

**The International Musical Philanthropy Genre:
A Cadence for Global Community, a Chorus for Change, and a Refrain for African
Aid**

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**A Senior Honors Thesis Submitted to the
Department of Communication
Boston College
May 2011**

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Dedication

To my parents for supporting my academic endeavors and introducing me to '80s music,

To Dr. Jefferson for supplying me with direction and Tootsie Rolls,

To my roommates for enjoying the World, keeping Christmas in their hearts, and for
screaming for Peace, and

To Emmanuel Jal for letting the world know that you are not a lost boy

Thank you.

Abstract

In 1984, a group of famous British musicians came together to form the megagroup called Band Aid and released the holiday song “Do They Know It’s Christmas?” to increase public awareness of the Ethiopian famine. A few months later, American musicians under the name United Support of Artists for Africa (U.S.A. for Africa) released the song “We Are the World” to raise money for these famine victims. Both songs were immensely popular and together created a new rhetorical form, the international musical philanthropy genre. Over twenty-five years after the release of these two songs, Sudanese recording artist Emmanuel Jal released his own song “We Want Peace” to raise public awareness for the Southern Sudanese vote for independence. This study examines the creation of the international musical philanthropy genre by analyzing and comparing the songs “Do They Know It’s Christmas?” and “We Are the World”. This analysis also discusses the implications of the international musical philanthropy genre. After examining the effects of this new genre, this analysis then examines how the new song “We Want Peace” challenges and expands the international musical philanthropy genre.

CHAPTER 1

The World On Stage

“Clanging chimes of doom”¹ were not conventional characteristics of Christmas songs, but for the British and Irish musicians who formed the megagroup Band Aid, these four words helped to weave a Christmas tale that ushered in a new genre of discourse. In 1984, under the direction of musician Bob Geldof, Band Aid came together to create the song “Do They Know It’s Christmas?”. However, this was not simply a song to sing at Christmas time; it was a song aimed at creating awareness for the African famine.

Americans, upon hearing the British call to “let them know it’s Christmas time again” rang in the new year with the release of a new song that described a world in which “we all must lend a helping hand”. With “Do They Know It’s Christmas?” as their guide, American musicians, under the name of U.S.A. for Africa (United Support of Artists for Africa), began proclaiming “We Are the World” to an international audience. “We Are the World”, however, was not a copy of the earlier European song, but rather it was an extension of a movement that used music to raise public awareness for international social issues.

These musicians who formed Band Aid and U.S.A. for Africa became self-appointed spokespersons for the African famine of the 1980s. With the release of “Do They Know It’s Christmas?” and “We Are the World” these musicians began a wave of celebrity-headed musical charity contributions which have continued to the present day. This paper examines the role that “Do They Know It’s Christmas?” and “We Are the World” had in mediating a new rhetorical response to international issues by looking at

¹ All song lyrics come from “Do They Know It’s Christmas?” performed by Band Aid, “We Are the World” performed by U.S.A. for Africa, and “We Want Peace” performed by Emmanuel Jal.

these two songs as the beginning of a new genre of communication—the international musical philanthropy genre.

As these two megagroups were singing, one future musician was living in their “world of dread and fear”. In the 1980s, Emmanuel Jal was growing up in the middle of Sudan’s Civil War and even spent time in a refugee camp in Ethiopia. After escaping from his life as a child soldier, Emmanuel grew up and gained international musical success with the release of his song “Gua”. Over twenty-five years after the release of “Do They Know It’s Christmas” and “We Are the World”, Emmanuel Jal performed his own song, “We Want Peace” to raise awareness about the war-torn world of Sudan. Though written after “Do They Know It’s Christmas?” and “We Are the World”, “We Want Peace” shares many of the same characteristics of the earlier two songs and as such contributes to the international musical philanthropy genre.

This analysis examines “Do They Know It’s Christmas?”, “We Are the World”, and “We Want Peace” through the framework of the international musical philanthropy genre. Chapter Two explores relevant research on celebrity philanthropy and African aid. Chapter Three discusses the characteristics of the international musical philanthropy genre. Chapter Four looks at the way “Do They Know It’s Christmas?” and “We Are the World” employ the characteristics of the international musical philanthropy genre and examines how together they set the precedent for future songs within the genre. Chapter 5 then reveals how Emmanuel Jal’s “We Want Peace” challenges and expands the international philanthropy genre. Chapter 6 focuses on the different music videos of “Do They Know It’s Christmas?”, “We Are the World”, and “We Want Peace”. Finally, the

concluding chapter discusses the successes and consequences of these three songs and the international musical philanthropy genre.

CHAPTER 2

Literature Review

Despite the international successes of “Do They Know It’s Christmas?” and “We Are the World”, not much scholarly research has been done on the two songs. Similarly, Emmanuel Jal’s “We Want Peace” has not been analyzed from a scholarly perspective in comparison with the first two songs. Instead, much of the relevant research has been divided between the portrayal of Africa in the media or on celebrity involvement in the crisis, rather than on the combination of celebrities, disasters and songs for Africa.

Creating a “World of Dread and Fear”: Portrayals of Africa

Addressing Africa’s image, Franks (2010) analyzed the journalistic and media coverage of post-colonial Africa and revealed that Africa was “reduced to a series of journalistic stereotypes” of disaster and death (p. 72). Franks (2010) also noted that the media’s coverage of disasters in Africa provided “little engagement with the underlying politics”(p. 75). According to Franks (2010) non-governmental organizations strategically portrayed Africa as a needy continent in order to receive aid. Franks (2010) also revealed a correlation between media coverage and monetary aid by citing the example of the Band Aid/Live Aid movement. By comparing publicized disasters with unpublicized disasters and the disparity of international aid, Franks (2010) highlighted the important relationship between the amount of media coverage given and the amount of aid received.

While Franks examined post-colonial Africa, Fair (1992) focused specifically on how *The New York Times* reported on “food aid sent to Africa between 1980 and 1989 by the United States” (p. 109). According to Fair (1992), *The New York Times* saw aiding

Africa as the “moral duty of Westerners” (p. 114). However, these articles also addressed the fact that the Ethiopian government followed a Marxist ideology. Fair (1992) revealed how *The New York Times* emphasized the necessity of saving lives by calling donors “humanitarians”—placing the focus on the victims not on politics (p. 115).

Shraeder and Endless (1998) also examined depictions of Africa in *The New York Times*. However, they looked at what issues were discussed most when talking about Africa. According to their analysis, Shraeder and Endless concluded that media “offers[ed] a consistently negative image of the African continent” (p.32). Shraeder and Endless found that specific African countries, though prominent in the news media at one time, were not consistently mentioned throughout the forty-year span. Crises in Africa between 1955 and 1995 included the “ethnic cleansing” in Rwanda, United States’ involvement in Somalia, the end of apartheid, and the impact of the collapse of communism. The news coverage, as seen in *The New York Times*, focused on race (due in large part to South Africa), ethnicity (because of Rwanda), and religion (with the spread of more radical Islam). Based upon the analysis of articles from 1995, Shraeder and Endless (1998) predicted that “African politics and society [would] increasingly be understood by the U.S. public through the perspective of ethnicity and religion” (p.33). Their prediction of focusing on religion and ethnicity directly relates to an examination of the Civil War in Sudan and the crisis in Darfur.

Bringing the focus back to Sudan, Deng (2006) examined the impact the country’s conflicting national identity had on both the Sudanese Civil War and the conflict in Darfur. Deng (2006) noted that the North had a history of identifying itself as Arabic, associating itself with Islam, and of having slavery. The South conversely had a

history of identifying itself as black African and resisting the Islamic and Arabic influence. According to Deng (2006) the two opposing identities of the North and the South had set the country up for civil wars. The crisis in Darfur, though a conflict among Muslims of different tribes, also highlighted how ethnicity played, and continues to play, a factor in Sudan's turmoil.

Celebrity Intervention

Addressing the role of celebrity involvement, Jackson and Darrow (2005) examined the "impact of celebrity endorsements" in the political realm by looking at Wayne Gretzky, Alanis Morissette, Deryck Whibley, and Avril Lavigne (p. 81). The results of Jackson and Darrow's (2005) poll revealed that celebrities strengthen support among people "already predisposed to a position" but that a celebrity alone cannot sell a product (p. 94). There must be a balance between the celebrity, product, and the audience.

Going a step beyond celebrity endorsement, Alleyne (2005) studied the United Nation's reliance on the use of celebrities as "convenient tools for promoting" universality (p. 174). According to Alleyne (2005) the UN relied on celebrities so as not to offend countries that might be opposed to, or offended by, the proposed action. Alleyne (2005) also emphasized how Live Aid and "We Are the World" "provide[d] tangible evidence of the global mobilizing of celebrities (p. 178). However, while noting the history of using celebrities to sway international politics, Alleyne (2005) also pointed out the failings of this strategy by mentioning the "failure of the celebrity-led international movement against the 2003 war in Iraq" (p. 180).

Picking up on the failures of celebrity involvement, Thrall et al. (2008) examined the lack of celebrity coverage in the political arena. Thrall et al. (2008) argued that celebrities are “ineffective when it comes to shaping the mainstream political news flow” (p. 381). According to Thrall et al. (2008), celebrity involvement was “more important for mobilization and building social movement infrastructure than it [was] for mass agenda setting and persuasion” (p. 381). Thrall et al. (2008) argued that regardless of the amount of coverage, celebrity involvement was still able to raise money and motivate specific groups to action, even if a majority of Americans were unaware of the campaign (p.381). However, despite the fact that celebrities did not always receive as much coverage as would be expected, Thrall et al. (2008) maintained that celebrity involvement in American politics would continue to expand.

While Jackson and Darrow, and Alleyne focused on celebrities involved in politics, Cottle and Nolan (2007) exposed how nongovernmental organizations “pitch and package stories in ways designed to appeal to known media interests, [by] deploying celebrity and publicity events” (p. 864). Cottle and Nolan (2007) argued that for many NGOs, using celebrities to gain media attention only provided shallow coverage of the crisis (p. 869). However, Cottle and Nolan (2007) emphasized that one effective piece of media coverage, if picked up by well-known politicians and celebrities, could stimulate public awareness and monetary aid.

Rather than focusing on celebrity involvement in general, Hague, Street, and Savigny (2008) examined Bob Geldof’s role in Band Aid and Live Aid. According to Hague et al. (2008) Geldof was operating in a post-democratic world as his two campaigns were actually pandering to the leaders of the G8 countries, which are an elite

group (p. 19).² While Band Aid and Live Aid, and the subsequent renditions of this movement, were designed to get the Western world involved, it was ultimately not the masses, but rather a select number of officials that had the power to institute lasting policies that would “feed the world”.

Samman, Mc Auliffe, and MacLachlan, (2009), also interested in the public’s perception of celebrity humanitarian efforts, conducted a survey among 100 Irish respondents. The results of the survey revealed a disconnect between celebrities and the causes that they supported. In this particular survey, Samman et al. (2009) pointed out that Bob Geldof was perceived as “genuine and well-meaning” while Bono was seen as “seeking out the limelight to heighten his own publicity” (p.144). Samman et al. (2009) suggested that celebrities may have to “combat...skepticism... in order to be taken seriously” and that celebrities might not stimulate public involvement (p. 145). At the same time, however, the respondents in the survey conceded that celebrity involvement might help “charities... reach a wider audience” and may influence policymakers (Samman et al., 2009, p. 145). The survey hinted that celebrity involvement may not be definitively beneficial or detrimental to charitable causes. It revealed a paradox—that people approved of silent celebrity involvement when it came to giving aid, but attached a negative connotation to public displays of support.

While the study by Samman et. al., revealed mixed public approval of celebrity endorsement, Dieter and Kumar (2005) focused on the negative aspects of celebrity advocacy by looking at another Band Aid artist, Bono. Dieter and Kumar (2005) suggested that celebrity involvement, particularly the efforts of the musician Bono, had a

² The G8 countries are Canada, France, Germany, Italy, Japan, Russia the United States, the United Kingdom. They heads of these countries meet annually to discuss how to address global issues.

negative impact on providing lasting aid to Africa and other economically underdeveloped nations. Dieter and Kumar suggested that celebrities may oversimplify larger issues. Dieter and Kumar (2005) argued that while Bono and other celebrity activists may have had good intentions, by only advocating for financial aid, they were “prolong[ing] the tragedy instead of ending it” (p. 3). By pumping monetary aid into Africa without changing the political structures that created or contributed to the issue, celebrities were not empowering the leaders in these nations, but rather, were creating governments dependant on constant foreign aid.

Despite the negative impact celebrities may have had in oversimplifying an issue, celebrities have still been involved in public awareness campaigns. Nash (2008) examined how the Make Poverty History media campaign focused on eradicating international poverty by aiming to “transform national citizens into global citizens (p. 168). While the Make Poverty History campaign occurred twenty years after “Do They Know It’s Christmas?” and “We Are the World”, it employed many of the same techniques—using celebrities (some of whom were the same ones involved in Live Aid) and mass media—in order to stir the public into action. Nash (2008) developed the concept of a “global political community, intimately connected with the lives of people far away, with whom they might otherwise feel they have nothing in common” (p. 172). According to Nash, Make Poverty History was a campaign that emphasized the role audiences had in changing the world.

Again with the focus on the audience, Howes (1990) compared the American song “We Are the World”, the British song “Do They Know It’s Christmas?”, and the Canadian song “Tears Are Not Enough” to illustrate how the different social identities of

the countries resulted in the construction of three different worlds when discussing the Ethiopian famine. Howes (1990) argued that “We Are the World” revealed a unified American mentality that crossed national borders. The Canadian and the British counterparts, however, did not create this feeling of solidarity. According to Howes (1990) the British song was “addressed to a ‘you’ that explicitly exclude[d] ‘them’ (the Ethiopians)” (p. 315).

Rather than offering a spliced view of “Do They Know It’s Christmas?”, “We Are the World” and “We Want Peace” by examining either the artists involved or the crises in Africa, this paper addresses the use of celebrities, the crises in Africa and the songs themselves by offering a new framework to examine these two songs. “Do They Know It’s Christmas?” and “We Are the World” were not simply two commercially successful songs; they were songs that created a new rhetorical form of discourse and a new understanding of the world. “Do They Know It’s Christmas?” and “We Are the World” heralded the creation of the genre of international musical philanthropy. Over twenty-five years later, the analysis of “We Want Peace” reveals the continuation of the international musical philanthropy genre.

CHAPTER 3

Heralding a Call: The International Musical Philanthropy Genre

The term genre is not limited to musical pieces. Genre refers to a group of works connected by any combination of stylistic, structural, and material similarities. According to Foss (2009) genre “refers to a distinct group, type, class or category of artifacts that share important characteristics that differentiate it from other groups” (p. 137). Genres are formed by “stylistic and substantive responses to perceived situational demands” (Jamieson and Hall, 1978, p. 15). Understanding a piece of communication as part of a genre allows the critic to identify and expect similar patterns.

Though this paper proposes a new genre, that of international musical philanthropy, the study of genre criticism is by no means a new concept. A foundational element of genre criticism comes from Edwin Black’s (1978) assumption that within any genre ““(1) there is a limited number of situations in which a rhetor can find himself; (2) there is a limited number of ways in which a rhetor can and will respond rhetorically to any given situational type; and (3) the recurrence of a given situational type through history will provide a critic with information on the rhetorical responses available to that situation” (p. 133). After setting up the importance of viewing a work through the lens of genre criticism, other important contributions to this field of criticism include the work of Campbell and Jamieson (1978) who focus on the forms of genre, that is the “repeated use of images, metaphors, arguments, structural arrangements, [and] configuration of language” (p. 3).

Another important development in the field of genre criticism comes from the Sydney School of genre studies. This school studies how “genres ... effect social change”

(Foss, 2009, p. 139). From this standpoint, genre criticism allows scholars to examine “systems of belief, ideologies, and values” (Foss, 2009, p. 139). Genre criticism is not limited to understanding how a particular type of communication fits in with a group of similar works; it can also reveal how these works fit within, or challenge, societal norms.

Defining the World of International Musical Philanthropy

“Do They Know It’s Christmas?”, “We Are the World” and the newer song “We Want Peace” illustrate the genre of international musical philanthropy. These songs, birthed from Africa’s deadliest moments, share many of the same “images, metaphors, arguments, structural arrangements, [and] configurations of language” and because of this separate themselves from other types of music (Campbell & Jamieson, 1978, p. 3). Based upon an examination and comparison of “Do They Know It’s Christmas?” and “We Are the World”, songs in the international musical philanthropy genre performs three tasks—they define a crisis, create a sense of identity, and then provide a solution.

In order to define the crisis, create a sense of identity, and then provide a solution, the international musical philanthropy genre is composed of six characteristics. The international musical philanthropy genre involves (1) celebrities’ musical response to an international issue and (2) a definition of the issue. The international musical philanthropy genre also (3) defines a specified audience, and (4) attempts to rally the audience toward a clear goal. The international musical philanthropy genre (5) also contains religious sentiment and has a benevolent tone. All of these traits are (6) reinforced through the use of repetition. This paper identifies the six different characteristics of the international musical philanthropy genre in “Do They Know It’s Christmas?” and “We Are the World”, reveals the creative differences between the two

songs, and ultimately shows how these songs bombard the listener with a problem, a sense of identity, and a solution. After establishing the six characteristics of the international musical philanthropy genre, this paper then demonstrates how Emmanuel Jal's recent song "We Want Peace" both fits, challenges and expands the genre.

CHAPTER 4

The Ethiopian Famine and Celebrity Discourse: Examining “Do They Know It’s Christmas?” and “We Are the World” from the Lens of the International Musical Philanthropy Genre

“Do They Know It’s Christmas?” and “We Are the World” set to music one of the most destructive natural disasters in Africa’s history and helped to define how the world was perceived. By the early 1980s it was clear that the world was still divided by surplus and want. The world of “Do They Know It’s Christmas?” and “We Are the World” seemed to be dominated by two different kinds of countries—the empowered nations of the United States and Great Britain, and the impoverished and famine-stricken third world nations of Africa. Crossing the gap between the two worlds, “Do They Know Its Christmas?” and “We Are the World” caused a collision between the old world (Europe), the new world (America), and the third world (Africa).

Examining *The New York Times*, between 1983 and 1984 revealed that the African famine, which became the inspiration for the popular benefit songs “Do They Know It’s Christmas?” and “We Are the World”, was already being covered by the press. Though Band Aid did not herald the call to “feed the world” until late 1984, and American artists did not implore the world to “start giving” to Africa until 1985, newspapers in the Western world had been aware of the drought and its potential complications since 1983.

While the 1980s famine affected many nations in sub-Saharan Africa, this study focuses on one of the most publicized nations, Ethiopia. Ethiopia was a unique case

because of its dire situation, its controversial government, and its direct relationship to the British song “Do They Know It’s Christmas?”.

The Third World: Ethiopia’s Lament

Without fanfare or music, 1983 marked the second year of drought for many African nations including Ethiopia, the Central African Republic, Mozambique, Tanzania, Botswana, Lesotho and Swaziland, and with the lack of rain, came the projected shortage of food (Weinraub, 1983). While the famine was a serious concern in many countries, Ethiopia gained massive media attention despite the fact that famines were not new occurrences in this country. Only a decade earlier, roughly 200,000 people died in what was at the time considered to be Africa’s worst famine (Ross, 1983).

By June of 1983, American journalists were already commenting on the dire needs of Ethiopians. According to an article published in *The Washington Post* “50 to 100 children [were] already dying daily” and organizations were speculating a death toll of 200,000 (Ross, 1983). According to a 1984 news article, “8 of Ethiopia’s 13 regions” were laid to waste by the famine, leaving roughly 7 million people, approximately one-fifth of the population, to deal with the repercussions of the famine (“Drought is said to threaten”). The famine also dried 34 of the 51 rivers in the northern part of Ethiopia making the situation bleak (“Drought is said to threaten”, 1984).

In the early stages of the drought, Ethiopia was not silent about its need. By July of 1983 an Ethiopian official appealed for aid for “four million drought victims” as the country was in need of “about 900,000 tons of grains, as well as medical supplies and trucks” (“Ethiopian Urges Famine Aid”). However, there were severe complications that hindered efforts to supply Ethiopia with its request. As an under-developed nation,

Ethiopia did not have the means to quickly transport the food supplies that it received. At the time of the famine, Ethiopia “ha[d] less roads per square mile than any other African country” (Ross, 1983). Food that poured into the country was often delayed in getting to the people.

While food and roads were scarce in Ethiopia, political tension was abundant. In the midst of the famine the country also continued to deal with guerilla warfare that disrupted the flow of food aid. According to Western diplomats, at the time of the famine, Ethiopia had “25 active rebel organizations” (May, 1985). These rebel groups would often attack transports carrying food to those in refugee camps (May, 1985).

Another complication to receiving international aid came from Ethiopia’s political position in a Cold War world. The Marxist country had “Cuban troops, provide[d] port facilities for the Soviet Navy and ha[d] an alliance with Libya’s Col. Muammar Quaddafi” (Ross, 1983). Despite the fact that Ethiopia was allied with these nations, the United States did not ignore the Ethiopian plea for aid, but it certainly was not quick to help the famine-stricken nation. In 1983 aid from the United States was called “insignificant” to the overall famine relief by Shimelis Adugna who worked with the United States after the 1973-74 drought (Ross, 1983). However, the United States did give \$26 million worth of food to Ethiopia in 1984 alone and pledged to give \$45 million more in the next fiscal year (“U.S. Aide Says Ethiopia”, 1984; Boffey, 1984). However, this was not enough to help stop the death toll from rising in Ethiopia.

Warming the World: Band Aid and the Invasion of the British

Despite the foreign aid and media attention Ethiopia was receiving, the country still had a deficit of supplies. Moved by the BBC’s depictions of the dying and

malnourished people suffering in Ethiopia, Irish musician Bob Geldof was inspired to take action into his own hands (Harrington, 1984). In 1984 he formed Band Aid, a group composed of over thirty of Britain's well-known celebrities of the time period, united in the purpose to raise money for those starving in Africa. This superstar group was composed of artists like Boy George, Sting, George Michael, Bono, the members of Duran Duran, and Phil Collins to name a few.³ Together they recorded the holiday single "Do They Know It's Christmas?" which was released in 1984.

Filled with stars and backed by a righteous cause, "Do They Know It's Christmas?" sold 2.5 million records in England to make it the largest selling English record of its time (Harrington, 1984). The proceeds were all scheduled to help provide aid to famine victims. In the wake of the success, Geldof was hoping for American support of the British smash single. However, by March of 1985, with the famine still going on in Africa, Americans had stopped singing about Christmas and instead had moved on to conquer the world.

Conquerors: New World Chorus

With the dawn of a new year, American musicians embarked on their own quest to aid Africa. Inspired, not by news footage of the famine, but directly by Geldof's record and success, singer Harry Belafonte helped to form U.S.A. for Africa (Harrington, 1985). By the end of January 1985, Michael Jackson and Lionel Richie, members of U.S.A. for Africa, had written the song "We Are the World". Artists like Tina Turner, Billy Joel, Bruce Springsteen, Dionne Warwick, Stevie Wonder, Ray Charles, and of course

³ For a complete listing of the artists involved in the 1984 Band Aid, see Appendix A.

Michael Jackson and Lionel Richie were only a small sampling of the musicians who contributed their vocals to the song.⁴

Released in March 1985, “We Are the World” was an immediate success. By April of 1985, “four million albums, three million singles, 400,000 posters and 140,000 copies of a ‘We Are the World’ book [had] been sold” (Palmer, 1985a). On April 5, 1985, (Good Friday) the song, which was already well-known, aired simultaneously on 5,000 radio stations worldwide as a sign of unity for the cause (Brokaw, 1985). “Do They Know It’s Christmas?” may have been the initial shot fired against the famine, but the American charity song was the volley that took the world by storm.

Together the success of “Do They Know It’s Christmas?” and “We Are the World” raised money and international awareness for the victims of the Ethiopian famine. However, these two songs produced not only aid for Ethiopia, but also created the new genre of international musical philanthropy. As mentioned earlier, the international musical philanthropy genre is composed of six characteristics. The international musical philanthropy genre must be (1) celebrities’ musical response to an international issue and (2) must define that issue. Songs in the international musical philanthropy genre (3) define specific audiences and (4) attempt to push those audiences toward a clear goal. In addition, songs in the international musical philanthropy genre (5) contain religious elements and a benevolent tone and (6) employ the use of repetition.

Forming the World: Celebrity Involvement

The first important characteristic of the international musical philanthropy genre, and probably the most obvious, is the formation of a group of celebrities to create a song. Rather than having diplomats and politicians bring an issue to light, the international

⁴ For a complete listing of the artists involved in the 1985 U.S.A. for Africa see Appendix A.

musical philanthropy genre requires the use of celebrities as spokespersons. These supergroups must form as a response to an international crisis.

In the case of “Do They Know It’s Christmas?”, Bob Geldof brought together some of the most well-known British and Irish artists of the day to form the group Band Aid. The goal was to not simply to increase the public’s awareness of the African famine, but to end the disaster. The name Band Aid was significant because it defined the purpose of the musical group—to be a band that supplies aid. However, a band aid is also used to cover and protect wounds so they can heal. Therefore Band Aid was a prophetic name that defined both the group and its goal. Band Aid was formed with the purpose to provide healing where diplomacy was failing.

Like “Do They Know It’s Christmas?”, “We Are the World” was sung by a supergroup of musicians forged in response to the African famine. Under the name U.S.A. for Africa musicians like Michael Jackson, Bruce Springsteen, Stevie Wonder, and Tina Turner joined together to create their own charity song. The name of this group at once made the song appear patriotic towards the American public and critical of the government’s lack of involvement in Africa during the famine. If the United States had been providing more aid to Africa, U.S.A. for Africa would never have needed to form.

Describing the World

Celebrities, though perhaps the most visual component of the international musical philanthropy genre, are not the only part. With the assemblage of a large group of individual celebrities under one identity, these celebrities are set to embark on the second characteristic found in the international musical philanthropy genre: defining and bringing to light awareness of the international issue. The international musical

philanthropy genre must shed light on an issue, call forth heroes to overcome the situation, and then provide a solution.

In “Do They Know It’s Christmas?” Band Aid defines the Ethiopian famine as a doomed world populated with human pain. In this dreary, cheerless Christmas, it specifically describes Africa as “a world of dread and fear” in which “the only water flowing is the bitter sting of tears”. The famine is first described in terms of human pain and suffering, and only then are the physical conditions of Africa explained. Tears give way to an Africa under a “burning sun” where “nothing ever grows, nor rain or rivers flow”. Band Aid does sing about the actual conditions of those living in Africa, but only after focusing on the people.

While “Do They Know It’s Christmas?” specifically mentions the conditions of the African famine, “We Are the World” draws a less-detailed picture of the crisis. U.S.A. for Africa simply says that “there are people dying” and mentions turning “stone to bread” in reference to the famine. This song could be applied to any international crisis in which people are suffering. The knowledge that these musicians are singing specifically about the African famine comes from the media coverage the artists received before the song was released and from the name of the group.

Populating the World

Though the two songs differ in how the crisis is mentioned, the songs both relate the crisis to the world of the listening audience. The third characteristic of the international musical philanthropy genre involves creating a sense of audience identity in relation to the described crisis. The musicians craft a narrative in which the audience is able to identify their role as saviors.

As mentioned by David Howes (2010), “Do They Know It’s Christmas?” works to create a divided world—a safe world and the “world outside your window”. In this case the members of the audience, which are for the most part the British listeners, are completely removed from the famine. The audience lives in a “world of plenty” toasting each other and having fun. Interrupting this world of Christmas time cheer are the “chimes of doom” signifying the deaths of thousands of Africans. The British listeners are asked to understand themselves as living in a world of abundance staring out at a world of lack and then are called to “put their arms around the world”.

“Do They Know It’s Christmas?” asks the British to fit the famine victims into their lives, while “We Are the World” declares that the starving Africans are already in the lives of the audience members. Instead of putting their arms around the world, “We Are the World” tells the audience that both those living in comfort and those living in pain make up the “world”. There is no “us” and “them” in the African famine, but rather “we are all a part of God’s great big family”. The audience is asked to understand themselves as “children”. The world is composed of every day people, of “just you and me”. This world is more intimate and the saviors become ordinary global citizens. Ethiopians fit into this intimate world. With emphasis on the listeners as “the ones who make a brighter day” the members of the audience are commissioned to “start giving”.

We Are the Solution

This call to give leads to the fourth component of the international musical philanthropy genre: a call towards a specific goal. The international musical philanthropy genre rallies and guides the listeners onward toward a unified goal. The celebrities

involved in the song herald the need for social change, but only the audience's willingness to "heed a certain call" allows the social change to occur.

The goal of "Do They Know It's Christmas?" is not to tell Africans that it is Christmas time, but to demonstrate Christmas by giving donations to help fight the famine. The British are called to "let in light" and "banish shade". "Do They Know It's Christmas?" prevents confusion on what the audience needs to accomplish as the chorus at the end of the song instructs the listeners to "feed the world". "Do They Know It's Christmas?" allows no room for interpretation on who the audience is and what the audience is being asked to do.

While the British song tells the listeners to specifically "feed the world", the American "We Are the World" again offers a less direct goal. Americans are asked to "make a brighter day" not to end the famine. The audience is told to "lend a helping hand" and to "send them your heart". Rather than focus on the specifics of what the dying Africans need, "We Are the World" reassures the listeners that "love is all we need". Isolating the lyrics of the song, it is difficult to determine how or what to give.

However, despite the vague approach taken to name the solution, "We Are the World" was successful in helping the famine relief effort. This success may partly be accounted for by the fact that by the time that "We Are the World" aired, the audience had already been predisposed to the famine by the earlier "Do They Know It's Christmas?". The American artists had also been vocal about the purpose of their project before it was released.

As songs of the international musical genre, "Do They Know It's Christmas?" and "We Are the World" are stories that define a problem, create saviors, and provide a

solution. These songs depict stories of hardship overcome by charity by describing the international issue of the famine, either specifically or vaguely, and then letting the listeners know that they “are the ones who make a brighter day”. The listeners are asked to understand their roles in light of the international community and then are called to become the solution.

Religiously Following the Song

While explaining the international issue, defining the audience, and creating a solution all involve the content of the song, certain stylistic choices are also important to the international musical philanthropy genre. An important stylistic characteristic of the international musical philanthropy genre is the appeal to a higher calling through the use of religion. This gives a deeper sense of purpose to the proposed solution and fills the song with a feeling of charity.

“Do They Know It’s Christmas?” and “We Are the World” both contain religious terminology that allows the listeners to identify with the Judeo-Christian traditions of their countries. However, each song uses this religious language differently. “Do They Know It’s Christmas?” is heaped in religious imagery from the title alone. The word “Christmas” implies the need for a savior. The song tells the listeners to let the Ethiopians “know it’s Christmas time again”. The British are “Christianizing” Africa, not through the Gospel, but through bread. The only way to tell Africans that it is Christmas time is through charity. Feeding the world is the logical way to provide charity. This allows for a human capacity to handle the crisis.

At the same time, “Do They Know It’s Christmas?” also creates a feeling that God plays a role in ending the famine. God is mentioned twice in the lyrics of the song.

George Michael instructs the listeners to “say a prayer, to pray for the other ones” and later Bono reminds the audience to “thank God it’s them instead of you”. This call to prayer invokes the necessity for God to also intervene in the crisis.

Like “Do They Know It’s Christmas?”, “We Are the World” also mentions God twice. However, God is used to provide both unity and authority for the audience. In “We Are the World”, Tina Turner lets the audience know that “we are all a part of God’s great big family”, thus implying that everyone should love and care for each other as brothers and sisters.

At the same time however, the use of the word God adds a sense of divine authority to the audience’s action. According to the song “as God has shown us, by turning stones to bread, so we all must lend a helping hand”. God’s action becomes an example for the rest of the world to follow. “We Are the World” tells the audience to act from God’s authority, by donating money for food. In this sense, helping famine victims becomes a righteous cause and the audience is moved by compassion.

Obediently Following Along

The last component of the international musical philanthropy genre involves the structure of the song. A song in the international musical philanthropy genre must include a phrase that can be repeated. This use of repetition reinforces the main idea, leaving no room for confusion over the message of the song. If the audience has not been paying attention to the verses, the key repetitive phrase (or phrases) will tell the audience what has to be accomplished.

“Do They Know It’s Christmas?” and “We Are the World” both employ the technique of repetition at the end. “Do They Know It’s Christmas?” has two key chants.

The artists in “Do They Know It’s Christmas?” implore the audience to “feed the world” nine times. By ending the song with this repetitive phrase, it leaves the audience with the charge to end the African famine by donating food and money to the cause. This phrase implies that supplying Africa with food is the same as feeding the world. The British audience is given the charge to take care of the rest of the world.

In addition to repeating the phrase “feed the world”, “Do They Know It’s Christmas?” also ends with the call to “let them know it’s Christmas time again”. Only with an influx of food can Christmas time be restored around the world. The repetitive phrases of “feed the world” and “let them know it’s Christmas time again” cement the role of the audience as saviors of people and restorers of an international holiday.

While “Do They Know It’s Christmas?” uses two short phrases repeated at the end of the song, “We Are the World” uses much more repetition. Instead of using a short phrase, the last four minutes of the seven-minute-and-seven-seconds-long song is composed of just the chorus which states:

We are the world. We are the children. We are the ones who make a brighter day,
 so let’s start giving. There’s a choice we’re making. We’re saving our own lives.
 It’s true we make a better day just you and me.

This is repeated nine times at the end of the song making “We Are the World” essentially a chorus.

The extensive use of repetition in “We Are the World” emphasizes Nash’s (2008) concept that we are a “global political community, intimately connected with the lives of people far away, with whom they might otherwise feel they have nothing in common” (p. 172). If the audience does not understand their identity as members of this community the

first time they hear the chorus, they have ten other chances to hear it. This song pioneers this concept of a global community. Once the audience members have grasped their identities as global citizens, they are then motivated to “start giving”.

New World Effects

“Do They Know It’s Christmas?” and “We Are the World” has had both short term and long term effects. With the creation of “Do They Know It’s Christmas?” and “We Are the World” came not only the birth of a new genre of communication, but also a new successful response to international crises. These songs were not only commercial successes; they helped implement social change where governments were inadequately handling the issue. These two songs gathered massive amounts of media coverage for the African famine. “Do They Know It’s Christmas?” and “We Are the World” allowed the Ethiopian famine to break into the comfortable lives of Americans and Europeans.

The success of these two songs created a precedent for the strategic use of songs to mediate social change. Soon after the success of “Do They Know It’s Christmas?” and “We Are the World”, Bob Geldof helped organize one of the largest concerts in the world- 1985’s Live Aid. Live Aid, which involved two packed stadiums (one in Philadelphia and the other in London) and a television audience, was seen by 1.2 billion viewers (Palmer, 1985b). Again a wide range of celebrities joined the stage, singing to end the African famine. This concert raised \$80 million in aid relief (Palmer, 1985b).

The international musical philanthropy genre has not remained a phenomenon of the 1980s. In the years following “Do They Know It’s Christmas?” and “We Are the World” there have been several celebrity attempts to mobilize the world toward social change. Two of the most notable celebrity movements were the 2005’s Live 8 and 2010’s

“We Are the World 25 for Haiti”. The 2005 Live 8, like the original Live Aid, was a series of simultaneous international televised concerts. Unlike the Live Aid concert however, Live 8 did not want money. The goal of Live 8 was to use music to rally the international community to influence the outcome of the G8 Summit. According to Geldof, who again was heading up the cause, Live 8 was ““where ordinary people [could] grasp the chance to achieve something truly monumental...[by demanding that] the eight world leaders at G8 [put] an end to poverty”” (Geldof, 2005). Artists like U2, Greenday, and Coldplay were just a few of the musical groups involved in the concert.

While Live 8 was based on the structure of the famous Live Aid concert, “We Are the World 25 for Haiti” was actually an updated remake of the original song. This time the goal was not to end famine, but to provide aid to Haiti after it was hit by an earthquake in 2010. However, unlike the original “We Are the World” this remake did not gain as much media attention. Though it was filled with current popular artists like P!nk, Justin Bieber, and Miley Cyrus, the song was barely heard.

The fact that this remake failed brings to light several issues within the international musical philanthropy genre. Did this song fail to bring in massive amounts of aid to Haiti because the original version had “more talented” musicians? Has the public just become desensitized to musical social address? Or was Haiti considered too small of an issue to warrant a massive outpouring of aid?

Oversimplifying the World

Regardless of the possible negative effects of celebrity-endorsed charity endeavors, the success of “Do They Know It’s Christmas?” and “We Are the World” show that celebrity involvement cannot be ignored. “Do They Know It’s Christmas?”

was essential in providing publicity to an overlooked issue while “We Are the World” solidified the concept of a global community.

“Do They Know It’s Christmas?” and “We Are the World” set the standard for the international musical philanthropy genre. However, this genre also brings to light similar issues of celebrity endorsement. Has “We Are the World” reduced our understanding of international crises to pop songs? What roles should celebrities have in bringing about social change?

In spite of its possible negative consequences, the international musical philanthropy genre is noteworthy to examine because it challenges the way we view the world. Instead of focusing on national boundaries, “Do They Know It’s Christmas?” and “We Are the World” emphasizes a global community. “Do They Know It’s Christmas?” and “We Are the World” reveal the way we understand ourselves collectively through song. These two songs also show how the Western world believes in and rallies around a story of hope overcoming despair.

“Do They Know It’s Christmas?” and “We Are the World” have not been isolated examples of the international musical philanthropy genre. A quarter of a century later, another musician recorded a song to help bring aid to Africa once again. In late 2010 Emmanuel Jal released “We Want Peace” to increase public awareness of the Southern Sudanese vote for independence. I have chosen to examine Emmanuel Jal’s song because of the celebrity and political support he received and because of the recent media coverage of the vote. Unlike “We Are the World”, “We Want Peace” does not focus on giving food. Instead it asks for an outpouring of international political support. The remainder of this paper demonstrates how “We Want Peace” both follows the precedent

established by “Do They Know It’s Christmas?” and “We Are the World” and expands our understanding of the international musical philanthropy genre.

CHAPTER 5

The World Wanting Peace: Understanding “We Want Peace” through the International Musical Philanthropy Genre

Despite the fact that over twenty-five years have passed since the release of “Do They Know It’s Christmas?” and “We Are the World”, these two songs have set the precedent for the international musical philanthropy genre. This genre has not been limited to the 1980s but has proved to be relevant even in the present day. One significant addition to the international musical philanthropy genre is Emmanuel Jal’s song “We Want Peace”. This song, however, was not written to help dying famine victims, but rather, to warn of the potential outbreak of war in Sudan following the 2011 vote for southern independence. This chapter discusses the crises in Sudan that lead to the development of “We Want Peace” and then examines how “We Want Peace” functions within the international musical philanthropy genre.

“For Every Hero There’s a Villain”: Wars in Sudan and Global Response

While “We Are the World” showcased the 1980s African famine that resulted in the deaths of millions of Ethiopians, a different man-made crisis was fermenting in the nearby country of Sudan. Without a celebrity to herald the chaos, in 1983 Sudan was immersed in a civil war that would continue for the next two decades. This time there was no Bob Geldof to champion the cause in Sudan. It was not until the first decade of the millennium that celebrities began to focus on Sudan. Their focus, however, was not on the Sudanese Civil War which continued to rage, but rather on a separate conflict occurring in the western region known as Darfur. Only when the Darfur crisis had begun to subside did celebrities, like George Clooney become interested in the Sudanese Civil

War. Though the Sudanese Civil War ended in 2005, a peace term agreement calling for a 2011 vote to determine Southern independence brought Sudan to the forefront of global politics. While Clooney may be the most well-known celebrity championing the cause for Sudan, international recording artist and Sudanese national, Emmanuel Jal has used his musical platform to help raise awareness of the political tension in Sudan.

Ripe for Conflict: Diversity as the Breeding Ground for Conflict in Sudan

In order to understand both the Sudanese Civil War and the conflict in Darfur it is necessary to discuss the geography, social makeup, and political structure of Sudan.

Located in northern Africa, Sudan borders Egypt, the Red Sea, Ethiopia, Eritrea, Kenya, the Democratic Republic of Congo, Uganda, the Central African Republic, Chad and Libya. Sudan is the largest country in Africa and its borders encompass a wide array of religions, ethnic groups, languages, and cultures. The government of Sudan is located in Khartoum in the North, while Juba (located in the South) has become an increasingly important governmental city and is the proposed capital for the future South Sudan.

Sudan is one of the poorest and least developed countries. Its economy, which has been declining since the 1970s, revolves around agriculture and herding livestock. A large, though decreasing, amount of the population is nomadic. Although there has been some mining and industrial development, the most promising development has been the discovery of oil in the South.

As of 1999, it was recorded that Sudan had a population of 34.5 million people. Approximately 70% of the population is Muslim, another 20% practice tribal or animist religions, and another 10% are Christian. The northern two-thirds of the country are populated by Muslims, while the people residing in the South are not.

There are 19 major ethnic groups located in Sudan which are then broken down into nearly 600 subgroups. An exact ethnic population breakdown is hard to trace because since 1956 only one census recorded ethnicity. The population in the northern two-thirds of the country identifies itself as Arab-Muslim, while the southern third of the country considers itself “indigenously African in racial, culture, and religious terms” (Deng, 156). However, the Sudanese concept of being “Arab” does not adequately describe ethnicity. A large portion of the “Arabs” in the North look identical to black “Africans” in the South. Arabic is considered the official national language and is spoken by 50% of the population while the South has held English to be the principle language since 1972.

With ethnic, religious, and cultural divides between the North and the South, Sudan has been posed for war. After its independence in 1956 a civil war erupted with the North wanting to promote unity through Islam and Islamic law while the opposition wanted a secular government. A national constitution was not adopted until 1973. However, ten years later with a continued lack of economic growth in the South, Civil War erupted in response to President Jaafar Nimeiri’s decision to terminate the autonomous Southern Regional Government. Upset by the north’s attempt to impose more Islamic restrictions upon the Sudanese legal system, the south revolted.

This Civil War lasted until 2005, resulted in the deaths of 2 million Southern Sudanese and displaced 6 million more. In 2005 the Comprehensive Peace Agreement was signed. According to the peace agreement southerners were granted religious and political autonomy as well as a role in the unified government between the North and South (Sheridan, 2009). The peace accord also called for a vote in 2011 that would

decide whether or not the South would split to form its own country (Sheridan, 2009). In January 2011 the vote was cast with the majority voting for separation.

“Who is guilty? Those who commit these crimes.”⁵: Defining the Darfur Crisis

Another uprising occurred in western Sudan twenty years into the Sudanese Civil War. In February 2003, two rebel groups, the Sudan Liberation Movement and the Justice and Equality Movement, incensed by the “political and economic marginalization of Darfur” launched attacks against the government (SaveDarfur.org; “Sudan Rebels Agree”). Talk of a peace agreement between the Sudanese government and the Sudan Liberation Movement and Justice and Equality Movement were being projected as early as 2004. However, as the conflict escalated the Janjaweed, a government-supported Muslim military group, continued to kill, rape, destroy villages and drive off Darfur’s non-Arab population (Raghavan, 2010).

While the Sudanese President Omar Hassan al-Bashir’s 2007 declaration that only 9,000 people died, and that people in Darfur were living normal lives, the United Nations reported in 2010 that 2.7 million people from the Darfur region had been displaced and forced into refugee camps and approximately 300,000 had died (McDoom, 2007; Raghavan, 2010). Both the Bush and Obama administrations have called the Darfur conflict a “genocide”. (Eggen, 2010; MacFarquhar, 2009b).

By 2009, the “real war” had been reduced into acts of banditry, disputes over water, and other local issues (MacFarquhar, 2009b). Regardless, living conditions in Darfur remained far from ideal. In 2009 Sudanese President Omar Hassan al-Bashir was indicted by the International Criminal Court on charges of war crimes. He responded by

⁵ Elie Wiesel quoted in Phillips, D. (2006, April). Genocide in Darfur: History’s Lessons [Letter to the editor]. *The New York Times*, p. A22. Retrieved from LexisNexis Academic database.

forcing 13 foreign aid organizations to leave Darfur (Gerson, 2009). Four of those organizations were CARE, Save the Children (US), Action Contre la Faim and Solidarites who partnered with the World Food Program (“WFP Seeks to Overcome”). These groups carried out 35% of the food distribution in the region and aided 1.1 million people as well as 5,500 malnourished children and mothers in need of supplementary food (“WFP Seeks to Overcome”). Between 2004 and 2009 the United States alone donated \$4 billion in humanitarian efforts in Darfur (MacFarquhar, 2009a). While this aid was needed, United Nations humanitarian coordinator John Holmes called these efforts simply “Band-Aid solutions” and believed that a more permanent solution was needed (MacFarquhar & Gettleman, 2009).

According to the assistant secretary general for peacekeeping, Edmond Mulet, “threats against civilians” continued despite the fact that the main violence had subsided. (MacFarquhar, 2009b). Though several sources including *The Washington Times* and SaveDarfur.org have called the conflict in Darfur a six-year rebel movement, no lasting peace agreement has been settled. Minor attacks between the Sudanese government in Khartoum and the rebels in Darfur continued into 2010 (Raghavan, 2010; Abramowitz, 2010). With the focus of the United Nations and Obama Administration turning toward the impending referendum between the North and the South in Sudan, reports began circulating of increased government-supported attacks in Darfur (Abramowitz, 2010).

Changing Direction: Steering Away from Darfur and Towards the South

With a relative lull in the violence in Darfur, the United Nations and the Obama Administration began focusing on the violence occurring between the northern and

southern regions of Sudan. As agreed in the 2005 peace accord, a vote for independence was scheduled for January of 2011. Despite concerns that the vote would not take place, the Southern Sudanese were not barred from voting in January. By January, 2011, nearly 99% of southern Sudanese voters had chosen to separate from northern Sudan to form their own country (Kron & Gettleman, 2011).

Formal independence is expected to be granted on July 9, but the formation of a new government is by no means settled (Kron & Gettleman, 2011). Oil is projected to be a main complication to the formation of the new country. Southern Sudan is rich in oil, a commodity that the North might be unwilling to give up without negotiations. Currently, the North and South are both claiming the oil-rich Abyei region of Sudan as part of their territory. Another vote will be taken to see which country Abyei will join (“Southern Sudan Votes”, 2011). Also, with the formation of two separate governments, questions of citizenship have yet to be answered as Southerners work in Khartoum. While the vote is a major step in declaring independence for Southern Sudan, the formation of this new country will require monetary international aid, as well as advice, and the possibility of renewed war for oil continues to loom.

Even if the South is able to split from the north without war, it has been projected that more violence maybe in store for Sudan (Abramowitz, 2010). Abramowitz, a fellow at a nonpublic policy research institution, foresees that upon the secession of the south, Khartoum may support more Janjaweed “cleansing” of populations remaining in Darfur (2010). It is in response to the possibility of more war that celebrities like George Clooney and Emmanuel Jal have focused on Sudan.

“If You shine a light, evil can do less”⁶: Celebrity Response to Darfur

At the height of the Darfur crisis, the international community, and especially the United States, was made aware of the deaths and the mass exodus of people fleeing Darfur for the neighboring country of Chad. Several celebrities, including George Clooney, Mia Farrow, and Angelina Jolie, began focusing on the Darfur region and used their fame to help raise awareness of the crisis. Not on Our Watch, an advocacy group devoted to the Darfur crisis and comprised of Clooney, Don Cheadle, Brad Pitt, Matt Damon, and Jerry Weintraub, raised \$9.3 million for humanitarian aid (Traub, 2008). In 2006 Clooney appeared before the United Nations urging involvement and aid, and in 2008 was named a U.N. peace envoy (James, 2006; Williams & Curry 2008).

Clooney remains involved in the Sudanese conflict. Prior to the vote for the referendum that would allow the South to split from the North, Clooney used his fame to raise awareness for the issue. In late 2010 he, along with John Prendergast, published an article in *The Washington Post* entitled “We Can Prevent Another Darfur”. In the article he implores diplomatic action to help support the vote and prevent war, while denouncing President Omar Hassan al-Bashir as the cause of millions of deaths in Darfur.

Clooney is not the only celebrity championing the cause of the referendum. Sudanese rapper and former child soldier Emmanuel Jal released the 2010 single “We Want Peace” in an effort to increase concern over the vote. The video for his song is a collaborative effort involving celebrities, like Clooney, Alicia Keys, Richard Branson, and Peter Gabriel, and diplomats like former President Jimmy Carter and former U.N.

⁶ Emmanuel Jal quoted in Della Cava, M. (2011, Jan. 7). Rapper enlists stars for ‘peace’ initiative; Carter, Keys join Sudan’s Emmanuel Jal. *USA Today*, p. D3. Retrieved from LexisNexis Academic database.

Secretary-General Kofi Annan (della Cava, 2011). The song “We Want Peace” is part of a larger campaign (of the same name) to raise prevent violence (“We Want Peace”, 2011). Celebrities, politicians and average citizens are waiting to see whether or not war will end in Sudan and if Darfur will finally be resolved.

“We Want Peace” as a Piece of International Musical Philanthropy

Though writing twenty-five years after “We Are the World” and “Do They Know It’s Christmas?”, Emmanuel Jal’s “We Want Peace” satisfies many of the characteristics found in international musical philanthropy. As discussed earlier, international musical philanthropy has six characteristics. These characteristics are (1) that the song is the product of celebrities’ collaborative effort to bring an international issue to light, (2) that the song defines the issue at hand, (3) that the song is geared toward a specific audience, (4) and that it rallies that audience to a specific goal. A song in the international musical philanthropic genre also contains (5) a religious or benevolent element, and (6) employ the use of repetition to emphasize the goal of the song. “We are the World” and “Do They Know It’s Christmas?” are the two pioneers in the international musical philanthropy genre. This study argues that “We Want Peace” is a contemporary example of the international musical philanthropy genre.

Restructuring the World: A Combination of National and International Pursuits

Emmanuel Jal’s “We Want Peace” is certainly a collaborative celebrity effort and as such meets the first criteria for the international musical philanthropy genre; however, there are distinct differences between the celebrity involvement of the 1980s and “We Want Peace”. While “Do They Know It’s Christmas?” and “We Are the World” were sung by megagroups of celebrities, “We Want Peace” is not the product of a newly

formed megagroup. “We Want Peace” is sung by Emmanuel Jal, a Sudanese artist who reached international fame for his songs about Sudan. However, while he is famous in Sudan, Kenya, and Europe, his name is not recognized in the United States.

Emmanuel Jal is a former Lost Boy⁷, or child soldier, that fought during Sudan’s Civil War. He does not know the date of his birth and assumes the birth year of 1980. He was given the name Jal by his parents and latter assumed the name Emmanuel when he began his training. As a soldier in training, Emmanuel Jal spent time in Ethiopia and received food aid from the Live Aid movement. He was rescued from his life as a child soldier and smuggled into Kenya by the British worker Emma McCune. After Emma’s sudden death, Emmanuel Jal continued to live in Kenya and pursue an education. However, though he wanted an education, he discovered that people wanted his music. Since the release of his song “Gua” in 2005 Emmanuel Jal has used his music as a platform for political activism and expression. In 2005, Emmanuel Jal performed in the Africa Calling, part of the Live 8 movement. He has written an autobiography entitled *War Child* and starred in a documentary of that same name. While he may not be as well known a celebrity as Michael Jackson or Bono, Emmanuel Jal is not a new proponent of socially conscious music.

“We Want Peace” was written by an African for an African country. Emmanuel Jal is singing about his native country. He is doing something different from the celebrities involved in either Band Aid or the U.S.A. for Africa Emmanuel is writing about a national issue, and attempting to escalate it to an international level. He is not an outsider watching starving children on the television. As a former child soldier of Sudan,

⁷ The Lost Boys of Sudan are Southern Sudanese children who left their parents to join the military in the fight against the North.

who lived in Sudan during the 20 year Civil War, Emmanuel Jal has a personal stake in what happens to his country. Though the war in Sudan has been a personal, national issue for Emmanuel Jal, with the additional conflict in Darfur and the potential for another war between the North and the South, international concern for Sudan has grown.

Though Emmanuel Jal is the main face of “We Want Peace”, he did not create this song by himself. Emmanuel Jal wrote the lyrics with Clinton Outten, and Peter Gabriel⁸ composed the strings for the song. Furthermore, celebrities like Alicia Keys and George Clooney appear in the music video. Though “We Want Peace” may not be performed by a new musical group, it was created through collaborative efforts of musicians and artists from various nations. “Do They Know It’s Christmas?” and “We Are the World” were performed to raise international awareness of a pressing issue while “We Want Peace” is an international collaboration to raise awareness for Emmanuel Jal’s native country.

Defining the World

The second component of the international musical philanthropy genre centers on the celebrities’ definition of the issue at hand. Though the lyrics of “We Want Peace” do not explicitly say that it is about the Sudanese referendum, Emmanuel Jal has stated that that is the subject of the song. Furthermore, it appears that the music video, shot by Peter Gabriel’s daughter, Anna, actually takes place in Sudan.

Analyzing the lyrics alone, it would seem that the main issue is that “the common people [are] caught in the middle of [a] common evil”: a war that they cannot control. This war is what defines the rest of the song and is the impetus for change. Emmanuel Jal defines the world as one of extreme highs and lows. According to Emmanuel Jal we live

⁸ Peter Gabriel is a musician who gained fame in the 1980s with his hit song, “In Your Eyes”.

in a world where “we can send mankind to the moon and we can reach to the bottom of the sea” but we cannot end war. He constructs a world in which humanity has every possibility available and yet still fails to rid itself of war. Emmanuel Jal’s world is one where Hitler killed millions of people. His world is one where thousands died in Rwanda. His world is one in which people are still suffering from the violence in Darfur.

For Emmanuel Jal, the world is not just a place; it is also composed group of people. In the case of “We Want Peace” the world has three types of people “the poor and needy”, those who have gone “deaf...blind” and are “sitting down on their behind” instead of helping, and those who are motivated to create change. Emmanuel Jal’s world is populated by “common people” who suffer the atrocities of war and depravity. He uses his song as a rallying cry and a wake up call for the people who want to “scream and shout” that they want peace.

“Calling on the Whole Wide World”

“We Want Peace” also satisfies the third component of the international musical philanthropy genre by defining a specific audience. In the opening of the song Emmanuel Jal states that he is “looking for some people who’s looking for peace”; however it would seem that Jal has a specific audience in mind. Unlike his earlier work “Gua” which was also about peace for Sudan, “We Want Peace” is written and performed in English. There are several possible reasons as to why Emmanuel Jal chose to perform this song in English. Though he is not a native speaker, Emmanuel Jal began learning English in his childhood. English is also the principle language for southern Sudan and an internationally known language as well.

The specific audience for “We Want Peace” is composed of English speakers—either British or American. Emmanuel Jal, who was rescued by a British worker, Emma McCune, has ties to Britain. He met and gained support from Peter Gabriel in England and has been able to build a platform there to be vocal about his concerns for Sudan. Emmanuel Jal also remembered the influence American celebrities like George Clooney had in making Darfur an international concern (Della Cava, 2011). Emmanuel Jal wants the Sudanese referendum for independence to remain an international concern. His target audience is not composed of government officials, but of average citizens. Emmanuel Jal wants to inspire people because he believes that it is the people who can force the government to act.

Screaming and Shouting

Like other songs in the international musical philanthropy genre, “We Want Peace” has a specific goal in mind. This goal, however is not to “feed the world” or to “start giving”; it is to “scream and shout that we want peace”. Emmanuel Jal’s goal is to be heard and to secure peace for Sudan. According to the song, peace will come from breaking the silence. “We Want Peace” is written and sung in the hopes of preventing another war or outbreak of silence. A scream cannot be ignored.

Furthermore, Emmanuel Jal asks the audience to assist him in his advocacy for peace. He says “help me scream and shout that we want peace”. He is shouting for Sudan, but he does not want to do it alone. The goal is that “together maybe we can make the wars cease”. Emmanuel Jal sets a goal that has yet to be achieved by humans.

Religiously Following the Song or Stomping on the Devil?

“We Want Peace” also satisfies the fifth characteristic of the international musical philanthropy genre by using religious terminology in the lyrics. While God is not mentioned in “We Want Peace”, the devil does make an appearance. Emmanuel Jal says that “fear is the devil’s policeman”. Fear is what keeps people from speaking against war. Passivity is a villain. His desire is to eradicate fear by speaking about it. In the same verse that he talks about this fear, he mentions Adolf Hitler. He even says for “every hero there’s a villain”. There is a definite presence of evil in “We Want Peace” and the part of the “hero” is left to the audience. In “We Want Peace” Emmanuel Jal sets up two options, being either a villain or a hero. Emmanuel Jal wants the “people to figure out a way that we can all combine” in order to help promote peace and become heroes.

This focus on people as the solution is evident in the one Biblical allusion used in the song. Emmanuel Jal says “like Jericho the walls come tumbling down/ the sound of voices have the city surrounded”. Here he is referencing the Biblical account in Joshua where the Israelites, with the support of God, surround the city walls of Jericho, march around it seven times, and then shout and the wall falls. Emmanuel Jal’s reference to Jericho supports his belief that human voices are powerful and can cause change.

According to Emmanuel Jal, screaming for peace will “shake down heaven and earth”.

By using a Biblical reference Emmanuel Jal does add a slight Christian narrative to the song, but religion is not as prominent in “We Want Peace” as it is “Do They Know It’s Christmas?” and “We Are the World”. Religion is simply used differently. Unlike “Do They Know It’s Christmas?” and “We Are the World”, “We Want Peace” does not use religion as a motivating factor. There is no sense of Christian benevolence, due in

part to the fact that Emmanuel Jal himself is not a wealthy celebrity capable of bestowing lavish amounts of charity on destitute people. Emmanuel Jal is not singing about Christmas, and does not mention God in his song. The only mention of God comes from his name “Emmanuel”. There is definitely a feeling of unity for all of mankind, but religion does not seem to be a motivating factor.

“Come On, Everybody Come On”: Repetition

The final component of the international musical philanthropy genre, repetition, is also employed in “We Want Peace”. The chorus is the message that Emmanuel Jal wants to leave with the audience. The chorus has this simple call to arms:

I’m calling on (I’m calling on the whole wide world) on the whole wide world
 (Come on people can you help me) help me scream and shout
 (Let’s scream and shout ‘cause we want peace) that we want peace.

There is repetition even within the chorus. The chorus is sung by a small group of people and Emmanuel Jal emphasizes the main points by speaking over it. There is no way to miss the point that he wants peace.

At the end of the song Emmanuel Jal uses repetition after the chorus. He urges the members of the audience forward, as if they are running a race or playing a sport by saying “come on everybody, come on”. If they missed the point of or did not want peace he stops asking to join in and simply repeats “You want peace and I want peace” and urges the audience to “stand up”. Emmanuel Jal tells the audience what they want.

Outside Factors: Historical Context

One of the unique characteristics about “We Want Peace” is that Emmanuel Jal places his song in a historical context. In his song about peace, Emmanuel Jal mentions

the Holocaust as well as the genocide in Rwanda and the conflict in the Darfur region of Sudan. By mentioning these violent events, Emmanuel Jal shows that evil is real. The use of these historical events also serves to frame the importance of preventing another civil war in Sudan. The Holocaust, Rwanda, and Darfur are events that should not be repeated. Calling out for peace for Sudan is one way that Emmanuel Jal seeks to prevent violence from happening.

“We Want Peace” and Sudan’s Position in an International Community

Despite its additional use of historical context, “We Want Peace” is an excellent contemporary example of the international musical philanthropy genre. “We Want Peace” utilizes the six characteristics of the international musical philanthropy genre. “We Want Peace” is a song composed by Emmanuel Jal (and Peter Gabriel) for the purpose of raising awareness for the potential outbreak of a new war in Sudan. The issue outlined in this song is a desire for peace for Sudan after the referendum. Emmanuel Jal reaches out to international audience that speaks English. According to “We Want Peace”, Emmanuel Jal is rallying the audience to vocalize their concerns about the potential war. In “We Want Peace” Emmanuel Jal uses religious imagery to define the evil that exists and also uses repetition to make the goal of peace clear.

“We Want Peace” though written twenty-five years later than “Do They Know It’s Christmas?” and “We Are the World” reveals that the international musical philanthropy genre is still relevant in the twenty-first century. However, though all three songs fit into the international musical philanthropy genre, there are key differences between the first two songs and “We Want Peace”. While in “We Are the World” and “Do They Know It’s Christmas” the situation of the Ethiopian famine is highlighted by

the ethos of the celebrities, the remainder of this study focuses on the way that Emmanuel Jal uses pathos to gain support. In order to adequately highlight the shift from focusing on the celebrities to focusing to the people, this research will offer a comparison of the three music videos used for these songs. Then the concluding chapter discusses the differences between the songs as well as the discrepancy in their successes.

CHAPTER 6

Filming the World

While the analysis of the international musical philanthropy genre focuses on the songs themselves, it is also important to note that all three songs examined have also had music videos to promote their goal. These music videos are important to examine because they serve to reinforce the concepts in the lyrics. A comparison of the music videos for “We Are the World” and “Do They Know It’s Christmas?” with “We Want Peace” reveals a shift from a purely ethos supported song to a song that relies on pathos to make its message clear.

The videos for “Do They Know It’s Christmas?” and “We Are the World” are extremely similar. Set in the 1980s, these two videos are filled with the celebrities—both famous and slightly famous—of the decade. As mentioned before, “Do They Know It’s Christmas” includes celebrities like the lead singer of Duran Duran, Bono, and Sting. “We Are the World” boasts the celebrities Michael Jackson, Ray Charles, Tina Turner, and Lionel Richie. In both the videos these well-known faces fill up the screen. The music video for “Do They Know It’s Christmas?” seems like a home video with candid shots of the celebrities laughing and joking. In contrast, the celebrities in “We Are the World” are much more serious. In “We Are the World” the scenes shift from shots of the large chorus to individual singers and even utilize double imagery as sometimes individual faces of celebrities are transposed on top of the chorus.

“We Want Peace” does not have the same celebrity power that filled “Do They Know It’s Christmas?” and “We Are the World”. The main celebrity seen in the music video for “We Want Peace” is Emmanuel Jal. Emmanuel Jal, though known in certain

international circles, is not nearly as famous as Michael Jackson or Sting. “We Want Peace” does boast a few celebrities who do not sing in the video. Alicia Keys provides a brief introduction to the song where she quotes the chorus. George Clooney also appears in the video, briefly, making a peace sign in support. However, the presence of these two celebrities seems to provide credibility not just for the song but for Emmanuel Jal as well. Emmanuel Jal becomes a celebrity by association. Viewers who would not recognize Emmanuel Jal would certainly recognize Alicia Keys or George Clooney.

Another key difference between the three music videos is the different racial ratios. “Do They Know It’s Christmas?” is predominantly filled with white male vocalists and all the artists are British. Eleven male vocalists are featured in the video as well as several other white musicians. In comparison, “We Are the World” is more evenly divided between African American and Caucasian American celebrities. There are six men and three women of African descent who have their own lines in “We Are the World”. There are ten Caucasian men and two Caucasian women who also have at least one line in the song and the chorus shows a choir composed of African and Caucasian Americans. In both videos, there are no shots of the Africans who in fact are suffering.

“We Want Peace” on the other hand is filled predominantly with Africans or people of African descent. However, with the presence of Keys, Clooney, and Gabriel, “We Want Peace” crosses international borders by having British, American, and African people involved in the filming. Along with this diversity of nationality, “We Want Peace” also includes people who are not white or black. It is impossible to determine people’s nationality by their skin color in “We Want Peace”. “We Want Peace” is the first song to cross international borders and incorporate all three nationalities into its video.

The use of Africans in “We Want Peace” also further establishes a difference between this music video and the earlier two. Where celebrity faces filled the scenes of “Do They Know It’s Christmas?” and “We Are the World”, ordinary Sudanese people fill the shots in “We Want Peace”. Emmanuel Jal is present for most of the video, but he is never alone singing. The video shows average men, women, and children from Africa and is shot on location. There are scenes of little children and scenes of young adults dancing. Emmanuel Jal is not removed from these scenes; he is actually a part of the crowd. With the camera following Emmanuel Jal, the music video appears to be shot like a documentary, while “Do They Know It’s Christmas?” and “We Are the World” look more like stage performances.

Emmanuel Jal’s movement in the video for “We Want Peace” is also highly symbolic. In “We Want Peace” he is active and passing out fliers with a dove on them that say “We Want Peace. The Time to Prevent Another Genocide is Now”. These fliers are held by celebrities and Africans throughout the video. At certain points there are men, women, and children following and walking with him. This movement gives the appearance of a parade and public support while showing the faces of the people who would be most impacted by the referendum. The barrier that exists between those being helped and those doing the helping that exists in “Do They Know It’s Christmas?” and “We Are the World” is broken down in “We Want Peace”.

The use of Africans in “We Want Peace” reveals a reliance on pathos. “We want peace” does not become a nameless, faceless chant sung for a population thousands of miles away. “We want peace” is the cry for the faces in Sudan who are nearer than we

think. By showing Africans in the music video, “We Want Peace” shows a truly international community.

This understanding of an international community is also re-emphasized at the end of the video when President Jimmy Carter and former United Nations Secretary Koffi Annan take up the cry and says “We want peace”. The use of diplomats reveals the highly political nature of “We Want Peace”. “Do They Know It’s Christmas?” and “We Are the World” advocated public involvement in ending a famine through charitable and humanitarian methods. They did not call for a change in government policies; they simply asked the audience to meet a physical need. In “We Want Peace” Emmanuel Jal is advocating a political change. He is asking for public support for a referendum that would change the government of Sudan.

While the lyrics of “Do They Know It’s Christmas?” and “We Are the World” share much in common with Emmanuel Jal’s “We Want Peace” the music videos reveal a dramatic difference in the three songs. The music videos “Do They Know It’s Christmas?” and “We Are the World” focus on the celebrity faces. Those watching the video would be able to identify and point out the different celebrities who sing each line. These two music videos ask the audience to take the celebrities’ word that “there are people dying” without ever showing footage of the Ethiopian famine. “Do They Know It’s Christmas?” and “We Are the World” use ethos to build support for their causes.

By including Alicia Keys and George Clooney, Emmanuel Jal also uses celebrity credibility in “We Want Peace”. However, the shots of these celebrities are brief and play a minor function. Most of the video is filled with the faces of the Sudanese who will be most impacted by the results of the referendum. Emmanuel Jal does not have footage of a

famine or war to show. He has smiling faces, little children, mothers, fathers and teenagers to show the audience. Seeing these people in the music video invokes feelings of sympathy in those watching the music video. "We Want Peace" primarily uses pathos to call the audience into action.

CHAPTER 7

A New World Order: Measuring the Successes and Consequences of “Do They Know It’s Christmas?” “We Are the World” and “We Want Peace”

Despite the fact that “Do They Know It’s Christmas?”, “We Are the World” and “We Want Peace” all fulfill the criteria for the international musical philanthropy genre, there is a huge disparity of commercial success between the songs. “Do They Know It’s Christmas?” was a huge commercial success. Soon after the song was released in 1984, it sold 2.5 million records (Harrington). In the decades that have followed, “Do They Know It’s Christmas?” has remained a classic Christmas song and a British anthem. There have been numerous versions of the songs recorded and the song can be found on Christmas compilation albums like *NOW (That’s What I Call Christmas)*. The music video for “Do They Know It’s Christmas” has over 3 million views on the video-content website Youtube.

Following the 1984 release of “Do They Know It’s Christmas?”, U.S.A. for Africa released “We Are the World” which became an international hit song. Its sales surpassed “Do They Know It’s Christmas?” and currently, the different uploads of the music video have combined have over 26 million views on Youtube. Neither “Do They Know It’s Christmas?” or “We Are the World” were originally released on Youtube. Youtube, and the internet, did not exist at the time of Ethiopian famine. “Do They Know It’s Christmas?” and “We Are the World” depended upon radio play and MTV for most of their support. However, these songs have survived for almost three decades and have remained immensely popular, transcending the advances in technology.

In the wake of these two international successes, “We Want Peace” flounders in the distance. “We Want Peace” has had no radio presence, and while Youtube is now seen as a great way for upcoming artists to promote their songs, the two video pages for “We Want Peace” have less than 150,000 views combined. It is clear that “We Want Peace” has not had the international commercial success that “Do They Know It’s Christmas?” and “We Are the World” have had, but this lack of commercial success poses another question: Was the goal of “We Want Peace” to raise money? Has “We Want Peace” been successful despite the lack of radio presence?

“Do They Know It’s Christmas?” and “We Are the World” were written and sung for the express purpose of raising money and awareness of the Ethiopian famine. There was a physical need that the celebrities were looking to conquer. However, in the case of “We Want Peace” there is no tangible need to be met. “We Want Peace” was written after the twenty-year civil war in Sudan and before the planned separation of Southern Sudan from the rest of the country. “We Want Peace” was written as a preventative measure to help raise awareness of the potential for another outbreak of war in Sudan.

Looking at the song separately, Emmanuel Jal’s goal is ultimately not to just hand food to his people, but to provide a functional government. In “We Want Peace” Emmanuel Jal is voicing his desire for a peaceful transition for Southern Sudan. “We Want Peace” is an ideological song. According to the “We Want Peace” website, Emmanuel Jal’s song is part of a campaign “to raise awareness on the fundamental principles of justice, equality, unification and conflict prevention, through the power of music, worldwide”. Despite the fact that “We Want Peace” is not nearly as recognizable as “Do They Know It’s Christmas?” or “We Are the World” according to its official

website, the We Want Peace Campaign “has gone from strength to strength” and over 20,000 people “like” Emmanuel Jal and his message on Facebook (“We Want Peace”, 2011). However, without widespread popularity, it is difficult to determine what impact, if any, this song may have in the future.

There are several factors as to why “We Want Peace” has not been as successful as “Do They Know It’s Christmas?” and “We Are the World”. Perhaps the most significant reasons why “Do They Know It’s Christmas?” and “We Are the World” were so successful was because they were the first songs of their kind to employ large groups of famous musicians united in one song for a charitable cause. “We Want Peace” lacks the star power that fueled “Do They Know It’s Christmas?” and “We Are the World”. If Michael Jackson or Bono had been involved in the making of “We Want Peace” perhaps it would have been more successful.

However, in this decade celebrity status is not a guarantee for success. After an earthquake hit Haiti in 2010, a new version of “We Are the World” was released comprised of modern celebrities. Though the song had the recognizable faces of Jamie Fox, Jennifer Hudson, and Tony Bennett, to name a few of the celebrities involved, the song failed to have the same air play of the original song. In an online NPR article, “We Are the World 25: for Haiti” was actually considered one of the worst ideas of 2010 (Tyler-Ameen). Saturday Night Live even made a spoof of the song to signify how it was negatively perceived by viewers and listeners.

Perhaps one of the reasons why “We Want Peace” and other celebrity-backed charitable events are not as well-received by the public is because there have been so many of them. Following “Do They Know It’s Christmas?” and “We Are the World”,

concerts like Farm Aid, Live Aid, and Live 8 were all organized for charitable causes. There is no lack of charities asking for money as evidence by Emmanuel Jal who supports Oxfam, Save the Children, and the World Food Programme to name a few.

Yet despite the overwhelming support seen in “We Are the World” celebrities and musicians continue to work together to raise awareness for international issues. After the 2011 earthquake in Japan, musicians responded by releasing the album *Songs for Japan* on iTunes. This was not a compilation of new recordings, but of already written songs by famous musicians. The proceeds of the album supported the Japanese Red Cross.

Musicians and celebrities remain determined to lend their faces and their fame to charitable causes. George Clooney has even said that he has assumed his role as a UN spokesperson for Sudan because he would feel “like a jerk” if he did not accept the role (Williams & Curry, 2008). There does not seem to be a decline of celebrity involvement in international issues. However, the international music philanthropy genre may not be the most effective means of raising awareness and producing change.

Appendix A

The artists who contributed to “Do They Know It’s Christmas?” were:

Stuart Adamson, Robert “Kool” Bell, Bono, David Bowie, Pete Briquette, Mark Brzezicki, Tony Butler, Adam Clayton, Phil Collins, Chris Cross, Simon Crowe, Sarah Dallin, Siobhan Fahey, Johnny Fingers, Sonny Garner, Bob Geldof, Boy George, Glenn Gregory, Clare Grogan, Tony Hadley, Jools Holland, Holly Johnson, John Keeble, Gary Kemp, Martin Kemp, Simon Le Bon, Marilyn, Paul McCartney, George Michael, John Moss, Steve Norman, Rick Parfitt, Nick Rhodes, Linda Ronstadt, Francis Rossi, Sting, James Taylor, Andy Taylor, John Taylor, Roger Taylor, Dennis Thomas, Midge Ure, Martyn Ware, Jody Watley, Bruce Watson, Paul Weller, Chris Williams, Keren Woodward, and Paul Young.⁹

The artists who contributed their vocals to “We are the World” were:

Dan Aykroyd, Harry Belafonte, Lindsey Buckingham, Kim Carnes, Ray Charles, Mario Cipollina, Johnny Colla, Bob Dylan, Sheila E, Bob Geldof, Bill Gibson, Chris Hayes, Darryl Hall, Sean Hopper, James Ingram, Jackie Jackson, La Toya Jackson, Marlon Jackson, Michael Jackson, Randy Jackson, Tito Jackson, Al Jarreau, Waylon Jennings, Billy Joel, Cyndi Lauper, Huey Lewis, Kenny Loggins, Bette Midler, Willie Nelson, John Oates, Jeffry Osborne, Anita Pointer, June Pointer, Ruther Pointer, Steve Perry, Lionel Richie, Kenny Rogers, Smokey Robinson, Diana Ross, Paul Simon, Bruce Springsteen, Tina Turner, Dionne Warwick, and Stevie Wonder.

Quincy Jones conducted the song.

⁹ There is some discrepancy in some of the lists of participants in Band Aid. While its undisputed that certain recognizable celebrities like George Michael and Sting were part of Band Aid other names like Linda Tonstadt, Sonny Gavner, Clare Grogan, Jools Holland, and Chris Williams are included on certain lists but not on others.

Appendix C

We Are the World

There comes a time when we heed a certain call
 When the world must come together as one
 There are people dying
 Oh and it's time to lend a hand to life
 The greatest gift of all
 We can't go on pretending day by day
 That someone somewhere will soon make a change
 We are all a part of God's great big family
 And the truth, you know love is all we need

Chorus:

We are the world
 We are the children
 We are the ones who make a brighter day
 So let's start giving
 There's a choice we're making
 We're saving our own lives
 It's true we make a better day just you and me

Well send 'em your heart
 So they know that someone cares
 And their lives will be stronger and free
 As God has shown us by turning stone to bread
 And so we all must lend a helping hand

Chorus

When you're down and out
 And there seems no hope at all
 But if you just believe there's no way we can fall
 Well, well, well let us realize that a change can only come
 When we stand together as one, yeah, yeah, yeah

Chorus x 9

Appendix D

We Want Peace

Oh yeah, oh yeah I'm looking for some people who's looking for peace
 Maybe together we can make the wars cease

Now we can send mankind to the moon
 And we can reach to the bottom of the sea
 That's why it really kinda baffles me
 That we cannot end wars and bring peace
 And we cannot change the way people act
 And we cannot change the way people think
 So if we sit back, chill-out and relax, civilization will soon be extinct

Chorus:

I'm calling on (I'm calling on the whole wide world)
 On the whole wide world (Come on people would you help me)
 Help me scream and shout (let's scream and shout 'cause we want peace)
 That we want peace (to say the least)

I dedicate this song to the common people
 Caught in the middle of this common evil
 I wish the world was a little bit fairer
 Time to start looking at the man in the mirror
 Fear is the devil's policeman
 Fear ...genocide with Hitler
 So he can feel the...
 Tighten up the land 'cause nobody was speaking¹⁰
 That's why I am

Chorus:

Somebody said after Rwanda, never again
 And after Rwanda it's happening
 And not far from Rwanda just next door
 Who's gonna shout for the poor people living in Darfur?
 The world gone deaf, the world gone blind
 The world busy sitting down on their behind
 Nobody cares about the poor and needy
 Too busy sucking up to the rich and the greedy
 For every hero there's a villain
 I ain't kiddin' we gonna shout standing out on city
 One more time we got no more time

¹⁰ The lyrics for these few lines are unclear.

We gotta figure out a way that we can all combine- hey!
Like Jericho the walls come tumbling down
The sound of voices have the city surrounded
You know what it's worth
Time to put our voices to work
We gonna shake down heaven and earth
That's why I am

Chorus (x 3)

Come on everybody, come on
Stand up, stand up
You want peace and I want peace
Stand up, stand up

Repeat

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