The color of my skin, my past...
wasn't a matter of choice I cast*

*Your growing racial violence...
no longer tolerated in silence
Your hatred, assaults 'n brutality,
are act of tyranny, ...
absence of morality*

*My dignity bruised yet again in pain
As my hopes once again in chains
Oh, my hopes are once again in chains*

Singer: Yaya Diamond
Songwriter: Mosi Dorbayani
Arranger: Zoe Maria
SOCAN/ASCAP 2020
Stream from Spotify by clicking on
[HERE](#)

OUTCOME: WAS IT IMPACTFUL?

Challenges:

The biggest challenge for this ongoing project was and still is COVID-19 and social distancing. While I managed this project fully at distance and via zoom conferencing, our plans for its 'live performances' are suspended till further notice, and till the time public performances and crowd gatherings are once again allowed. Having said that, pandemic never stopped us from pushing the message across and we could achieve tangible impacts and considerable results (see results and testimonials later from page 144 to 153). Moreover, I was told, the song was played in public in between the speeches during 'Black Lives Matter' Protest in Vancouver by the organizers.



Image 53. BLM Protest, Vancouver, Canada

Hopes in Chain and Cross-cultural Impact:

Within its relatively short time release, this message song got the attention of several news organizations, blogs, journals, and over 120 radio stations with more than 1,298,000,000 listeners. So far, the song is downloaded / streamed for nearly 800,000 times across all digital platforms. It created a 'platform for discussions and 'dialogue' across social media and streaming sites on the subject matter. See Evidence and Testimonials in pages 145 to 153 – also visit Salford's Figshare Portfolio Files 8 and 12. (Dorbayani, 2021, Files 5, 8, and 12)

Official PSA – Published by The Vocal Artist:

“Hello everyone,

My name is Yaya Diamond, I am an American soul singer and media producer.

As a responsible artist, in light of the recent event and following my latest single release, I have decided to share you a few words.

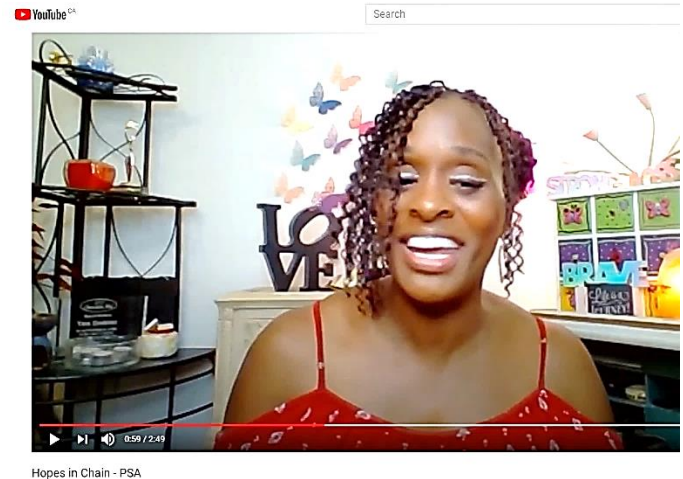


Image 54. Yaya Diamond PSA (2020)

Racism, xenophobia and intolerance are problems prevalent in all societies and it certainly is not limited to the United States. But every day, each and every one of us can stand up against racial prejudice and intolerant attitudes. And of course, to that end, artist and writers can use their talents and skills to promote and defend human rights, and through their productions, strive for making a difference in combating racism in their communities and society at large.

I, both as a black woman and a female singer, experienced my fair share of prejudice and social inequality. Throughout my life, I faced numerous rejections, faced unjustified behavior and went through tons of obstacles. BUT I never lost my hope for a better day. I know in my heart that one day, light will overcome the darkness, and the wind of positive change will blow all across the globe. This PSA, is a complement to my recent single release, ‘Hopes in Chain’ – a message song written by Mosi Dorbayani, a noted Canadian songwriter. Mosi & I joined our talents to raise social awareness on this topic. ‘Hopes in Chain’, is an RnB song, which highlights the story of today, without sugar coating anything. It shares you the genuine feelings of Black and Indigenous people, and it provides you with some food for thoughts. We hope this song helps listeners to reflect, facilitate dialogue and understanding among people when it is shared.

And finally, I encourage you to stream and share it with people in your community to raise the bars for better social understanding.” – Yaya Diamond, YouTube, Sep 2020

Hopes in Chain: A Contribution to Black History Month

Perhaps what makes this project unique, is the fact that it is written by a **'White songwriter'**! *"Artistic collaboration between people of color and White writers is not that common – especially on such socially sensitive matter. But this release on its own, is a sign of social progress. An official statement if you will, that a noted White songwriter acknowledges the issue, raises his voice, and stands by the Blacks in this way."* Yaya Diamond says (Fairmont Post / WAALM Tribune 2020). It also shows the 'power of music in Cultural Diplomacy', and that how both races are united for a serious cause through music.

The Los Angeles Tribune (since 1886):

"Black History Month (Feb. 1 to Mar. 1) is an annual observance originating in the United States, where it is also known as African-American History Month. It has received official recognition from governments in the United States and Canada, and more recently has been observed in Ireland, the Netherlands, and the United Kingdom. Racism, xenophobia and intolerance are problems prevalent in all societies and it certainly is no limited to the United States. But every day, each and every one of us can stand up against racial prejudice and intolerant attitudes. And of course, to that end, artist and writers can use their talents and skills to promote and defend human rights, and through their productions, strive for making a difference in combating racism in their communities and society at large. To that note, Mosi Dorbayani, a renowned Canadian author and songwriter, used his talent and penmanship to promote and defend human rights, and through his recent song, he strove for making a difference in combating racism in his community and society at large. 'Hopes in Chain' is a powerful message song that racism is unacceptable. Through power of lyrics and music, this song spreads the words about human rights, and it directly stands against racial discrimination. This project raises awareness, facilitates dialogue, and encourages its listeners to reflect on this critical social issue.

'Hopes in Chain' is voiced by the American Soulful singer Yaya Diamond, who is also an accomplished media producer to raise social awareness on this topic - especially during the Black History Month." (LA Tribune. 2021)



UNITED STATES
HOPES IN CHAIN

Hopes in Chain – The Music Video

Here are some ‘Testimonials’:

“Hopes in Chain delivers a powerful message against racism” - Epistle News, London, UK

Image 55. Epistle News, London (2021)



Image 56. Epistle News – Americas, Editor’s Pick (2021)

EDITOR'S PICKS



Black History Month Special: Yaya Diamond & Mosi Dorbayani’s ‘Hopes in...

February 22, 2021



Price Royalty Publishing Presents TYME Featuring LIL FLIP And KILLA KYLEON...

February 22, 2021



Rueben Wood on Launching the CanaWoods Brand!

February 20, 2021

“A powerful message song that racism is unacceptable” –
The Los Angeles Tribune, USA

The Los Angeles Tribune
Since 1886

2021

ALL Tech Business Art Sports Entertainment Politics Food Science Wellness Store Summit Publishing Contact

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HOPES IN CHAIN: A MESSAGE SONG
BY THE TRIBUNE EDITORIAL TEAM ON FEBRUARY 24, 2021

Black History Month (Feb. 1 to Mar. 1) is an annual observance originating in the United States, where it is also known as African-American History Month. It

PROUDLY SERVING 10.4 MILLION CITIZENS IN LOS ANGELES COUNTY. ALWAYS FREE. SIGN UP NOW:

No filter. Just facts. A true alternative

Email Address *

Subscribe

TODAY'S GLOBAL HEADLINES

Syria war: Russian jets bomb IS positions in desert region
FEBRUARY 24, 2021

IS militants carried out a string of deadly ambushes and hit-and-run attacks there recently.

Builders at Seville bar uncover 12th

Image 57. The Los Angeles Tribune, USA (2021)

“Artists use their talents to defend human rights” – CTV, Vancouver, Canada



Test.14.CTV NEWS (2021)

“Artists use their talents and skills to promote and defend human rights”

Black History Month (Feb. 1 to Mar. 1) is an annual observance originating in the United States, where it is also known as African-American History Month. It has received official recognition from governments in the United States and Canada, and more recently has been observed in Ireland, the Netherlands, and the United Kingdom. Read more...

Test.15. Hit Radio FM, USA and Spain (n.d.)

HIT FM LATINOAMERICA



CONFIRMATION OF RADIO PLAY

This confirms that your submitted track is approved for air play on Hit FM on every 6 hrs for two weeks.

Song: **Hopes in Chain (aka Black Lives Matter)**

Artist: Yaya Diamond

Songwriter: Mosi Dorbayani

UPC: 195079859137

ISRC: ushm82052879

Length: 03:04

Verification Report by: WarmMusic.net

Hit FM suena los temas más pegados del momento en inglés y en español, tus hits favoritos en todos tus géneros favoritos, ¡Sonando sin parar las 24 horas, 7 días a la semana!

Hit FM plays the most popular songs of the moment in English and Spanish, your favorite hits in all your favorite genres, playing non-stop 24 hours, 7 days a week!

HIT FM LATINOAMERICA

Panama, USA, Spain - With audience from **120** countries. Also Available on TUNE IN RADIO, ONLINE RADIO BOX

www.RadioParaLlevar.com

Contact: contacto@radioparallear.com



Phoenix 98.0 FM and Online
Brentwood / Essex

Confirmation of Song Approval

Phoenix FM Radio is glad to inform that your submission for air play is approved.

Title: **Hopes in Chain (aka Black Lives Matter)**

Vocal Artist and Media Producer: Yaya Diamond

Written by: Mosi Dorbayani

UPC: 195079859137

ISRC: ushm82052879

Length: 03:04

Radio Host: Paul Golder

Test.16. Phoenix 98 FM, Essex, London, UK (n.d.)

About:

Phoenix FM Radio Station Broadcasting to 100,000 People from Essex, just outside London. Phoenix FM is regulated by the UK's radio authority (Ofcom).

<https://www.phoenixfm.com>



Home ▶ Yaya Diamond ▶ Yaya Diamond - Hopes in Chain

Yaya Diamond - Hopes in Chain



[Terms of Service](#)

Share:



Hopes in Chain (AKA Intolerable Racism)

Artist: [Yaya Diamond](#)

Album: [Hopes in Chain \(AKA Intolerable Racism\) - Single, 2020](#)



Test. 17. Radio Box – a hub of 120 Countries FM Stations – including 10 stations in Canada (n.d.)

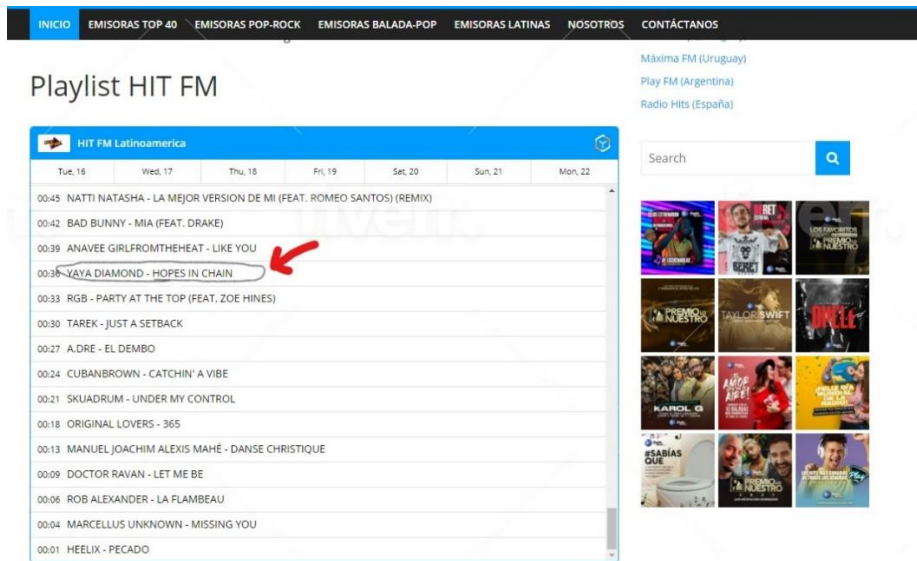


Image 58. Playlist, Hit Songs, FM, Panama and California, USA (2020)



Image 59. Hopes in Chain in Top 50 Amazon Music, Japan (2020)



Image 60. Swedish FM Radios: Boras & Varberg, Sweden (2020)

In addition to its internet radio show, the UK Talk & Music Radio Station played 'Hopes in Chain' through their Radio App on mobile devices for 30 days, 6 times a day. The UK Talk Radio Station, has over 56,000 unique visitors per month.



Image 61. The UK Talk Radio App



The UK Talk & Music Radio Playlist

Starts Sunday 26th February 2021

Yaya Diamond; Song title: Hopes in Chain

Songwriter: Mosi Dorbayani

Playlisted for massive 30 days with 6 plays a day

Midnight

2am

7am in the breakfast show

10.45 am

3 pm

8.30 pm in the new music show

These are UK times

Remember to let your followers know they can listen live by clicking <https://nv.mysonicserver.com/8050/stream>

Or download the Android app play.google.com/store/apps/details?id=co.uk.theuktalkradiostation

Or go to <https://theuktalkradiostation.co.uk/?v=79cba185463>

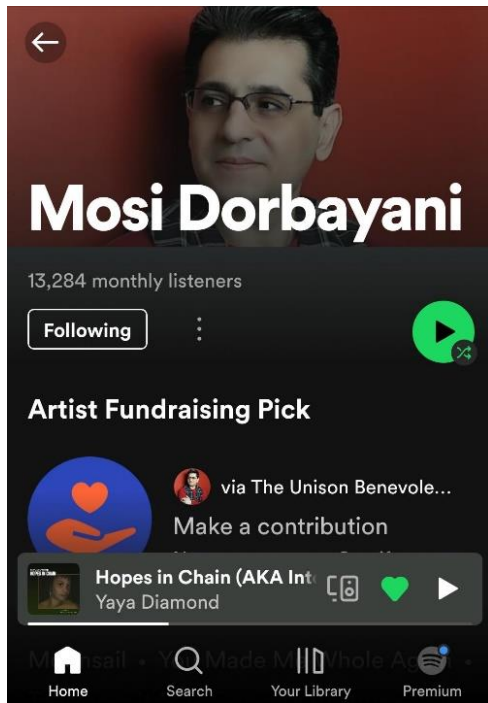
Please allow around 20 minutes each side of the times given above as these are live show and things over or under run. We aim to be a close a possible of course

Test.18. The UK Talk and Music Radio (2021)



Images 61, 62. Winner of Best Songwriter: Social Impact Song & Best RnB/Soul Singer

Lit Talent Awards in Music, New York - 2021



Donations:

The creator's and publisher's streaming and royalties earned from 'Hopes in Chain', were donated to Black Youth Leadership Program, underprivileged Youth Arts Education, and Mental Health Counseling via UNISION Foundation.

Image 63: Artist Fundraising Pick - Spotify Verified Artist Page

CHAPTER 5.

PROJECT OUTPUT 5

TO WHOM IT MAY CONCERN:

**A MESSAGE SONG TO HIGHLIGHT
THE UN'S WORLD DAY OF SOCIAL EQUALITY & JUSTICE**

INTRODUCTION:

In this chapter I cross examine yet another message for social impact and Cultural Diplomacy, titled, 'To Whom It May Concern', but before going into song as a solution, let us learn about the problem first and briefly look at its background history.

According to the UN's World Social Report (2020), the rise in inequality in the distribution of income among people is well-documented and displays the characteristics of a trend, having affected large numbers of countries, from the poorest to the most affluent, during the past two decades. Up to the 1980s, at least since the Second World War and in some cases since the beginning of the twentieth century, there had been a general narrowing of differences in the income available to individuals and families.

Income-related inequalities, notably in the ownership of capital and other assets, in access to a variety of services and benefits, and in the personal security that money can buy, are growing. There is also greater inequality in the distribution of opportunities for remunerated employment, with worsening unemployment and underemployment in various parts of the world affecting a disproportionate number of people at the lower end of the socio-economic scale. The inequality gap between the richest and poorest countries, measured in terms of national per capita income, is growing as well.

The popular contention that the rich get richer and the poor get poorer appears to be largely based on fact, particularly within the present global context. Moreover, extreme or absolute poverty, experienced by those whose income is barely sufficient for survival, remains widespread. Extreme poverty and the suffering that it entails affect a large proportion of humankind, and major efforts by Governments and international organizations to reduce or eradicate poverty have thus far failed to produce the desired results. (The UN Report, 2020)

Do these facts and trends suggest a regression in social justice and equality? The answer to this question, if considered within the framework of the Charter of the United Nations and the

Universal Declaration of Human Rights (UDHR), is not unequivocal. The persistence, aggravation and very existence of extreme poverty constitute an injustice.

Those experiencing dire poverty are deprived of a number of the fundamental rights invoked in the Charter and enumerated in the Universal Declaration. Individuals affected by internal conflicts and wars are also robbed of many of their basic freedoms and are thus victims of injustice as well.

Hunger is but one face of poverty; discrimination, poor health, vulnerability, insecurity, and a lack of personal and professional development opportunities are among the many other challenges faced by the poor.



Image 64. The UN's UDHR Charter

The rise in poverty in all its manifestations, along with the increase in the numbers of refugees, displaced persons and other victims of circumstance and abuse, represents sufficient evidence for a judgment of persistent, if not growing, injustice in the world. (UNHCR, 2020)

Unlike justice in the broad sense, social justice is a relatively recent concept, born of the struggles surrounding the industrial revolution and the advent of socialist views on the organization of society. It is a concept rooted very tenuously in the Anglo-Saxon political culture. It does not appear in the Charter, or in the Universal Declaration or the two International Covenants on Human Rights. Frequently referred to in the Copenhagen Declaration and Program of Action adopted by the World Summit for Social Development in 1995, social justice was scarcely mentioned five years later in the United Nations Millennium Declaration. (Ohchr.org, n.d.)

THE CORE ISSUE:

Perhaps the core issue is with the 'equal opportunities'. Some reserve opportunities for themselves, and for their nearest ones, with limited or no regards for others. In many cases, individuals and societies do not see themselves as part of the fabric for a larger society.

The issue of equality of opportunities further complicates efforts to determine whether ground has been lost or gained in the realm of social justice. Apart from the issue of unemployment, an area in which social justice appears to have suffered setbacks in recent years, there is the crucial question of whether societies offer their people sufficient opportunities to engage in productive activities of their choice wherever they wish, whether at home or abroad, and to receive benefits and personal and social rewards commensurate with their initiative, talents and efforts.

THE UN's WORLD DAY OF SOCIAL EQUALITY AND JUSTICE:

The United Nations General Assembly on November 26th 2007 adopted the resolution to celebrate February 20th as 'World Day of Social Justice'. Article 6, page 2 of the resolution:

"Invites all Member States to devote this special day to the promotion, at the national level, of concrete activities in accordance with the objectives and goals of the World Summit for Social Development..." (UN General Assembly, 2007)

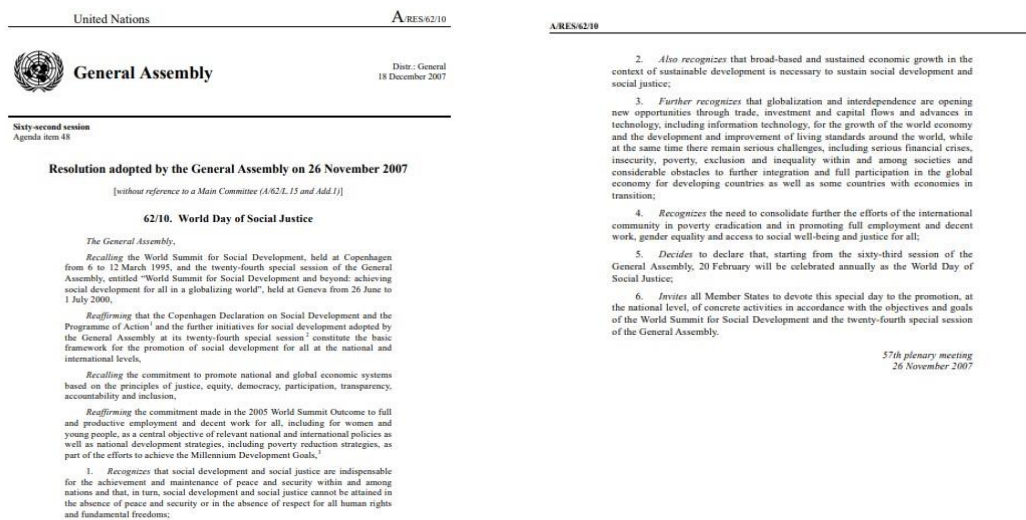


Image 65. The UN's Resolution General Assembly of 2007

WHY OBSERVING INTERNATIONAL DAYS?

According to the UN, international days are occasions to educate the general public on issues of concern, to mobilize political will and resources to address global problems, and to celebrate and reinforce achievements of humanity. (UN.org – Intl Days and Weeks, n.d.)

The existence of international days predates the establishment of the United Nations, but the UN has embraced them as a powerful advocacy tool. The United Nations observes designated days, weeks, years, and decades, each with a theme, or topic. By creating special observances, the United Nations promotes international awareness and action on these issues. Each international day offers many actors the opportunity to organize activities related to the theme of the day.

Organizations and offices of the United Nations system, and most importantly, governments, civil society, the public and private sectors, schools, universities and, more generally, citizens, make an international day a springboard for awareness-raising actions. The majority of observances have been established by resolutions of the United Nations General Assembly, although some have been designated by UN specialized agencies. The United Nations also observes anniversaries of key events in its history.

THE ROLE OF MUSIC IN PROMOTING WORLD DAY OF SOCIAL JUSTICE & EQUALITY:

According to the UN, the pursuit of social equality and justice for all, is at the core of many UN affiliated global mission to promote human dignity. Social equality and justice are underlying principles for peaceful and prosperous coexistence within and among nations. (UN.org, n.d.) All of us can uphold the principles of social equality and justice, when we promote gender equality or the rights of indigenous peoples and migrants. We all can advance social equality and justice, when we remove barriers that people face because of gender, age, race, ethnicity, religion, culture or disability. To highlight UN's World Day of Social Justice & Equality, responsible artists, writers, performers and creative industry play a pivotal role in sending the message across the world. To facilitated such awareness, The World Academy of Arts, Literature and Media, in association with Music Mentor Productions, Canada, produced '**To whom It May Concern**', a message song created by me to facilitate understanding and dialogue among communities on the issues of equal opportunities, human integrity and justice for all.

MY APPROACH: EVERYBODY HAS A DREAM

As I mentioned earlier, perhaps the core issue in almost every society is with the lack of ‘equal opportunities’. Some reserve opportunities for themselves, and for their nearest ones, with limited or no regards for others. In many cases, some individuals and societies do not see themselves as part of the fabric of a larger society.

In my view, everybody has a dream, dream for a better opportunity, for a better tomorrow. But sadly, many believe facilitating others to turn their dreams into a reality, may reduce chances for their own dreams to become true. They are prepared to let jealousy, greed, and act of inhumanity take over, and let others’ dreams crumble – at the expense of achieving one exclusively for themselves.

My technical approach in writing this message song was similar to the previously shared projects. But this time, I decided to make it sound as if I am writing a heartfelt letter to all the mankind across the globe – hence the title ‘To Whom It May Concern’.

I tried to voice my concerns metaphorically in form of a ‘letter song’, deliberately mentioning and reminding listeners of ‘human values’.



Image 66. Album Promo Design

*I'm just a human with morality
A being with feelings and vitality
I am my words, I am my verse
Perhaps a familiar voice with few concerns*

*I'm no Politician or an Activist
I'm no Hero or a Factivist
I've just a few words to say...
They aren't bitter or meant to cause dismay*

*Human beings are members of a whole
In creation of one essence and soul
If one member is afflicted with pain
Other members uneasy will remain*

*If we have no sympathy for human pain
The name of human we cannot retain
If we have no sympathy, it's inhumane
In the name of love, we need to make a change*

*So, let's put ourselves in perspective
This is a should and not a may be
Let's not step on each other's hopes and dreams
Make us suffer and crumple our beliefs*

*Human beings are members of a whole
In creation of one essence and soul
If one member is afflicted with pain
Other members uneasy will remain.*

Singer: Kate Todd
Songwriter: Mosi Dorbayani
Arranger: Amarita
SOCAN/ASCAP 2017
Stream from Spotify by clicking on
[HERE](#)

THE IMPACT: TESTIMONIALS



To Whom It May Concern, The Music Video

The Source (Newsletter) by Canadian Music Association (CCMA.org) circulated the song's announcement and its message to its vast members, and then it was shared with over 300,000 associated social media followers of those involved – including singer, songwriter, producer, publisher etc.

The image is a screenshot of a newsletter titled 'THE SOURCE' from the Canadian Country Music Association. The newsletter header includes the CCMA logo and the title 'THE SOURCE' in large, stylized letters. Below the header, it says 'Canadian Country Music Association Members Newsletter'. The main content features a photo of singer Kate Todd with the text 'TO WHOM IT MAY CONCERN KATE TODD'. At the bottom of the newsletter, there are logos for W.A.A.L.M., the United Nations, MusicMentor, and eOne. A block of text at the bottom provides details about the song and the artist's involvement.

Popular actress/One Music recording artist Kate Todd will add her heart and beautiful voice to the song 'To Whom It May Concern', highlighting the UN's World Day of Social Justice on Feb. 20, 2017, Nobel Peace Prize nominee – The World Academy of Arts, Literature and Media (WAALM), with co-producer Peter Linselman/Music Mentor Productions will bring you "To Whom It May Concern", written by creator and WAALM founder Most Dorbajani and Saadi. Most says, "The North American version of this project will be recorded by Canadian star, Kate Todd. She possesses one of my favourite voices of all time. I truly admire her talent and her efforts for humanity." The pursuit of social equality and justice for all is at the core of many UN affiliated global missions promoting human dignity. A recent WAALM project and song, "Should've Told", featuring Kate Todd/Kyle Sheedick was nominated for the prestigious 2016 Hollywood Music in Media Awards Song of the Year, also co-produced by Peter Linselman, a CMAA Producer of the Year Award nominee. Kate's a world-class act, winning the 2016 Jessie Award for Versatile Entertainer of the Year in Nashville and receiving the 2017 International Women Achievers' Award at the Toronto Plaza Hotel, set for March 4, 2017.

Image 67. The SOURCE: Kate Todd (2015)

120 FM Radio Stations aired the song to over 900,000,000 listeners.



Los Angeles Mega FM Radio

CONFIRMATION OF RADIO PLAY

This confirms that your submitted track is approved for air play on Hit FM on every 6 hrs for two weeks.

Song: **To Whom It May Concern**

Artist: Kate Todd

Songwriter: Mosi Dorbayani

UPC: 191061390756

ISRC: uscgh1798395

Length: 03:35

Verification Report by: WarmMusic.net

Test.19 - LA Mega FM, USA (n.d.)

LAMEGA FM suena los temas más pegados del momento en inglés y en español, tus hits favoritos en todos tus géneros favoritos, ¡Sonando sin parar las 24 horas, 7 días a la semana!

Hit FM plays the most popular songs of the moment in English and Spanish, your favorite hits in all your favorite genres, playing non-stop 24 hours, 7 days a week!

LAMEGA FM

Panama, USA, Spain - With audience from **120** countries. Also Available on TUNE IN RADIO, ONLINE RADIO BOX

www.RadioParaLlevar.com

Contact: contacto@radioparallevar.com



MELODIA FM RADIO

Test.20. MELODIA FM, South America (n.d.)

CONFIRMATION OF RADIO PLAY

This confirms that your submitted track is approved for air play on Hit FM on every 6 hrs for two weeks.

Song: **To Whom It May Concern**

Artist: Kate Todd

Songwriter: Mosi Dorbayani

UPC: 191061390756

ISRC: uscgh1798395

Length: 03:35

Verification Report by: WarmMusic.net

Melodia FM suena los temas más pegados del momento en inglés y en español, tus hits favoritos en todos tus géneros favoritos, ¡Sonando sin parar las 24 horas, 7 días a la semana!

Melodia FM plays the most popular songs of the moment in English and Spanish, your favorite hits in all your favorite genres, playing non-stop 24 hours, 7 days a week!

Melodia FM



Metro FM Radio, Latin America

CONFIRMATION OF RADIO PLAY

This confirms that your submitted track is approved for air play on Hit FM on every 6 hrs for two weeks.

Song: **To Whom It May Concern**

Artist: Kate Todd

Songwriter: Mosi Dorbayani

UPC: 191061390756

ISRC: uscgh1798395

Length: 03:35

Verification Report by: WarmMusic.net

Test.21. METERO FM, Latin America (n.d.)



POWER HITS FM / AM Radio, NORTH AMERICA

Test.22. POWER HITS FM, North America (n.d)

CONFIRMATION OF RADIO PLAY

This confirms that your submitted track is approved for air play on Hit FM on every 6 hrs for two weeks.

Song: **To Whom It May Concern**

Artist: Kate Todd

Songwriter: Mosi Dorbayani

UPC: 191061390756

ISRC: uscgh1798395

Length: 03:35

Verification Report by: WarmMusic.net

HIT FM LATINOAMERICA



Test.23. - HIT FM, LATINOAMERICA & SPAIN (n.d.)

CONFIRMATION OF RADIO PLAY

This confirms that your submitted track is approved for air play on Hit FM on every 6 hrs for two weeks.

Song: **To Whom It May Concern**

Artist: Kate Todd

Songwriter: Mosi Dorbayani

UPC: 191061390756

ISRC: uscgh1798395

Length: 03:35

Verification Report by: WarmMusic.net

Hit FM suena los temas más pegados del momento en inglés y en español, tus hits favoritos en todos tus géneros favoritos, ¡Sonando sin parar las 24 horas, 7 días a la semana!

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HIT FM LATINOAMERICA

Panama, USA, Spain - With audience from 120 countries. Also Available on TUNE IN RADIO, ONLINE RADIO BOX

www.RadioParaLlevar.com

Contact: contacto@radioparallevar.com



Image 68. Phoenix 98FM, London & Essex, UK



Image 69. PulsFM, Sweden & Denmark



To Whom It May Concern

Artist: [Kate Todd](#)

Album: [To Whom It May Concern - Single](#)

Provided to YouTube by CDBaby

To Whom It May Concern - Kate Todd

Songwriter - Mosi Dorbayani

Has been played on national FM in:



Puerto Rico



Power Hits

Image 70. Power Hits FM, Puerto Rico

KATE TODD
Songwriter: Mosi Dorbayani

Radio Parallevar.com

#NEWMUSIC

TO WHOM IT MAY CONCERN

Songwriter: Mosi Dorbayani
Orchestration: Am...
Producer: Peter Linseman

LISTEN ON THE RADIO!

VISIT: WWW.RADIOPARALLEVAR.COM

Day of Equality & Justice
/MosiDorbayani /PeterLinseman Facilita

<http://www.musicmentorproductions.com>

Image 71. Radio Parallevar FM, Spain, Mexico, Panama

Mosi Dorbayani 4 months ago

Do you think 'Message Songs' such as: 'Hopes In Chain'; 'To Whom It May Concern'; and 'Walk in Style' have positive impact on raising social awareness?

- <https://www.youtube.com/watch?v=g98gp...>
- <https://www.youtube.com/watch?v=N5lv5>

Read more

103 votes

Yes	99%
Somewhat	0%
No	1%

22

A YouTube Community Poll Shows 99% of the Public Voters Believe My Message Songs Have Positive Impact on Raising Social Awareness.

Its legacy continues. The song is still being aired and discussed by most prominent media in 2021:

phoenixfm.com/2021/01/16/rising-stars-show-141/

PHOENIX PLAYER

Rising Stars 141 - 15 Jan 2021 [DOWNLOAD](#)

Rising Stars
Paul Golder

11 1:09:43 / 2:35:40

We had a marathon show today – too many great tracks being sent to us! Our playlist:

- Axel Schlumberger – Futura
- Christen Will – Best Life
- ChrisTSK – You Can't Take It
- Bryan Blackriver – Misty Streets
- Blue Mellow feat Nat James – Guess What
- RGB – 2 Much
- Samson Del Barrio – Been Thinkin'
- DJ Patti Kane House Royalty – Ma Valeur
- Ogisi Kingjoe – Winner
- Enock – The Holy Walk
- Mumin – Know Me
- SGDCLOUD – Feel It Tonight
- Saihou B – My Lady
- John Gardner Music – Gold
- Julia Bondar – Enchanted
- Kate Todd – To Whom It May Concern**
- Joëlle Danielle – Home
- Ayz – Quarantino
- Snatch The Snail – She Doesn't Even
- The Sugar Bites – Deniz the Apprentice
- DJ Red Lyte – FW YA
- Kingsley Ray – Replay
- ily tbg – Dangerous
- Moneyborn Baby – Hustla For Life



Attention: Music Publisher / Label

Congratulations!

This is to confirm that your submitted work as specified below is approved for five consecutive weeks broadcast on our FM and AM Radio show:

Work No: UPC:191061390756
Title: **To Whom It May Concern**
Duration 0h 4m 06s
Artist: Kate Todd
Songwriter: Mosi Dorbayani

Test.24 - WCCF FM, iHeart Radio (n.d.)

Show: Dream Chasers
iHeart Radio at 100.9 FM and 1580 AM



TODAY'S LOCAL HEADLINES

[Vanessa Bryant wants to make public names of deputies accused of sharing Kobe crash photos](#)
FEBRUARY 27, 2021

Vanessa Bryant wants to make public the names of L.A. County deputies accused of sharing Kobe crash photos, which the county seeks to keep under seal.

Richard Winton

[Lopez: On Wednesday, his leg was amputated. On Thursday he was back at work with the homeless](#)
FEBRUARY 27, 2021

Union Rescue Mission director Andy Bales is indefatigable, despite major health challenges.

Steve Lopez

[Rural California county says Newsom-backed coronavirus testing clinic is a 'boondoggle'](#)
FEBRUARY 27, 2021

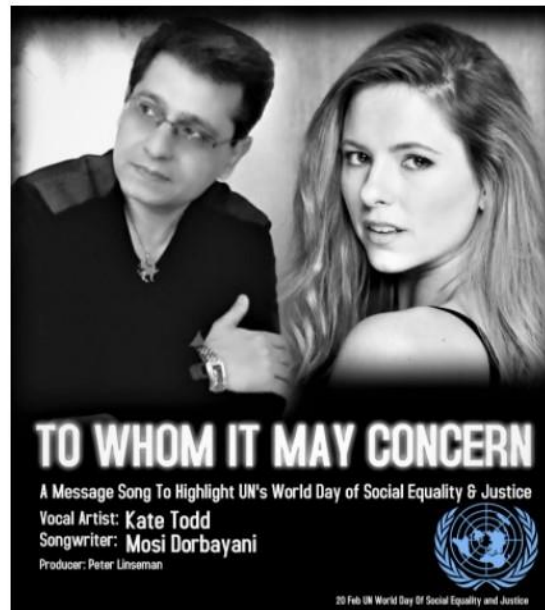
Lassen County officials say they were handling coronavirus testing just fine until the state got involved. Workers with the company hired by the state were coughing on-site and too few tests were performed, the county says.

Hailey Branson-Potts

[How SoFi Stadium in Inglewood will be used to vaccinate LAUSD teachers](#)

Highlighting UN's World Day of Social Equality and Justice

BY THE TRIBUNE EDITORIAL TEAM ON FEBRUARY 27, 2021



The pursuit of social equality and justice for all, is at the core of many UN affiliated global mission to promote human dignity. Social equality and justice is an underlying principle for peaceful and prosperous coexistence within and among nations. All of us can uphold the principles of social equality and justice, when we promote gender equality or the rights of indigenous peoples and migrants

PROUDLY SERVING 10.4 MILLION CITIZENS IN LOS ANGELES COUNTY. ALWAYS FREE. SIGN UP NOW:

No filter. Just facts. A true alternative

* indicates required

Email Address *

Subscribe

TODAY'S GLOBAL HEADLINES

[Pompeii: Archaeologists unveil ceremonial chariot discovery](#)
FEBRUARY 27, 2021

The ornate discovery was used during festivities and parades almost 2,000 years ago, experts say.

[Coronavirus: Biden's \\$1.9tn Covid relief bill passes House vote](#)
FEBRUARY 27, 2021

The coronavirus aid bill passes despite total Republican opposition, but must now go to the Senate.

[LeBron vs Zlatan: Who won the politics bout?](#)
FEBRUARY 27, 2021

"I will never shut up," James tells Ibrahimovic in political activism spat.

[Myanmar coup: UN ambassador fired after anti-army speech](#)
FEBRUARY 27, 2021

Image 72. The Los Angeles Tribune (2021)

For more details on this project and its impact, please consult Salford's Figshare Portfolio. Dorbayani, 2021, Files 6, 9, and 12)

Collaborating Artists' Latest Testimonials / Peer Reviews:

The following testimonials share how my Message Songs could relate to, connect and touch their performers personally, and how they perceived their collaborations with me – targeting social impact.

"It was an honor to collaborate with the talented Mosi Dorbayani once again for the United Nations International Day of Social Justice. I recorded the vocals on 'To Whom It May Concern' in Toronto, ON, with producer Peter Linseman at his studio. We felt we were recording a very special song. The lyrical sentiments resonated as the writings promoted the importance of empathy and encouraged people to unite and recognize that we are all one." (Kate Todd, n.d.) Singer/Actress, Canada

"What an honor it is to be a part of these projects. This song (Hopes in Chain) connects with people like me, who have been bullied, persecuted, and belittled by no fault of their own. We are all different and that is what makes us beautiful, and this song talk about the injustice of being persecuted for being just that, different. 'Hopes in Chain' is a Black Lives Matter song, and if you know about the south side of Chicago or the slums of Miami then you will know what it's like. I think people need to know that in some places these issues are prevalent while other neighborhoods have never encountered such a thing. If we can just open up and realize that the BLM movement was started because of the problematic areas of our country, neighborhoods that are predominately black, suffer from these circumstances every day all year long." (Yaya Diamond, n.d.) Singer/Media Producer, USA

"When I heard the wonderful composition of Mosi Dorbayani's (Walk in Style / Seguir Adelante), I was blown away by it. I loved the sensitivity and honesty put into the words and music." (Fahia Buch, n.d.) Singer, Spain

"This was a wonderful opportunity for me to record some of Mosi's greatest songs in Jazz genre. It's been an absolute pleasure to have a chance to work with such accomplished songwriter, who is multitalented beyond music and song writing." (Viktoria Sunshine, n.d.) Singer, Walt Disney Company, USA

"I instantly had a connection with the song (Roads Ahead). My connection with the song was not just with the great melody and the energetic groove of the song, but with the lyrics as well. Singing it actually acted as a sort of therapy for me... "take the good memories, leave the rest behind, no worries" – and look to the future with hope and excitement. It's an important message, and I'm extremely grateful to have been trusted with this Mosi Dorbayani's song." (Alexis Gerred, n.d.) Singer, West End Theaters, London, England

"I am very happy and honored to have the opportunity to collaborate with such a big name like Mosi Dorbayani. It was easy for me to connect with the song's spirituality, purity and beauty." (Maria Mitich, n.d.) Soprano, Germany

"I'm so grateful for the opportunity to work with Mosi Dorbayani. The song hits me on a very different level. It's full of love and gratitude. I always get really emotional when I sing it." (Ronnie, n.d.) Singer, Poland

"The lyrics (A silent Note) spoke to me right away, and I felt really connected with the nostalgic sound of its music and enjoyed every minute recording it." (Mary Protopapa, n.d.) Singer, Greece

"My connection to Mosi's songs was instantaneous and instinctual! I related strongly to the heart of his message, the magic of his writing, and his unique words and melodies captivated and drew me into the sincere emotion he was conveying! When both an artist's thematic content and melodic vibe sync and gel so well...it's impossible for me not to become excited and moved! From Mosi's project's initial presentation, I felt completely in tune with his artistic expression! The romance. The poeticism. The hypnotic, addictive beat. I was beyond elated to be the voice of his captivating, inspiring material!" (Carla Sacco, n.d.) Singer / VP of Artist Development for Music Mentor Productions, Canada

Donations:


The author and his collaborating artists for all the above projects (and beyond), often raise funds for charities and foundations helping humanitarian, social and economical causes. Charities such as:

UNICEF, RED CROSS, BLACK YOUTH LEADERSHIP, and UNISION etc.



MIAMI
Artists for Humanity on M.O.C. Radio: Podcast Edition (1A).
1,674 views · Mar 22, 2022

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Mosi Dorbayani 
1.67K subscribers

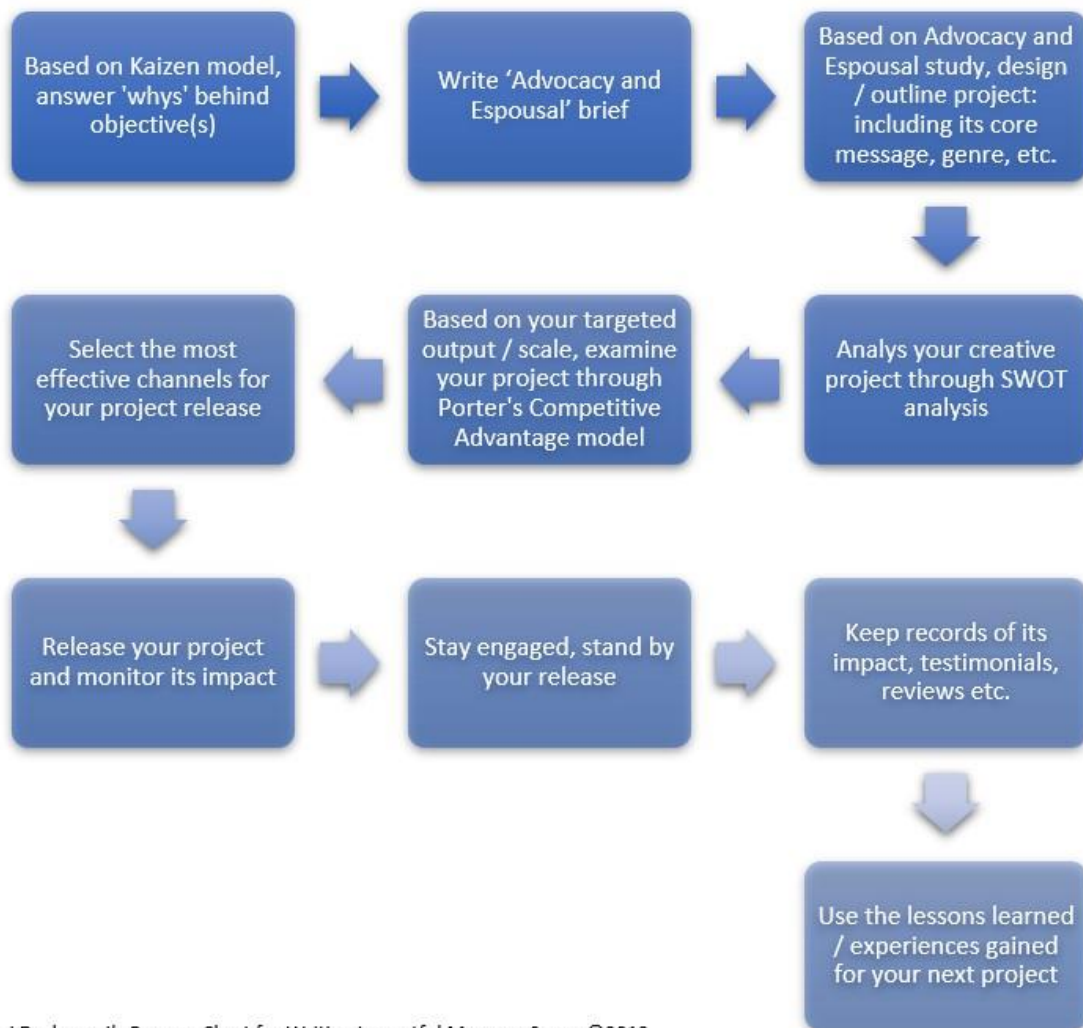
International Artists Aiding Red Cross and UNICEF To Assist Those Affected by War in Ukraine.
Please donate to:
Red Cross: <https://www.redcross.org>
UNICEF: <https://www.unicef.org>

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Image 73: A recent Miami Radio and YouTube Fundraising Show: [Part 1](#), [Part 2](#)

Now that you are familiar with the key terminologies, strategies, concepts, business models, and a few samples/cases, here I end this chapter by sharing my writing process chart with you – in case you would like to follow the same steps in writing message songs for social impact, forging dialogue and Cultural Diplomacy.

THE PROCESS CHART FOR AN IMPACTFUL MESSAGE SONG PROJECT (Simplified):



Mosi Dorbayani's Process Chart for Writing Impactful Message Songs ©2012

Figure 11. Author's Process Chart for Writing an Impactful Message Song

CHAPTER 6.

REFLECTION:

THE WAY OF PEN AND SWORD ACCORD

REFLECTION:

The key to my diverse and successful practice, is my conviction and believe that *“Human beings are members of a whole, in creation of one essence and soul”*. I take satisfaction in facilitating people to grow bigger and richer. And this is not limited to finance, business or social statuses. Assisting people to see the best version of themselves and encouraging them to do the same for others is rewarding. Giving equal opportunity, treating others as equal, respecting them as an individual and recognizing them for their merits, are among the main principles in my practice model.

While I see myself a man of science, I live and breathe, write and create, teach and advice, based on three simple guidelines as my moral compass: *‘Good Thoughts’, ‘Good Words’ and ‘Good Deeds’*.



Image 74. Author Practicing Samurai Art of Swordsmanship (Kenjutsu)

Furthermore, Japanese Ancient Warrior Code of Honor (**Bushido** 武士道), heavily influenced the way I perceive the world and my surroundings. My career started at the age of 22; however, my Martial Arts training, goes way back to 1976, when I was 7 years old – a 45-year journey that still continues. Studying Japanese Management at Waseda University, joining two of Japan’s oldest Samurai Military Schools (700 & 400 years old) equipped me with unique Strategic Thinking to quality Leadership, Organizational Improvement and Talent Development in the West, and to polish my own Entrepreneurial Skills, not to say to blend liberal arts and culture into my practice. Advancement in any form or shape, requires careful planning, which consist of defined technique, tactic, and strategy. To achieve goals, whether in personal life or business, one would be better off, if to live a life by ‘design’.

Living by design is an art. Hence, to live a meaningful life by design, one should equally try to understand the purpose and design of others. **No matter friend or foe, there is a ballet of understanding in between.** (Dorbayani, 2015) To fully grasp the essence of one’s design, one

would need to carefully and strategically ‘observe’, ‘analyze’, and ‘study’ counterparts’ background, system of belief, values, and culture.

Perhaps, that’s why it is important to not only familiarize ourselves with cross-cultures, but also exercise and incorporate arts and cultural studies in our daily practices.

Those who blend arts and culture into their professional practice, they do not just survive, but lead and thrive.

There is an ancient Japanese concept and motto, which states:

‘Bun Bu Ryo Do’ 文武兩道 – the Way of Literary (pen) and the Way of Military (sword) as one.

The first kanji character ‘文 Bun’ literally means ‘letter or writing’. In this context, it means ‘arts and science’ or ‘liberal arts’. In other words, it represents the mastery of the general education and the cultural studies.

The second kanji character ‘武 Bu’ means military. In this context, it means Military affairs or Martial Arts. In time of peace, and to civilian, this suggests Organizational Practice.

The third kanji character ‘兩 Ryo’ means both or as one. And the last kanji character, ‘道 Do’ means road or path. It implies the way or methodology. It emphasizes that the study of ‘science and liberal arts’ is as important as the ‘physical combative training’, and BOTH should be complementing each other.

Now, in our contemporary time, the question is, how effectively (if at all) we are incorporating and blending arts/culture into our business/economics/organizational practice and vice versa?

Is there a way, a proven practice through which, one can blend ‘business economics’, ‘talent/human capital’ and ‘arts and cross-cultures’ together for growth and development?

Well, with a view to all the evidence and testimonials above, my answer is yes.

I am the living proof, the avid practitioner, and a pioneer figure for such strategy.

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HOME / PEOPLE AND CULTURE / Mosi Dorbayani: Re-Defining Cultural Diplomacy

People and Culture

MOSI DORBAYANI: RE-DEFINING CULTURAL DIPLOMACY

Image 75. [The Ritz Herald, New York, USA \(2021\)](#)

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MOSI DORBAYANI AND CULTURAL DIPLOMACY

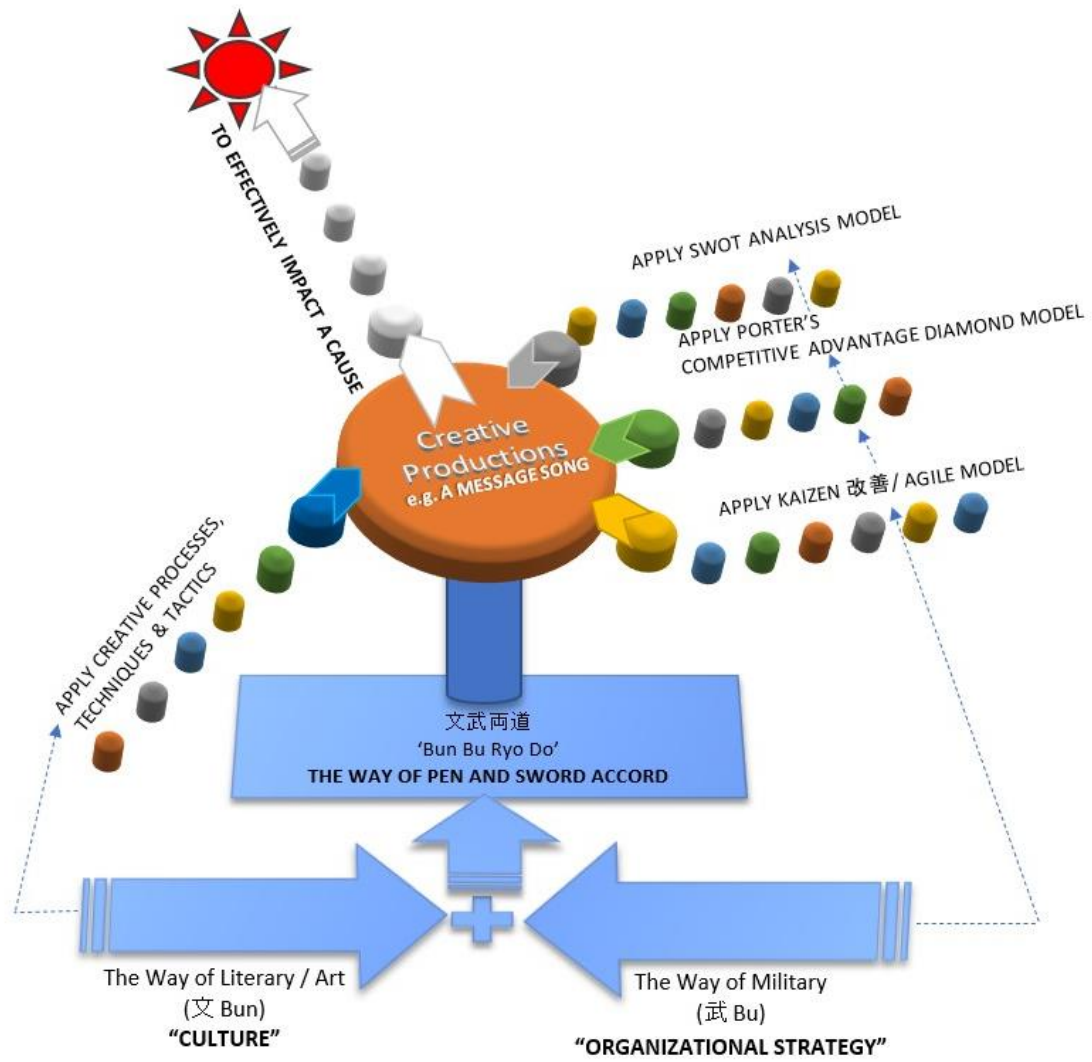
Elucid 21 March 2021 Hits: 5191



In this edition, we put the spotlight on Mosi Dorbayani, a renowned Canadian executive and cultural figure, who is noted for his award-winning books, and hit message songs.

Mosi's activities and publications in field of 'Cultural Diplomacy' – especially on the role of music in raising social awareness and establishing dialogue were on Euclid's radar for quite some time, but we are glad that finally we have the opportunity to share some of his unique views on this fascinating topic with our readers.

Image 76. [Elucid Magazine, NY, USA \(2021\)](#)



Mosi Dorbayani's Creative Products for Impact Model ©2012

Figure 12. Author's Strategic Model for Creating Impactful Cultural Products

In principle, I share the business strategies, and design that I use for my own entrepreneurial success, with those who are prepared to learn them from me. What I achieved and gained through my entrepreneurial experience, I blend them into my executive consulting, advising and coaching services to my clients and even to my song writing. Equally, I implement their feedback and results into my own entrepreneurial exercises.

My principle objective is:

‘To Empower, to be empowered’.

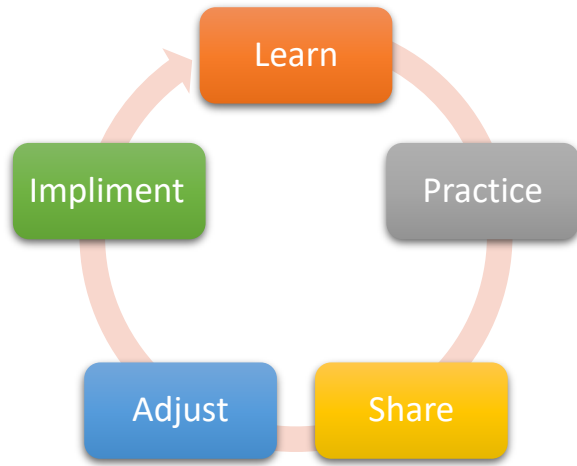


Figure 13. Author’s Designed Cycle of Empowerment

Implementing Gained New Knowledge & Clients’ Feedback

Respectively, my publications, be it books, briefings, music, etc. are an extension of me, my shared experience and lessons learned with the public at large, who may not have the chance to directly connect with me. My publications are additional tools to reach out to a wider number of audiences. For example, I cannot possibly coach/mentor every individual for success on this planet, BUT I can certainly share my coaching advice with people through releasing my song, [‘Limitless’](#) , [‘Brave the Weather’](#) or [‘Trying Times’](#) I can also use such songs to create a hook to open up a seminar, or use them to create discussion, or end a session with them as a sort of final food for thoughts. Moreover, I often get this request from my clients and their associates that they wish they could have additional material, extra reading, and a point of reference that they could revisit later on – in the same style as I prescribe them – descriptive materials, that can further and compliment my services rendered. Hence, the reason for many of my literal works.

Eventually, such materials reach to a wider audience; therefore, more people get the chance to



get familiar with my messages and conceptual models. And of course, this is not a one-way street. I read people’s feedback, opinion, study the statistics and pools, reflect and incorporate the best of them into my next release or project – a constant cycle of improvement as described in page 96, about ‘Kaizen’ or Agile model. A cycle which also comes from my system of thinking that:

Figure 14. Author's Process cycle of Practice

‘I don’t know, what I don’t know; therefore, I should be open to experiment, try and error’.

Incorporating Project Management and Entrepreneurial Strategies for Cultural Diplomacy:

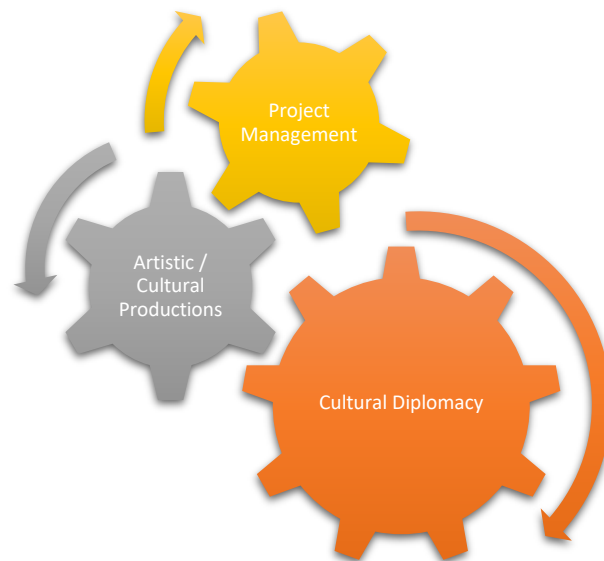


Figure 15. Engineering Cultural Diplomacy Through Project Management Applications

Utilizing the full potential of culture can help build a more inclusive and fairer world, in which, innovation, creativity, sustainability and growth could be realized for all.

For example, my authorship, song writing, music productions etc. have created jobs for producers, studios, session musicians, distributors, designers, videographers, and raised the profile of signed and indie artists around the world. They impacted the social media and popular culture in a positive and meaningful way – benefiting the socioeconomic at local, national and international levels. This could have not been achieved if a proper project management strategy was not in place, and equally, if the project management had not been cultured enough to understand arts and creative processes.

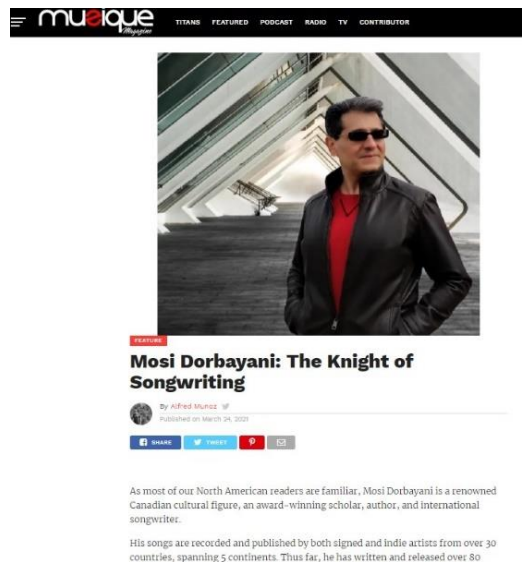


Image 77. Muzique Magazine, Miami, USA – dubbed author as “The Knight of Songwriting” (2021)

Social Responsibility:

"With great power comes great responsibility". Being broadcast by various TVs and over 120 radio stations across the globe, regularly featured in various papers, and having over 100K followers across social media pages, my publication and releases are considered influential both in social and economic terms. As an influencer, a creative writer, and an executive, who studied MBA and Business Economics, I found it my duty to put all that in good use, and direct my inter-disciplinary fusion and practices to advance understanding and dialogue for betterment of humanity.

CONCLUSIONS AND RECOMMENDATIONS:

Promoting cross-cultures, arts and incorporating creative arts with businesses and enterprises benefit every society. Cities that invest in culture can earn substantial rewards, attracting more jobs and human capital than other comparable cities. (Cultural and Creative Cities Monitor, 2017)

Even in rural and poor areas, restoration and upgrading of cultural and natural heritage contributes to growth potential and sustainability. Integrated management of cultural and natural assets encourages people to discover and engage with both 'culture and heritage'.

Internal Factors:

To turn opportunities into growth and jobs, cultural and creative enterprises and professionals need favorable framework conditions: a regulatory environment that rewards creation, better access to finance, opportunities to gain new skills, to scale up and internationalize. For this to work, planning is necessary, but innovation must also be allowed through bottom-up processes, where entrepreneurs, freelancers, and co-work and co-creation are encouraged.

Professionals in the cultural and creative industry require a broad mix of business, project management, digital, traditional, transversal, and specialized skills. This could be achieved by support partnerships between creative professionals and business industries.

At a macro / national level, organizing a regular dialogue between cultural and creative sectors and other business can assure identify policies needed to underpin a comprehensive framework for long-lasting growth. To serve that, a regular dialogue with the music sector to push the agendas, communicate policies and engage the mass or the public could be essential. Hence, every state should strive and commit to improving the socio-economic conditions of artists and creators and promoting arts education and training at every level and as part of long-life learning.

Promoting the arts, culture and creative thinking in formal and informal education and training – including in-service training with firms can foster favorable ecosystems for a given society.

For cultural and creative industries to play their role effectively, promoting access to finance, innovation capacity, fair remuneration for authors and creators and cross-sectoral cooperation are critical.

Culture, arts, and creative industries are interdependent. Combining knowledge and skills specific to cultural and creative sectors with those of other sectors helps generate innovative solutions, including in information and communication, technology, tourism, manufacturing, services, and the public sector. To tap into this 'transformative power' every state must recognize the values that culture and creative industry provide.

External Factors:

In my publications for 'Cultural Diplomacy', I emphasize understanding, tolerance and dialogue, and this while I highlight how dialogue and negotiation should be used adaptively to avoid further dead locks.

Since a multipolar world is emerging, understanding the objectives and negotiating new deals, which may facilitate the transition of a unipolar world to a multipolar one, is increasingly important. Often discussions about multipolarity are biases. How we want the world to evolve, may not accord with how the world actually works, and that creates 'conflict'.

It is often presumed, in a multipolar world, equal powers establish cooperation in such a design that serves their interests in a harmonious and peaceful manner, rather than the overwhelming power of a single political force – Pax Americana model of the 20th century. Of course naturally, when Russian and Chinese political figures at Davos (Annual World Economic Forum) speak about a multipolar world, they are speaking about the world they want to see, not the world that exists right now today.

As an economist and executive advisor, who regularly follows Davos Forums, I see that the world they want, is the one in which, they have a greater share of power than they have right now. And that is not limited to Russia and China.



Image 78. Depicting Geopolitical Power - iStock photo

The North Korea crisis, developments of nuclear energy and export of cheap oil from Iran to France and Germany, re-negotiation of NAFTA, Brexit, Australia and New Zealand blocking Chinese Huawei 5G equipment; Huawei Chief Financial Officer Meng Wanzhou's fighting extradition to the US, and Beijing arresting two Canadians (Michael Spavor and Michael Kovrig) charging them with espionage in retaliation etc. are all driving the countries toward zero-sum competition for obtaining a greater power.

The geopolitical, mass immigration, trade war, and economic issues (among others) are perhaps manifestations of the competition between the United States and its rising challengers around the world over power – hence another reason for me to emphasize on the role of 'Cultural Diplomacy' as skillsets and strategies to reduce tensions and manage conflicts.

To enable 'culture' to use its "soft power" in a multipolar world, we need to strengthen international cultural relations, we need to support culture as an engine for sustainable social and economic development. We need to promote culture and intercultural dialogue for peaceful inter-community relations. Culture promotes active citizenship and intercultural dialogue within a nation and across the globe. It can empower people and facilitate social cohesion beyond borders.

The Answer to My Research Question:

Can Cultural Diplomacy and its practitioners establish understanding and dialogue through their collaborative and creative medium to positively impact their societies?

As my projects and their evidence display, the practitioners of Cultural Diplomacy can establish understanding and dialogue through their collaborative and creative medium – to positively impact their societies. Such impacts could be effective and long lasting if proper strategies are in place and projects are managed based on the proposed framework.

Recommendations:

Cultural Diplomacy can and should be practiced by its creators. This endeavor should not be limited to and at the discretion of governmental agencies, even at international level and across borders. Considering all factors, culture brings people and communities closer together, includes refugees and other migrants, and helps people feel related. Culture and creative industry have the power to improve lives, transform communities, generate jobs and growth, and influence other sectors of economy. And in order for us to realize that, it is recommended for artists, writers, and the creative industry to pursue and practice project management strategies, and incorporate some business studies – including adaptive negotiation into their practices; and it is equally recommended for businesses and firms to incorporate arts and cross-cultural studies into their personnel training and enterprises to facilitate understanding and dialogue for betterment of humanity.

The way of Pen and Sword (Culture and Business Strategy for Impact) accord.

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APPENDICES:

Appendix 1: AUTHOR’S FULL BIBLIOGRAPHY AND DISCOGRAPHY (from 2011 to Sep. 2021)

SECTION 1:

A) List of Recent Publications in Arts & Culture – Supporting Talents and Creative Industry for Social Impact:

Title	Number of Words	Role	ISBN / ASIN
Book Cultural Diplomacy: No Bullet, No Blood - A Transformative Force to Advance Understanding and Dialogue	13,000	Author	978-0994084286
Essay The Role of Music & Lyrics in Social Behavior: An Investigative Short Essay	3,578	Author	B07LFQQL3X
Book Message Song: Delivering Important and Powerful Messages Through Lyrics & Music	14,533	Author	978-0994084255
Book Soulful Serenade A collection of Short Stories Under Pseudonym: Sean Sweven	24,000	Author	978-1678675462
Article Writing Meaningful Songs Part 1 and 2	1,800	Author	Canadian Musicians Magazine
Article Songs as Thinking Tools	1,000	Author	Canadian Musicians Magazine
Total Number of Words Published in this area:	57,911		

B) List of Published Original Songs Performed by Vocalists from Over 30 Countries, Spanning 5 Continents:

No.	Title	Role	Performer	Year
1	Moonlight Shimmer	Lyricist	Leonardo Tajabadi	2011
2	Refugee	Songwriter	Leonidas	2013
3	Walk in Style (in 10 genres)	Lyricist/Songwriter	25 singers	2013
4	Oh, You My Friend	Songwriter	Krista Earle	2014
5	Martini, Girls and Guns	Songwriter	Leonidas	2014
6	Let's Find Joy	Songwriter	Arlene Paculan	2014
7	Stay with Me (Part of Operetta)	Librettist	Alessandra Paonessa	2014
8	I Wanna	Songwriter	Veliz	2014
9	My Name is Hope (Part of Operetta)	Librettist	Alessandra Paonessa	2014
10	From Boston to Budapest with Love	Lyricist	Veliz	2014
11	Consort Me (Part of Operetta)	Librettist	Alessandra Paonessa	2014
12	Hey Artist!	Lyricist	K. Dos Santos & Veliz	2014
13	One Essence	Lyricist	Leonidas	2014
14	My Angel	Lyricist	Amanat Ali	2014
15	Don't Do It	Lyricist	Andysh	2014
16	In the City of Ambitions	Lyricist	Kyle Shedrick	2014
17	Delightful Memories	Lyricist	Kate Todd	2014
18	You Are the One (Part of Operetta)	Librettist	Alessandra Paonessa	2014
19	Magnificent Love	Lyricist	SEL & FugiRoc	2014
20	Promise Me	Lyricist	Carolina Ghiglizza	2014
21	Moonlight Shimmer	Lyricist	Carolina Ghiglizza	2014
22	I Adore You	Lyricist/Co-composer	Alessandra Paonessa	2014
23	Last Teardrop	Lyricist/Co-composer	Katie J.	2016
24	Not Anymore	Songwriter	Leonidas	2016
25	When I'm With You	Songwriter	Mike De'Cole	2016
26	Should've Told	Songwriter	Kate Todd & Shedrick	2016
27	Human Defined	Songwriter	Arlene Paculan	2016
28	Yours Truly	Songwriter	Carla Sacco	2016
29	Dare to Dream	Lyricist	Antony Tullo	2016
30	No More Blues	Lyricist	Faint Peter	2016
31	Blue Jay & Red Cardinal	Lyricist	Gwawr Edwards	2016
32	Limitless	Lyricist	Mike De'Cole	2017
33	Reason for Soiree	Lyricist	Mike De'Cole	2017
34	Love Is on Its Way	Lyricist	Mike De'Cole	2017
35	Flickering Lights	Lyricist	Mike De'Cole	2017

36	It's Time	Lyricist	Jess Braun	2017
37	To whom It May Concern	Songwriter	Kate Todd	2017
38	My Favorite Hello & Hardest Goodbye	Songwriter	Katie J.	2017
39	Plead of Heart	Lyricist/Melody	Anne Gerghy	2017
40	Madiba	Lyricist	Nasambu	2017
41	Walk in Style, the Legacy	Songwriter	Mike De'Cole	2017
42	Lost in Thoughts of You	Songwriter	Summer Ames	2018
43	You Made Me Whole Again	Songwriter	Shannon Maree	2018
44	Ocean Without Shore	Songwriter	Tehilla Henry	2018
45	Desire	Songwriter	Anne Geraghty	2018
46	Memories Never Die	Lyricist	Arlene Paculan	2018
47	Attraction	Songwriter	Olivia Faye	2018
48	Unchain My Voice	Songwriter	Sandra Bullet	2019
49	No Woe	Songwriter	Kate Todd	2019
50	My Now	Songwriter	C. Jolie	2019
51	You	Songwriter	Carla Sacco	2019
52	All the Way with You	Songwriter	Gemma LouisE Dolye	2019
53	Let's Chase the Sun	Lyricist	Dolly Thomson	2019
54	Sizzling Love	Songwriter	Caral Sacco	2019
55	Happiness is The News	Songwriter	Carla Sacco	2019
56	Listen to It Fall	Songwriter	Jovana	2019
57	Loves Me or Loves Me Not	Songwriter	Tyra Juliette	2019
58	May Happiness Pair with You	Songwriter	Katie Wiseman	2019
59	A Rainbow in My Skye	Songwriter	Jovana	2019
60	Brave the Weather	Songwriter	Jovana	2019
61	Oceans in Distress	Songwriter	Jovana	2019
62	The Wine of Youth	Songwriter	Hila Assor	2019
63	Hope in Chain (Black lives Matter)	Songwriter	Yaya Diamond	2020
64	Shy Girl	Songwriter	Yaya Diamond	2020
65	Land of Solitary Hearts	Songwriter	Rachel Philipp	2020
66	Neither by Day, Nor by Night	Songwriter	Rachel Philipp	2020
67	Rapacity	Songwriter	Rachel Philipp	2020
68	Attraction (English-Italian)	Songwriter	Rachel Philipp	2020
69	Seguir Adelante (Spanish)	Songwriter	Fahia Buche	2020
70	Promettimi (Italian)	Co-songwriter	Elena Ravelli	2020
71	Wisdom of Years	Songwriter	Rehn Stillnight	2020
72	Memories We Make (Reggae Version)	Songwriter	Carla Sacco	2020
73	Reflection	Songwriter	Yaya Diamond	2021

74	I Adore You	Co-songwriter	Viktorina Sunshine	2021
75	Take My Hand	Songwriter	Viktorina Sunshine	2021
76	Love and Languish	Songwriter	Viktorina Sunshine	2021
77	Memories We Make	Songwriter	Viktorina Sunshine	2021
78	Without You Never	Songwriter	RONNIE	2021
79	In Depth of Your Eyes	Songwriter	Laura Wright	2021
80	Trying Times	Songwriter	Rehn Stillnight	2021
81	Veracity	Songwriter	Rehn Stillnight	2021
82	A Silent Note	Songwriter	Rehn Stillnight	2021

Instrumental Albums/ EPs /Single:

- Humming Heart: The Vancouver Suite: 10 Tracks - 2020
- Breakfast at Thierry: 8 Tracks - 2020
- Evocative: 5 Tracks - 2020
- Row to Hope: 9 Tracks - 2020
- Wisdom of Years (The Orchestral Edition): 1 Track/Single 2020
- Frolic: 6 Tracks -2021
- Moments to Treasure: 6 Tracks – 2021
- Gypsy & Tango Flamenco: 5 Tracks - 2021
- Ethereal (A Symphonic Orchestra): 4 Tracks – 2021
- Destinesia: 8 Tracks - 2021

Total Published Instrumental Tracks: **62**

Total Audio Time:	400 Minute (i.e. Over 6 Hours of Playable / Performable Music)
Project Mgt. Time:	1,900 Hours of Production time, Management & Supervision
Approx. Number of Lyrical words Written:	8200

Majority of the above songs are produced to address ‘social issues’, ‘raise social awareness’, and to ‘establish dialogue’ over social media and amongst artists’ fans around the world.

C) Additional Contributions to World Culture:

- In addition to the above, author have managed and delivered several multinational cultural events and festival at high profile from 2005 to 2016. (Dorbayani.com)
- Commissioned to create a number of songs for the United Nations' commemorative/especial international days. (Facebook.com/waalmawards)
- Taught and supervised over 200 hrs of subjects such as 'Cultural Diplomacy', 'Music/Songs for Humanity', 'Entrepreneurial Skills for Arts and Non-profit Organizations', and 'Talent Development Strategies to Social Impact'. (Waalmdiplomacy.org)

Section 2:

A) List of Recent Publications Related to Business/Management/Leadership/Entrepreneurship:

Book Title	Number of Words	Role	ISBN
Business Samurai: Skills and Strategies for Leaders & Entrepreneurs	41,000	Author	978-0-9940842-3-1
Effective Negotiation & Conflict Resolution	9,203	Author	978-1-7770720-0-1
Think About It A collection of short articles	23,000	Author	978-0-9940842-2-4
Talen-Based Economy	120,000	Author	978-1-7770720-4-9
Papers/Dissertation			
Personnel Development Strategies	6,559	Author	963 212 096 5

Vancouver's Housing Crisis: Economic, Social and Immigration Policy Decisions/Issues	12,000	Author	Consulting Project / Master's Degree Dissertation
Implementing Agile System: New Alternative for Operations	3,000	Author	Consulting Project / Academic Studies
Leadership Development: Training Intervention Strategies	3,700	Author	Consulting Project / Academic Studies
Analysis of Strategic Changes in 'GlaxoSmithKline - GSK' Pharmaceuticals	3,000	Author	Academic Research Studies
Organizational Strategies of Teva Pharmaceuticals	3,800	Author	Academic Research Studies
A Critical Analysis / Study of Fitbit Company and Its Future Direction	5,500	Author	Academic Research Studies
Understanding Contract Law: Navigating Theories, Issues and Interpretations	16212	Author	978-1-7770720-2-5
Total Number of Words Published in this area:	246,974		

Total number of words published in Arts & Culture, Lyrics and Business (2011 – Sep.2021):

313,085

B) Additional Contributions to World of Business:

- Conference: International Empowering Conference Series: Leadership, Conflict Resolution, Negotiation: Delivered and chaired 3 days (Speaker/Chair/COO), Plymouth, UK
- Taught & coached many world class organizations for over 7 years.
- Managed and lead several organizations (profit & Non-profit) for over 25 years.

List of Previous Publications:

- Hidden – ISBN 978-0-9940842-0-0
- Concise HR & Personnel – ISBN: 963 212 096 5
- Concise Economics – ISBN: 963 212 093 0
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Total number of published words prior to 2011: **107,212**

The total number of published words excluding this dissertation: **420,297**

(Putting it in context, that's equal to 4 PhD dissertations in field of humanities / social sciences in length)

Appendix 2: English Translation of Mental Health Care Journal, Argentina

MENTAL HEALTH CARE JOURNAL - ARGENTINA
CRECERSANOS.COM.AR.

Artists from Argentina and the World Come Together to Raise Awareness About Bullying

By: Soledad Llarrull. Dec. 9. 2013

"Although bullying is a known problem in all societies of the world, it seems that it is not discussed in a sufficiently broader way yet."

Mobilized by that impression, Mosi Dorbayani, set out to help raising public awareness through music. 'Walk in Style', the message song he wrote – featuring Loghman Adhami (a composer on Piano), will soon spread across five continents, hoping that it will also give victims the courage to stay strong and optimistic.

This is an international project of the World Academy of Arts, Literature and Media (WAALM). This independent, non-profit organization supports, develops, and promotes fine and dramatic arts, music, creative writing and poetry. In addition, it promotes cross-cultural activities, conferences and humanitarian efforts.

To carry out this new initiative, artists of different nationalities joined the cause, and among them, is Carolina Ghigliazza, Argentinian Soprano and Vocal Instructor.

"There are many who suffer bullying, and are many who are witnessing it, but do not say anything about it, because they are afraid that it will also happen to them. The song exactly talks about this problem, which involves us all. Just reading the lyrics, it gives you the opportunity to think/question, to identify not only the issues of harassments, but also if you are or were discriminated against. This is something that socially concerns us all on a daily basis. I don't think we should be accomplices to such heinous acts, but sadly sometimes we become so by not questioning or not listening" - Says the artist about her motivation to join the project to which she was invited to.

Ghigliazza says that all the participating singers across the continents will interpret the same theme, but not at the same time and not in a single genre. Each vocalist will add their own imprint to the project, and add some musical flavors of their own countries.

“My version is going to be more indigenous, with instruments like Bandoneon and Charango. The arrangement was made by Roberto Rial Productions. It is more of a pop style, because it is targeting the youths. And although I am going to sing it in the English, the language in which it is originally written, I had the lyrics translated, and there will be a Spanish version as well. By doing so we are committing ourselves to what we are saying to our own people as well, and that everyone who listens to us understands the message” - Ghigliazza explains.

To unite the world, 'Walk in Style' will be available on the Internet and will also be distributed through **240 organizations** in the field of social care, including **UNESCO**, that work on bullying and with children. Everybody will be able to enter the dedicated site and listen to the different versions. *“The song has a particular rhythm that I think listeners may like”* - Says the artist.

As a singing teacher / vocal instructor, Ghigliazza works with children and adolescents, and she often steps in the situations that younger generations are experiencing today. She also knows that singing helps them elaborate or channel them. “Music, like dance, is a ground wire in the moment. Especially when I work with boys, I see that they pretend that they are other people, who they like to sing. I encourage them to do it with all their love and passion, and I tell them that if it is not perfect, nothing happens. Searching for perfection sometimes prevents us from moving forward, it is an obstacle, and we must remember that, as teachers, what we say influences our students a lot” - She explains.

Thus, Ghigliazza thinks that the music class would be the ideal place to publicize 'Walk in Style' project and raise awareness among the kids.

"I would be very happy and I would love to see that this song is played in a school here, and it would be an honor to know that it is going to be promoted in our community." She adds.

She also considers it important that it reaches parents, so that they make their children listen to it. Motivated by passion and love for what she does, and without receiving financial rewards for this work - the artist is open to participate in this or other similar goodwill activities close to her heart. At the same time, she affirms that WAALM and the songwriter are delighted to share the project with institutions in Argentina for free.

"We all know that bullying is no longer limited to schools or workplaces," - Says Mosi Dorbayani. And he remarks that "it is very saddening to see children, youths and even adults suffer emotional, and harassed verbal, physical and mental – to the point that they rather to take their own lives".

That's why, he calls for further education and raising awareness at every level. Adhami also agrees and concludes: "I am sure that this humanitarian message will be well received around the world and that these beautiful and powerful voices will echo and draw attention to this important social issue."

Appendix 3: TRYING TIMES!

'Trying Times' is also a song supporting World Mental Health Day, to raise public awareness and discussion about mental health issues worldwide especially during COVID-19 Pandemic. This song was featured on world renowned music media, [Billboard](#).



The COVID-19 pandemic has had a major effect on our lives. Many of us are still facing challenges that can be stressful, worrisome and overwhelming. Public health actions such as social distancing are necessary to reduce the spread of COVID-19, but they can make us feel isolated and lonely.

"We should remember that this is absolutely the time to lean on each other. Even if we can't be close physically, we need to stay close emotionally – hence the reason for me to write 'Trying Times' – Says Mosi Dorbayani, the acclaimed Canadian Songwriter



Trying Times, the Music Video

Appendix 4: VERACITY

This message song also supports Global Ethics Day, which is an opportunity for organizations around the world to explore the meaning of ethics and the importance of acting with integrity in business practices, our communities, and with one another.

The screenshot shows the New York Today website. At the top is the logo with the Statue of Liberty and the tagline "UNFOLDING TRUTH BEHIND EVERY NEWS • SINCE 1896". Below the logo is a navigation menu with categories: World, Politics, Business, Tech, Health, Lifestyle, Sports, Entertainment, and Trending. The main article is titled "VERACITY: A LYRICAL INVITATION TO UPHOLD HUMAN VALUES" by Moshirul Hossain, dated June 15, 2022. The article features a photo of a man and a woman in a futuristic, digital environment. The text discusses the power of music, the challenges of the music industry, and the significance of the song 'Veracity' by Moshirul Hossain and Laura Wright. A sidebar on the right includes a search bar, a mobile app preview, and a "Latest News" section with articles like "Evel Knievel Museum reportedly leaving Topeka for Las Vegas" and "Tech Can't Fix It".

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ENTERTAINMENT TRENDING

VERACITY: A LYRICAL INVITATION TO UPHOLD HUMAN VALUES

By Moshirul Hossain | June 15, 2022

Since music is widely accessible and can potentially reach and move masses, it is considered the most influential form of art. While there are many benefit concerts being organized around the world getting people united behind a common cause, this influential art form has been infrequently used to raise social awareness, understanding and dialogue— to address issues facing societies.

In a highly competitive industry, sadly the majority of artists and writers are pressured to go after shiny objects, spotlight, and commercial growth only, and this in turn left only a handful of creators to push the envelop through artistic productions.

Of course admittedly, writing deep and meaningful songs to raise the bars in a given society is not for everyone. Certain level of understanding, maturity and skills needed before one could jot down such songs. Moreover, writing to impact a society or communicating a message through song is a delicate matter and requires certain degree of sensitivity – especially in selecting words.

One of the critically acclaimed and highly respected songwriters noted for his message songs is Moshirul Hossain, whose publication in the field not only received the industry's recognition and won several awards, but also gained the attention of academia around the world.

'To Whom It May Concern', 'Hopes in Chain', 'Walk in Style', 'Erave the Weather', 'Wisdom of Years', and 'The Wine of Youth', are among his vastly noted message songs.

Earlier this year, Laura Wright, a talented vocal artist and performer from Las Vegas joined Moshirul's roster and their collaboration made a number of success stories – including Laura winning the best Pop singer for 'In Depth of Your Eyes', from Lit Talent Awards in New York.

'Veracity', is Laura's forth original song written by Canadian songwriter, Moshirul Hossain. This is a message song on ethics and social behavior, which is arranged in Rock-crossover. This lyrical masterpiece is accompanied by a dynamic melody which feels like 'The Phantom of the Opera'. It is indeed a demanding song with some challenging high notes, but yet performed admirably by rising star, Laura Wright.

'Veracity' invites its listeners to uphold human values and encourages them to act ethically and morally.

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Business

New York Today

Appendix 5: UNIVERSITY OF LONDON, SOAS – PEER REVIEW

Explore ▾

Diplomacy in the Modern World > Week 1 > E-tivity One: What is diplomacy?

PROMPT


Here I define diplomacy as:
The art of initiating dialogue through exchange of ideas and creations to soften political disagreement and military conflict – an artistry to reinforce mutual understanding, foster socio-economic collaboration and ties to advance regional and national interests.


Diplomacy may be practiced by general public, private sector, civil society, or even by those holding offices in a 'responsible government'.


Ref. Dorbayani, M. 'Cultural Diplomacy' (2019)

PEER REVIEW

Please enter at least 50 words of feedback.

 **San Esbe**
A very good definition, covering important aspects from a nowadays view.

 **Ashik Ur Rahman**
yes, this definition is quite a good one. it has covered all the perspective of Diplomacy in a precise way. it would have been more better if mr. Dorbayani tried to added the practical aspect of day to day normal diplomatic negotiations we encounter everyday.

 **Savannah Gulick**
Thanks for sharing. I really like your brand definition of diplomacy.

Appendix 6: PUBLISHER'S VALIDATION

05.13.2022

WAALM PUBLICATIONS

THE WORLD ACADEMY OF ARTS, LITERATURE AND MEDIA – WAALM

WAALM Dep. 287 - 601 Intl.
House, 223 Regent St. London
W1B 2QD England

Validation of Statement:

Hereby, WAALM Publications, UK and Canada, validates the followings:

Title: Cultural Diplomacy: No Bullet, No Blood (May 14. 2019)

ISBN-10:0994084285

Author: Mosi Dorbayani

This title ranked at No.147 amongst the top 5000 best-selling titles in category of Diplomacy on Amazon, and stood at No.1,023 amongst 70,000 titles in category of International Diplomacy in 2019.

Title: Message Song: Delivering Important and Powerful Message Through Lyrics and Music (March 09. 2018)

ISBN-10:0994084250

Author: Mosi Dorbayani

This title ranked at No. 87 in category of Lyrics in Music, and stood at No. 327 in Song writing category amongst 54,000 titles on Amazon books worldwide in 2018.

Additionally, the hard copies of both titles were well-received in bookstores internationally and complimentary copies were donated to various organizations and cultural institutions in Europe and North America.

C. Walker

Christelle Walker

Admin and PSA Officer

'A tribute to the past and an eye on the future'

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Appendix 7: AUTHOR'S SHORT BIOGRAPHY

Mosi Dorbayani, is a Canadian entrepreneur, author, coach and executive consultant in international management and strategic leadership. He is author of numerous publications and is a well-published international songwriter. His passion for personnel / talent development has enhanced many organizations, and provided them with practical insights to face challenges of their constantly changing environment.

As an Economist, he created, developed and applied 'Coadunate Economic Model' - a strategic concept and practice that catalyzes Business Economics, Talent Management, Cross-cultures (arts & creative industry) and Philanthropy to impact Socioeconomic in an emerging multi-polar world.

Educated at Harvard, Aston and Salford Universities, Mosi is specialized in Cultural Diplomacy, International Management, Entrepreneurial Strategies, HR Development, Business Economics, Commercial / Contract Law, and is certified in Public Financial Management by International Monetary Fund - IMF, and is a Chartered Professional in Human Resources - CPHR.

Among his numerous recognitions, he is the recipient of 2020 Hermes Platinum & Gold Awards for his books 'Cultural Diplomacy' and 'Message Song'; 2021 and 2022 Lit Talent Awards (two platinum and four gold awards) for Best Song Writing and Instrumental Scores; and 2002 'Medal of Excellence' for Best Assessor, conferred by the University of London – Edexcel International.

Mosi is an avid Japanese Classical Martial Artist since 1976 and is known as one of the major martial scientists and influential outside Japan. (<https://kojido.wixsite.com/kojido>) As a Goodwill Ambassador, he serves several UN affiliated organizations, and promotes education of Universal Declaration of Human Rights - UDHR and Cultural Diplomacy. He is a member of The Academic Council on The United Nations System - ACUNS, and is the recipient of 2010 Human Rights Hero Awards, conferred by UHR at the United Nations in Geneva.

