

WHAT MATTERS AND HOW IT MATTERS: THE ECONOMIC FRAMEWORK OF MUSIC PEDAGOGY IN NIGERIA

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Introduction

Although informed pedagogy is important in Africa musicology. Questions persist, regarding what to teach (contents), when to teach (timing and time frame), what it requires (human and material resources), and where to do it (home or school). It is assumed in this paper that economic recession impacts negatively on attitudes to teaching and learning; whereas some “triumph” under a recessed economy through exploitation of the situation. A close analogy is scarcity of fuel in Nigeria where and when some exploit the situation to enrich themselves.

What informed the content of music education in part includes the content of the policies in succession. Theories of economic growth stress the role of human capital, of which education is principal. The relationship of music education and economic development has long been recognized in various studies; and education is considered a crucial input into the development process. “It is also considered an input into the economic growth, health outcomes, institutional development and trade,” (Gyimah-Brempong, 2010 p. 2). What matters in music education in relation to economy and human development is determined by what education policies have put in place and how directly these have affected music education.

Eighteen Eighty Two (1882) marked the beginning of curriculum development in Nigeria, when the government passed an Education Act that provided for a Board of Education to control the development of education at all levels in English speaking West African countries (Amadi, 2014). Government involvement at this point took the form of meager grants to the missions and promulgation of

education ordinances and codes. Eighteen Eighty Two education ordinance was the first document on education by the colonial government. The paper emphasized teaching of English and Arithmetic. Music was not mentioned even though; singing was part of school activities.

Eighteen Eighty Seven (1887) marked a cautious but practical and articulated ordinance that laid down certain basic principles which have become the foundation of educational policies in Nigeria. Like the other ordinances that followed 1916 Education ordinance was silent about music though it was the first ordinance that took care of the whole country. The 1926 education ordinance exerted considerable influence on the development of the school curricular in Nigeria. Other commissions: Phelps Stokes commission 1922-1925, the imperial memorandum 1935, memorandum on mass education in African society 1943, the Elliot commission 1943, Phillipson report of 1948, Dike commission 1959, and Ashby commission of 1959 determined what matters, how and when they matter in Nigerian educational policies. The focus of this paper is to identify the economic structures that support music education in Nigeria and how these structures have made or marred music education programme in Nigeria. The methodology and approach are historical. The set objective is to investigate and examine the effects of economic policies on music development outcomes. Using Paulo Freire critical pedagogy approach; efforts of individuals in constructing and re-constructing outcomes in recessed economy were discussed.

Priority and Challenges of WHAT Matters and HOW it Matters in a Recessed Music Economy

The history of music education in Nigeria is constitutively linked to the general educational policies and commissions as well as Nigerian culture - inter/intra cultural components. Over the years, political rhetoric and budgets around the educational sector in Nigeria have generated different priorities; each with its challenges – social, economic, religious, political demands. A plan of action called National Policy on Education (NPE) was put in place and reviewed occasionally to cater for demands as they unfold. The NPE has sections on the philosophy and national goals to include a great and dynamic economy (these goals are relevant to this paper). Education is therefore a tool in building the economic sector and a powerful instrument for economic development of a nation. The philosophy of

education is driven to facilitate economic, social, cultural, political, scientific and technological development.

Each step taken to review or sometimes replace educational policy has priority engagement with acquired challenges. The report of the 1969 National Conference included among other things producing a highly motivated, efficient and successful classroom teacher and providing him with the intellectual and professional background adequate for this assignment. It also included provision to improve the status of teachers. The report is in two folds:

- (a) Effective teacher for successful classroom; and
- (b) Professionalism

For efficient classroom teaching, training and re-training are required. The educational policies emphasized in the Tertiary Education report that University Education is to develop and transmit a natural cultural heritage and blend this with the larger world heritage. As beautiful as this report is, no provision was made to establish music department in all Nigerian Universities to cater for teaching and learning of cultural heritage. In the last five decades after the music department in University of Nigeria Nsukka was established, no music department was established in the Northern Nigerian Universities until the University of Jos in 2015. The balanced music education advocated for in the 1926 ordinance was not implemented. While a priority was set, no music teacher training programme was put in place to implement the priority. The 1882 ordinance ignored the genuine aspiration and demands of the local Nigerians including developing and transmitting a natural heritage. This has been the bane of music education in Africa generally. There was not and there is still no reason to teach music as a factor of cultural heritage in Nigeria. No national orchestra or national choir that has national and cultural outlook. Each ethnic group promotes local cultural heritage but there is no national coordination. Within the commerce sector, we cannot sell our cultural products in order to contribute meaningfully to the economic sector. Reasons for this form the crux of our discussion.

Music as a profession is not married to music education profession. Many of the music teachers do not have enough practical experience to make them practical or performing musicians. They are therefore shying away from membership of certain performance oriented associations where the opportunity to boost the economic power resides. While 1977 NPE was amended in 1998 and

2004, it made provision for inter-state and intra-state development programme in order to achieve the objective of national unity. However, Amadi (2014) notes that “the attention of Nigerian scholars for the past two decades has been focused on the search for appropriate methods of implementing the National objectives as spelt out in the 1977 edition of the National Policy on Education.” (p.119). This paper would discuss how this matters in music education.

Studies have confirmed that music has been accorded low priority in Nigerian schools. Okafor’s (2002) observation about time and timing in music classroom confirmed the low attention given to music as a subject in Nigerian schools. In the data provided, only 30% of the NCE programme is given to music while education and other courses take 70%. This is because music is combined with another rather than music being a double major course. At another level, most primary schools in Nigeria give a period of 40 minutes to music teaching (Abiodun, 2013 p.174). Yet in another study, (Abiodun 2017) found out that the Culture and Creative Arts (CCA) curriculum at the Junior Secondary School (JSS) level is a mockery of teaching and learning musical art education. Though Ekwueme’s (1994) defense of the JSS curriculum was detailed and clear, its implementation is very difficult in terms of teachers to teach the three aspects. Most schools have one of the three expected teachers. In a survey, Abiodun (2017) found out that only three schools out of 187 schools in Kwara State have two of the three teachers (Music and Fine Arts). In 85% of the schools, fine arts teachers were mostly found. By implication, only 2 public schools teach music in Kwara State. Olorunsogo’s (2013) study confirmed that teaching and learning of music is mostly well articulated in private schools.

The 1882 education ordinance made provision for grants for capital and teachers’ salaries. It also made provision for special grants to individual schools. Amadi (2014) notes that “the proposal system of grants-in-aids was not well spelt out and so was found unworkable; as it was in 1882, so it is now.” (p.23). Budgets allocation to education even now is ridiculous and ridiculously complicated by man through corrupt practices around it. The 1887 education ordinance included grants-in-aid to schools and teacher training colleges/institutions. The 1916 Education Ordinance and code, the 1925 memorandum on Education and all the commissions provided for grants-in-aid of education but according to Amadi (2014), “despite these ordinances and commissions, there was falling standing in

education due to inadequate financial provision. There was lack of essential teaching equipment which till now is a major hindrance to musical art education.” (p.47). Can this be an illusion or allusion to economic recess?

Studies have shown that the curriculum content of the musical arts education is 80% Western; portraying a misplaced priority of national consciousness. Despite the fact that ordinances of 1882, 1887, 1916 1925 and 1926 provided for a curriculum that has a national outlook, the planners of the curriculum did not include cultural items that are of local needs. We stated somewhere else that curriculum is formed based on the needs of society. Curriculum must therefore not be stagnant. It must regularly cater for the aspirations of its target population. Unfortunately, the music curriculum in Nigeria over the years; has not witnessed any reasonable review. The content of music curriculum is still more western than African. The consequence of this is that while the planning is western, the execution, the implementation, the evaluation and societal response will be western. This is partially because most Nigerian music educators were trained in the Western music and Euro -American cultures and they therefore implement the curriculum based on how many Chopin pieces played, how many Handel pieces performed; how many western choral pieces conducted and NOT how many udu, ekwe, dundun drums were played for a performance. Agu (2004) also agitated for an African culture based curriculum when he says that the music curriculum must be restructured to:

- Provide more balanced music types in society
- Reflect the need and aspiration of national development and;
- Reflect the standards of international musical academics.

Omibiyi (1977) noted that the content of music curriculum internationally was re-organized to include all types of music from within and outside a cultural area. The instructional methods of prominent music educators (Carl Orff, Suzuki, Zoltan Kodaly, Jacques Dakroze) have positively revolutionized instructional strategies in the international music world.

Using both extensive (survey) and intensive (interviews) methods, Adeogun (2001) investigated factors that caused decline in school enrolments. The result showed that negative motivational instinct and social behavioral factors militate against the sustenance of students' interest. What matters in this result is that the admission pyramid is turned upside down whereby admission is heavy at the

tertiary level. Many students started music scholarship at the tertiary. The pyramid below shows the normal admission vertical curve where the admission should be heavy and becoming lighter as we climb the ladder. This has never materialized in Nigeria because many schools at the bottom level do not offer music at the kindergarten, nursery and primary schools. For instance millions of Nigerian students take English language as a subject while very few study it as a course in the University. This is not the case in musical art education.

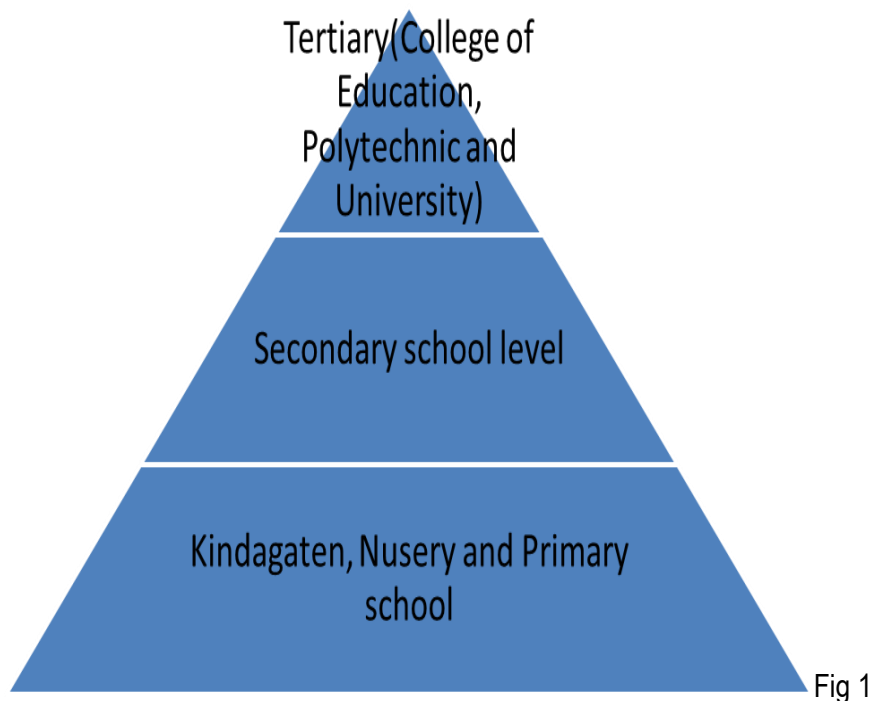


Fig 1

Nigeria experiences a reverse of the above as represented in the pyramid below.

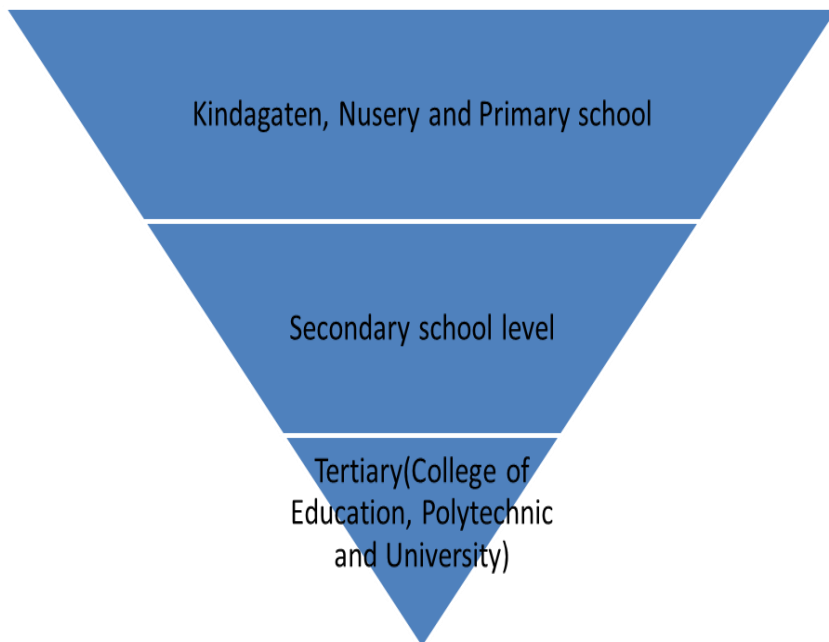


Fig. 2

Figure 2 shows that many music students in our tertiary institutions started music when they got admission to Colleges of Education, Polytechnics or our Universities. By implication, the number of students offering music at the tertiary institutions is higher than those at the primary and secondary schools. Statistics from Obafemi Awolowo Universty Ile-Ife in 2013/2014, 2014/2015, 2015/2016 and 2016/2017 admission into 100 level is as shown in the table below:

Table 1: Admission Status

SESSION	PREVIOUS KNOWLEDGE	NO PREVIOUS KNOWLEDGE	TOTAL
2013/2014	8 (21.6%)	29 (78.4%)	37
2014/2015	11 (24.4)	34 (75.6)	45
2015/2016	7 (20.6)	27 (79.4)	34
2016/2017	11(20.8)	42 (79.2)	53

From table 1 above, those students with previous knowledge in music are significantly small compared with students who never offered music at the primary and secondary school levels. The implication is that we have more people offering music in higher institutions than the lower levels when the statistics is analyzed inclusively to cover the whole Nigeria.

Amadi noted that despite the fact that education ordinance of 1926 provided for the revision of the grants-in-aid system, the system of payment by results continued and there were cases in implementation of grants-in-aid. Amadi reported that in 1872, the British Government released the sum of 30 pounds to each of the three active missionary societies in Lagos. The grant was increased in 1877 to 200 pounds. This continued till 1882. However, this was considered inadequate then. Whatever money was allocated to education in any national budget seems never to be adequate or sufficient. Do we as music educators then allow this to affect musical arts education programme? If Education is an instrument for national development, musical art education irrespective of economic recession must be made to flourish. Music educators should evolve an educational system that is cost effective in order to sustain the role, function, usage and values attached to musical arts education.

Envisioning the Future amidst Economy Recession

Economy as a concept goes beyond monetary gain. Economic benefit as used in this paper is not limited to monetary value. Economic growth connotes steady growth in the productive capacity of a nation's economy and by extension a significant growth of a nation's economy. Musical economic growth can therefore be measured in terms of the effectiveness of the system of production, distribution and consumption. Two ways to this are: (i) music production in terms of a process – recording, editing, and mixing; and (ii) music production in terms of performance. With the recent introduction of high-quality-low-cost software and hardware, the tools of music production are now available to the masses even in their bedrooms as well as studios. This is live technique involving composing and producing electronic music. Studies have shown that there is monetary gain in music recording business (Loko, 2013). Much more than money, live performance performs the social, religious, educative, economic and historical functions appropriating the right context. With the new music economy, music education has no economic limit. The San Fran Music Tech Summit used the term "New Music

Economy" as a title of a Marketing Panel on May 8, 2008. The Panel & Audience of thought leaders attempted to create a formal definition for New Music Economy. The group wrote a list with 12 necessary components in defining the term New Music Economy:

- Music Licensing
- Co-Marketing
- Branding with New Tools
- Non Traditional Retail Space
- Digital Distribution
- Internet-Specific Content
- Fan Artist Relationship Management
- Quality Control
- Content Management System Structures
- Legal Structures
- Live Performance
- Incorporation of Attention Economy Principles in Marketing Strategies

Wilson (2008) notes that online digital distribution of music has the potential to offer various benefits to artistes, the recording industry, and consumers. For artistes, the Internet provides a method with which a broad audience may be reached at very little cost. For record companies, "containerless" music offers vast savings from the elimination of both manufacturing costs associated with CDs and losses from overproduction. Have we exploited this in Nigeria to make money in order to improve the economic base of music industry?

The economic value of musical training cannot be over emphasized. The evidence that musical training is a value is very compelling and this comes from individuals who have been transformed by the moral training experience. The change as a result of training translates to economic value in services provided such as:

- a. teaching as an economic value
- b. composition as an economic value
- c. production as an economic value
- d. distribution as an economic value

Musical training is therefore a value that translates into career parlance which is an economic power.

The music industry which includes music education and music production has a value. It produces through the ecosystem an economic value for individuals and the community. Apart from being an icon and a vehicle for social and cultural identity, it is an economic force that generates fund for individuals and the nation. Srivastava's (2000) study of music industry in India noted shows that composers of music for prerecorded television shows receive their compensation in two parts: They are paid when their music is recorded on the sound track, and they are paid again-when the show is broadcast by one of the large music performing rights collectives, which sell blanket licenses to broadcasters.

Emotion, functionality and everyday experience of music is a value that may translate to economic value if properly harnessed. Sloboda (2010) reiterates that music education which may coalesce around a dominant ideology has a stable educational agenda which according to him, has collapsed. A revival in Nigerian music classrooms will promote the contemplative art and reposition the emotional, functionality and everyday experience of musical value which in itself is a commercial value.

The policies and different commissions in the last decades have monetary values. Formulation and review of policies have economic values as they dictate and enable activities of musical arts education. In the same manner, the public opinions and policies about music education are values that most often enhance economic value of music and musicians' statuses. When the public opinions are right, the music will sell; and right policies will be formulated, which in turn, generate monetary values. Hebert and Heimonen's (2013) study of public policy and music education in Norway and Finland shows that the prospective limitation of these formulations of public policy are evident in the success or otherwise of music industry in Norway and Finland. In the same direction when public opinion about an album is positive, this usually enhances good economic value.

Every year, governments set aside some money to fund education. What is the economic rationale of such budgeting? Is it based on economic returns of such funding? Is it an investment that will yield monetary value in future? We can rather

say here that investing in music education is a viable and veritable investment in the development of a nation. Economic benefits of such investment include but not limited to:

- (a) Building a wide range of economic value through the careers built from the wide range of skills acquired in school. These careers bring income from:
 - (i) Working in music related fields like media houses, theatre etc.,
 - (ii) Working in unrelated fields like banks and;
 - (iii) Performing music.

From studies on economic benefits of music education, people working in unrelated field earn more money than their counterparts in music related fields. Kevin Ellman's (2016) questions if public schools of all ages require completion of music courses (General, Instrumental, and Choral) to graduate high school or any grade level? Why or Why not? Responses included that all public schools should require music for every single student. Janice Tuck (one of the contributors) believes all public schools should give music instruction. She gives the Australian experience being a vast experience in terms of amount and quality of music instruction. The experience may translate into monetary gain and at long may boost the nation's economy. That many high schools in Nigeria do not take music in primary schools may be a major factor impeding our music economy.

- (b) Making money from music in festivals or festivals in music. We are optimistic that if this is well harnessed can boost the economy of a nation through the tourism platform. Musical events are mostly free in Africa and have become a tourism trap (a crowded place which provides entertainment) rather than a tourism centre. South Australian festivals contribute millions of dollars to the state economy each year bringing money from outside of the state. The *Via Where Words Fail* internet forum notes that South Australian use their festivals as a selling point to attract Foreign Direct Investment (FDI). Tourism is Venice's main industry; therefore, Nigerian musical events can be developed into tourism business. In so doing, it will become an economic value.

Conclusion

Economic structures that support music education vary significantly from culture to culture. In this paper we have been able to identify government policies and commissions as main economic structures in Nigeria that determine what

matters and how it matters. We equally attempted to clarify how music education is considered a crucial input in the development process and how it is also considered a necessary input in the economic growth. What matters in music education in relation to economy and human development is determined by what education policies have been put in place and how directly these have affected music education. Economic recession is not a new phenomenon in music education programmes as many studies in Nigeria have frequently shown lack of equipment, building facilities and musical instruments. While these inadequacies may slow down learning, the recent economic recession should not limit what music education can achieve. If the music programme over the years survived austerity measures and structural adjustment programme (SAP) of the past, economic recession should therefore, not hinder music education in any way.

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