



Music Education as an Alternative Paradigm to Youth Empowerment: Evidence from Tertiary Institutions in South West of Nigeria

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Author's contribution

The sole author designed, analysed, interpreted and prepared the manuscript.

Article Information

DOI: 10.9734/AJESS/2019/v5i430149

Editor(s):

(1) Dr. E. Seda Koc, Faculty of Education Classroom Teaching, Hacettepe University, Turkey.

Reviewers:

(1) Atilla Akbaba, Izmir Katip Celebi University, Turkey.

(2) Ahmad R. Albattat, Management and Science University, Malaysia.

Complete Peer review History: <http://www.sdiarticle4.com/review-history/51711>

Original Research Article

Received 15 July 2019
Accepted 20 September 2019
Published 31 October 2019

ABSTRACT

Music education has been an integral part of national economic empowerment and development strategies in industrialized and developed nations globally, due to its impact on productivity, sustainability and economic development. However, the harness of youth's potentials through music education has not accelerated economic development in Nigeria. The study, therefore, seeks to investigate the impact of music education on youth empowerment. Purposive sample technique was adopted to select 10 academic staff members each from the five tertiary institutions that offering music education, totaling 50 participants as a sample size for the study. A structured questionnaire designed for the study was used to collect relevant information from the study's participants. Data analysis was performed with the aid of mean, standard deviation and linear regression. The study establishes that music education is a driving force of youth empowerment. The study also confirms that inadequate funding of education and the poor state of infrastructural facilities are the major challenges that crippled music education in Nigeria. Subsequently, the study recommends that government, non-government organizations, renowned professional musicians and private investors should invest especially in music education. This will go a long way to empower young graduates with an array of skills for sustainable development.

Keywords: *Music education; youth empowerment; skills; sustainable development; self-employment opportunities.*

1. INTRODUCTION

Nigeria is a middle-income, mixed economy and emerging market, with expanding manufacturing, financial, service, communications, technology, and entertainment sectors. It is ranked as the 27th largest economy in the world in terms of nominal GDP and the 22nd largest in terms of purchasing power parity. It is the largest economy in Africa; its re-emergent manufacturing sector became the largest on the continent in 2013 and it produces a large proportion of goods and services for the West African subcontinent. Nigeria's economic freedom score is 57.3, making its economy the 111th freest in the 2019 Index. Nigeria is also ranked 14th among 47 countries in the Sub-Saharan Africa region, and its overall score is above the regional average. Despite these indices of greatness, Nigeria finds it extremely difficult to find its fit among the comity of nations. The country is characterized by poverty, insecurity, high unemployment and ritual killing among other socio-economic challenges. In line with this observation, Aminu, Hamzat, and Haruna [1] affirm that Nigeria citizens wallowed in poverty and do not have access to modern health care delivery system, pipe-borne water, quality education and job opportunity and cannot afford three square meals daily. No wonder why Bill and Melinda Gates Foundation report of 2018 states that Nigeria has become the poverty capital of the world and predicts that by 2050, more than 40 percent of the world's extremely poor people will live in Nigeria. This may be the reason why Nigerians in the diaspora are ill-treated all over the world.

The importance of education has been documented in the literature and recognized by scholars, educationalists, and professionals as an alternative paradigm for economic growth and sustainable development globally. Education is a very vital tool that is used in the contemporary world to succeed. It is important because it is used to mitigate most of the challenges faced in life. The knowledge that is attained through education helps open doors to a lot of opportunities for better prospects in career growth. This implies that education trains an individual to be useful in society and to meet up the need of society for national development. Therefore, it should be clear that without education, no positive transformation can take place. Music education, therefore, has been acknowledged by researchers, scholars and professionals as an alternative paradigm to job creation, poverty reduction and wealth creation [2]. Music is one of the biggest industries in the

world. According to the International Federation of the Phonography Industry, the music industry generated a staggering \$698 billion dollars equivalent to 6.5% of all goods and services generated in United States of America. In India music, accounts for over 7% Gross Domestic Product and is next to ICT in terms of importance and job creation to the economy [3].

In Nigeria, the industry only contributes 2% to the Gross Domestic Product [4]. This implies that music education is yet to be explored in Nigeria. Music education, therefore, offers potentials for economic, social mobilization and political cohesion. According to Abiogu, Mbaji and Adeogun [1], music education has been an integral part of national economic empowerment and development strategies in industrialized and developed nations globally, due to its impact on productivity, sustainability and economic development. Any society that efficiently and effectively harnesses their youth's potentials through music education will accelerate her pace of economic development through self-reliance.

Music education has received a lot of research attention in developed and developing nations and it has measured and conceptualized in many different ways. However, the construct has not been explored and is still remains a challenging construct in Nigeria. This study, therefore, intends to fill the gap in knowledge by examining the influence of music education on youth empowerment.

1.1 Research Questions

- i. What are the perceived contributions of music education to youth empowerment?
- ii. To what extent does music education has an impact on youth empowerment?
- iii. What are the challenges facing music education in Nigeria?

1.2 Research Objectives

The specific objectives of this study are;

- i. To determine the perceived contributions of music education to youth empowerment.
- ii. To examine the extent music education has an impact on youth empowerment.
- iii. To identify the challenges facing music education in Nigeria.

1.3 Research Hypothesis

The following hypothesis was formulated for this study in null form;

Ho1: Music education has no significant impact on youth empowerment.

Education is a very vital tool that is used in the contemporary world to succeed. It is important because it is used to mitigate most of the challenges faced in life. The knowledge that is attained through education helps open doors to a lot of opportunities for better prospects in career growth. According to Fafunwa [5], education is what each generation gives to its younger ones which makes them develop attitudes, abilities, skills and other behaviours which are positive values to the society in which they live. The word education is derived from the Latin word "edu - care" means to train, to form or to mould. In other words, it means that society trains, forms or moulds the individual to achieve the social needs and aspirations. Former Nigeria President, Obasanjo states that education trains individuals to relate and interact meaningfully with others in society and to appreciate the importance of effective organization for human progress. Education is a process of inducting human persons into a society's ways and values of existence, awareness, and identity. Balogun [6] sees what might be called education as 'the socially interactive transmission of cultural knowledge which is not only trans-generational but also intra-generational'. Thus, education is the process of perpetually constructing cultural knowledge within the contexts of people's practical engagement with one another.

Music education, therefore, is a field of study associated with the teaching and learning of music. It touches on all learning domains, including the psychomotor domain (the development of skills), the cognitive domain (the acquisition of knowledge) and, in particular and significant ways, the affective domain (the learner's willingness to receive, internalize, and share what is learned), including music appreciation and sensitivity [7]. Music training from preschool through post-secondary education is common in most nations because involvement with music is considered a fundamental component of human culture and behavior. Cultures from around the world have different approaches to music education, largely due to the varying histories and politics. Studies show that teaching music from other cultures can help students perceive unfamiliar sounds more comfortably and they also show that musical preference is related to the language spoken by the listener and the other sounds they are exposed to within their own culture [8,9, 10,11].

2. MUSIC IN NIGERIA

Nigeria is one of the largest countries in Africa and it has over 250 ethnic groups. The largest ethnic groups are Hausa and Fulani in the north, the Yoruba in the southwest, and the Igbo in the southeast. English is the official language but each ethnic group speaks its own language. With different ethnic groups come different kinds of music. The music of Nigeria includes different kinds of Folk and Popular music. Folk music is influenced by ethnic groups in the country. Many of these ethnic groups have their own instruments, songs and techniques. Nigeria has some of the most advanced recording studio technology in Africa and provides robust commercial opportunities for music performers [1]. Ronnie Graham, and historian who specialises in West Africa, has attributed the success of the Nigerian music industry to the country's culture its "thirst for aesthetic and material success and a voracious appetite for life, love and music, and a huge domestic market, big enough to sustain artists who sing in regional languages and experiment with indigenous styles" [2].

Nigerian music is so dynamic that it is known worldwide. The world music isn't complete without mentioning Nigerian music and that is why we now see different foreign artists coming to sing or perform in Nigeria. The Nigerian music covers so many folk songs that have their origins from the various ethnic groups in the country and popular songs with roots from other foreign cultures, especially from the West. However, each kind of song is so distinctive with each having its own techniques, instruments and language [1].

2.1 Concept of Youth Empowerment

According to Kar, Pascual and Chickering [12], youth empowerment is a process where children and young people are encouraged to take charge of their lives. Youth empowerment aims to improve quality of life. Youth empowerment is achieved through participation in youth empowerment programs. Scholars define youth empowerment as involving young people in decision-making processes on issues that affect them, as well as entrusting them with the knowledge and skills necessary to effectively and meaningfully participate in society [13,14,15,16]. Hong [17] see empowerment as a construct that links individual strengths and competencies, natural helping systems and proactive

behaviours to social policy and social change. In the study of Kaise and Mafile [15], empowerment is encompassing, a process by which individuals, families, organisations and communities gain control and mastery within the social, economic and political contexts of their lives, in order to improve equality of their lives.

There are several youth empowerment programmes in Nigeria, some of which are organized by individuals, organizations or governments with the aim of developing the Nigerian youths. For example, during the administration of Goodluck Ebele Jonathan, the former President of Nigeria, SURE-P scheme was established with aimed to provide job opportunities for unemployed graduates by organizing internship programmes and managing a database of youth in the country to allow for proper implementation of the programme. In 2011, Youth Empowerment and Development Initiative (YEDI) was established with the aim of inspiring the Nigerian youths in a way to reduce the rates of HIV and stigmatization in the lives of youths. This programme has an expansion and they are creating more opportunities for youths and they target the challenges they are facing. Also, N-Power was created by the Federal Government and it was implemented in the administration of President Mummadu Buhari in 2016. The programme specifically aims to address the challenges of youth unemployment by providing a structure for large scale and relevant work skills acquisition and development while linking its core and outcomes to fixing inadequate public services and stimulating the large economy. However, they usually empower youths within the age range of 18-35 years and must pass various tests and examinations that come with the programme.

Young Entrepreneurs of Nigeria (YEN) is another prominent empowerment programme in the country. The programme involves business training, capacity building and facilitating the youth empowerment summit which takes place annually. Every year YEN empowers over 8,000 youths. The Youth Entrepreneurship Support (YES) was also established by the Bank of Industry which is aimed at addressing the worrisome phenomenon of youth unemployment in Nigeria by building the capacity of the youths and funding their business ideas. The programme equips young people with the requisite skills and knowledge to be self-employed by starting and managing their own businesses.

In spite of these laudable and commendable empowerment programmes, the rate of unemployment in Nigeria is extremely high. Evidently, the National Bureau of Statistics revealed that the unemployment Rate in Nigeria increased to 23.10 percent in the third quarter of 2018 from 22.70 percent in the second quarter of 2018. It was also revealed in June 2018 that Nigeria had overtaken India as the nation with the highest number of people living in extreme poverty across the world, with an estimated 86.9 million people measured to be living on less than \$1.90 a day.

2.2 Music Education and Its Effect on Youth Empowerment

Previous studies have convergent views that music education is capable of inculcating the skills of innovation and creativity for self and national development in the learner, it is a tool for youth empowerment in terms of job creation, wealth creation and poverty alleviation [1,3,2. 18]. Abiogun et al., [1] consider music education as a performance art that involves unique educational activities designed to enable the youths to achieve self-realization and life adjustment in society. According to Aibuedefe, Uba, and Okeke [3], music is a lucrative occupation and profession in Nigeria. Authors argue that when students are introduced to music at their early age, they will become musically groomed and practically sagacious. This will increase their opportunity of becoming practicing musicians in the future even when the society is clamoring for the job.

In the study of Blacking [19], adequate knowledge of music education will afford the youths the following self-employment opportunities: Bandleader, Choir Master, Conductor and Organist music education offers series of job opportunities such as Band leader, Choir Master, Conductor and Organist, etc. In another study, Ifenkwe [18] argues that music education is a unique way of exposing the youths to beauty and interest that nurture excellence and creativity. According to the author, musical activities for youths during the non-school hours are means of preventing violence and drug abuse. This implies that music is an instrument of peace, it provides an emotional release in a time of social conflict and stress. It can as well be used to enable restive Nigerian youths to develop tolerance, collaboration, talents and

essential life skills, academic success and support services and community building.

In the same vein, Okafor [20] asserts that through the knowledge of music education one can become a music technologist, thus, engaging in the designing, fabrication, repairs, and maintenance of musical instruments and music librarians. No wonder why an artist, Emex E.O.T, has expressed optimism that the music industry could contribute more than any other sub-sector in the entertainment industry to the country's Gross Domestic Products.

3. METHODOLOGY

3.1 Research Design

A survey research approach was adopted to sample the opinion of academic staff members from the Music Department.

3.2 Sampling Technique and Sample Size

Purposive sample technique was adopted to select 10 academic staff members each from The Polytechnic, Ibadan, Emmanuel Alayande College of Education, Oyo, Babcock University, Ilesan, Bowen University, Iwo and Obafemi Awolowo University, Ile - Ife respectively, totaling 50 participants as a sample size for the study. The choice of these tertiary institutions is based on the fact that they are the only institutions offering music in Western Nigeria.

3.3 Data Collection Instrument

A structured questionnaire designed for the study was used to collect relevant information from the study's participants.

3.4 Reliability and Validity of the Instrument

The researcher adopted the Split-half reliability test for finding the reliability of the scales. The items on the scale are divided into two halves and the resulting half scores were correlated in reliability analysis by means of SPSS. The correlation value obtained was 0.72. In the present study, to test the validity of the scale, the scale was subjected to face validity. The scale was administered to five experts and got their expertise on the validity of the items in the scales.

3.5 Method Data Analysis

The data gathered from the participants for the study were subjected to statistical analysis by

using the Statistical Package for Social Sciences (SPSS) software for windows. Data analysis was performed with the aid of mean, standard deviation, and linear regression.

4. RESULTS AND DISCUSSION

Table 1 reveals that majority of respondents agreed that the introduction of music education will enhance sustainable development with mean value of 4.424 and standard deviation value of 0.644. Others in ranking order are; music education will develop attitude, ability, skills and other behaviour which are positive value to the society (mean = 4 .289 and SD = 0.679); right skills for music education will assist students to achieve self-actualization (mean = 4.215 and SD = 0.840); integration of music education into course structure in the tertiary institutions will enhance creativity and reduce poverty drastically (mean 4.208 and SD of 0.675); positive attitudes of students towards music education will enhance self - employment opportunities (mean = 4.127 and SD = 1.033); right skills for music education will promote peace and tranquility (mean = 4.113 and SD = 0.768), lack of Artists to practical aspect of music education may affect youth empowerment (m = 4.102 and SD = 0.974) and lack of attention towards music education by the students will militate against youth empowerment (m = 3.681 and SD = 1.213).

The above findings are in line with views of Abiogun et al., [1], Aibuedefe, Uba and Okeke [3], Lasisi [21], Ifenkwe [18] and Blacking [19] that investment in music education has had an important positive effect on economic growth and sustainable development and that effort to accelerate the evolution of human consciousness and emergence of mentally self-conscious individuals will be the most effective approach for ensuring a sustainable future.

The implication of this finding is that investing in music education is a driving force of youth empowerment.

4.1 Impact of Music Education on Youth Empowerment

Table 2 a, b, c, show that music education has a significant impact on youth empowerment (F (1, 48) =17840; R2 = 0. .755; P <.01). The predictor variable independently explained 75.5% of the variance of youth empowerment, indicating that music education contributes 75.5% to youth empowerment. The estimated Durbin - Watson value of 1.371 clears any doubts as to the

Table 1. Mean and chi-square results of perceived contributions of music education to youth empowerment

Statement	N	\bar{x}	SD	Min	Max
1. Music education will develop the attitude, ability, skills and other behaviours which are positive value to the society	50	4.289	0.679	3	5
2. The introduction of music education will enhance sustainable development	50	4.424	0.644	3	5
3. Right skills for music education will promote peace and tranquillity	50	4.113	0.768	2	5
4. Positive attitudes of students towards music education will enhance self - employment opportunities.	50	4.127	1.033	1	5
5. Integration of music education into course structure in the tertiary institutions will enhance creativity and reduce poverty drastically.	50	4.208	0.675	2	5
6. Right skills for music education will assist students to achieve self-actualization	50	4.215	0.840	2	5
7. Lack of attention towards music education by the students will militate against youth empowerment.	50	3.681	1.213	1	5
8. Lack of Artists to practical aspect of music education may affect youth empowerment	50	4.102	0.974	1	5

Table 2(a). Result of regression analysis

Model	R	R square	Adjusted R square	Std. error of the estimate	Durbin-Watson
1	.869 ^a	.755	.750	.22687	1.371

a. Predictors: (Constant), Music education; b. Dependent Variable: Youth empowerment

Table 2(b). Anova^a

Model		Sum of squares	Df	Mean square	F	Sig.
1	Regression	7.609	1	7.609	147.840	.000 ^b
	Residual	2.471	48	.051		
Total		10.080	49			

a. Dependent Variable: Youth empowerment; b. Predictors: (Constant), Music education

Table 2(c). Coefficients^a

Model		Unstandardized coefficients		Standardized t	Sig.
		B	Std. error	Beta	
1	(Constant)	.882	.317	2.781	.008
	Music education	.824	.068	.869	.000

a. Dependent Variable: Youth empowerment

existence of positive first order serial correlation in the estimated model. The model was constructed to test the null hypothesis that music education has no significant impact on the youth empowerment. The F-

statistic of 147.840 indicates that the overall regression plane is statistically significant. Therefore, null hypothesis is rejected while alternative hypothesis is accepted.

Table 3. Descriptive statistics on challenges to music education

Statement	N	Minimum	Maximum	Mean	Std. deviation
Inadequate funding of education	50	3.00	5.00	4.706	.2645
Poor state of infrastructural facilities	50	3.00	5.00	4.582	.4052
Lack of students' access to quality music instruction due to lack of qualified instructors.	50	2.00	5.00	4.27	.5716
Inadequate numbers of tertiary institutions offering music education in Nigeria	50	2.00	5.00	4.105	.6028
Lack of understanding shown by policy makers" regarding the lifelong impact of music education on children and young people.	50	2.00	5.00	4.036	.8038
Absence of regulatory mechanisms for effective oversight of music development activities	50	1.00	5.00	4.101	.9041

The study is consistent with the assertion of an artist, Emex, that music industry was making significant impact to the economy and the society at large but about two decades ago, there was a shift to the music industry. This implies that music education is a veritable tool to youth empowerment.

It can deduced from Table 3 that majority of respondents agreed that all the listed factors above are the major challenges facing music education in Nigeria with mean value above 4. This implies that music education has been crippled by inadequate funding of education, poor state of infrastructural facilities, lack of students' access to quality music instruction due to lack of qualified instructors, inadequate numbers of tertiary institutions offering music education in Nigeria, lack of understanding shown by policy makers" regarding the lifelong impact of music education on children and young people and absence of regulatory mechanisms for effective oversight of music development activities.

The study also agrees with World Bank report on Nigeria's annual budgetary provision for education of 8.4 per cent, which is below UNESCO recommendation of 26% benchmark of annual budget for the funding of education. The study also concords with World Bank report that major challenges limiting the advancement of Nigeria's education system are low tertiary enrolment level, teaching with obsolete methods, strikes and administrative hiccups, corrupt teachers asking bribes to pass students, frequent absence of teachers during teaching periods, lack of information and communication technology infrastructure and other teaching methods and poor funding. This may the reason why Nigeria faces insecurity challenges which is

affecting its economic growth and sustainable development negatively.

5. CONCLUSION AND RECOMMENDATIONS

Music education has been an integral part of national economic empowerment and development strategies in industrialized and developed nations globally, due to its impact on productivity, sustainability and economic development. However, the harness of youth's potentials through music education has not accelerated economic development in Nigeria. The study, therefore, seeks to investigate the impact of music education on youth empowerment. The study establishes that music education is a driving force of youth empowerment. The study also confirms that music education has been crippled by inadequate funding of education, poor state of infrastructural facilities, lack of students' access to quality music instruction due to lack of qualified instructors, inadequate numbers of tertiary institutions offering music education in Nigeria, lack of understanding shown by policy makers" regarding the lifelong impact of music education on children and young people and absence of regulatory mechanisms for effective oversight of music development activities.

Subsequently, the study recommends that all the three tiers of government should allocate 26 percentage of the budget to the education sector as being recommended by UNESCO. More also, non-government organizations, renowned professional musicians and the private investors should invest especially in music education. This will go a long way to empower young graduates with an array of skills for sustainable development.

COMPETING INTERESTS

Author has declared that no competing interests exist.

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Peer-review history:
The peer review history for this paper can be accessed here:
<http://www.sdiarticle4.com/review-history/51711>