

Music Education: Policy Development and Advocacy in East Africa

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Abstract

The communities of East Africa share a characteristic with others all over the world: the centrality of music in life's experiences. Music is present in numerous forms in our activities. An agent for sharing experiences, it has served and fulfilled various educational and societal needs and roles, including being repository for memories; channel of communication; source of inspiration and encouragement and facilitator of vital processes.

Indigenous education used music as a medium of instruction, with knowledge transmitted directly and indirectly. One would think that a subject so significant would get automatic curriculum space in modern education. Yet countries have had to grapple with the need to explain why music education should receive government funding and be accorded space on the school time table.

This presentation will highlight how selected African countries have dealt with issues of music education and what music educators and patrons have had to do in order to create space for music learning in and out of school. This will focus on policy and the modes of advocacy resorted to by different sectors of society. These will serve to record lessons learnt and document crucial factors to consider when engaging in advocacy and policy development in Africa.

Background

The three east African countries share similar experiences in the development of education and other opportunities for nationals, all having been under colonial governments up to independence in 1961 (Tanzania), 1962 (Uganda) and 1963 (Kenya). Formal education prior to independence was provided for Africans by either missionaries or the colonial government. In this education structure,

presented by historians as somewhat grudgingly given, there was not much scope for indigenous practices (Akuno, 2005; Makoe, 2001; Ekadu-Ereu, 2007), firstly because there was nobody to teach it and secondly, since so many African scholars longed for a change in their circumstances, they opted for aspects of western culture that formal education promised.

Music Education in School

In Uganda, Ekadu-Ereu (2007) indicates that formal education introduced by European missionaries was later inherited by successive independence governments, and is still in use. Tertiary institutions include universities and teachers' colleges, and their inclusion of music in the curriculum would be instrumental in enhancing music scholarship, and the preservation and promotion of indigenous music as part of this process. It would also expose teachers to music practices locally, nationally and globally. Yet, this is not fully realized, partly due to the way music is managed and catered for in formal education.

After independence in 1962, government's Africanisation of the curriculum led to the focus on subjects that created African identity and personality in learners. Such a move towards cultural relevance ensured the place of music in the curriculum. But these efforts were disrupted by years of civil war. Today, government is committed to providing 'quality basic education and training' (MOES, 2004:1). The education sector reforms are geared towards increasing equitable access to quality basic education. Though curricular reforms include making education relevant and responsive to cultural needs, the activities are oriented towards facilitating science education, technology and skills training for employment.

A close look at the 2004 report reveals a total eclipse of music and the arts. This indicates that the expressive arts, music included, are not a concern of the

curriculum developer and education provider. The report specifically addresses physical education and sports policy, assigning this the responsibility of addressing issues related to culture. There is no mention of music in this or other policies in education, and this further casts a shadow over government's intention for education in music, and music in education. Listed among the challenges are gender, enrolment numbers, and access for children in conflict areas and HIV/AIDs. Culture and music are not visited.

This situation is understandable for a nation that is emerging from years of political and other unrest. Uganda's primary concern is to redress past wrongs, and to bring the population as much as possible to a stable, equal footing by providing education to all, hence the free and universal primary education. To this end, the guiding principles that shape education include equitable access to primary education; relevance of education (to the development needs); quality education and affordability of education (MOES, 2004). Relevance is limited to post-schooling economic productivity. There is mention of government's commitment to enhancing sub-regional and regional cooperation to promote African renaissance, yet the cultural arts or other indigenous knowledge that could help enhance this are not alluded to in this report. The designed education thrusts (p. 13) do not provide for education in the creative, performing or expressive arts. The focus is on access, efficiency, partnership and achieving the MDGs.

Right from independence in 1961, Tanzania placed education at the centre of its development ideology, seeing Africanisation and localisation as being dependent on quick and thorough training of indigenous people (Ministry of Education and Vocational Training: Policy Issues). In 1967, The Arusha Declaration paved way for the inclusion of (traditional) music through dance in the school. Though initially useful to propagate the country's socialist ideology, school dance

featured in a lot of local and national functions, a tool for promoting culture (Makoe, 2001).

As part of the nation's Vision 2025, a number of education and education related policies have been developed (Ministry of Education and Vocational training: Policy Issues). In this vision, 'Basic sciences and mathematics are accorded great importance in keeping with the demands of the modern technological age without losing sight of the humanities.' Access to basic education for poor communities is a major focus, as is the endeavour to create a '...well educated nation, sufficiently equipped with the knowledge needed to competently and competitively solve the development challenges facing the nation.' Vision 2025 emphasises the 'need to ensure that science and technology education and their application for promoting and enhancing productivity permeate the whole society...'

Music education is provided at post-secondary institutions of education that offer training in the performing arts. In 1979 it became an elective subject at secondary school, but was not practised due to absence of syllabus and personnel, and lack of acknowledgement of its value in education. Theatre with dance remains a strong co-curricular activity in schools. Bagamoyo College of Arts has trained personnel for theatre for a long time. The University of Dar es Salaam (UDSM) has had a bachelor's degree in performing arts that includes music. These programmes are however not sufficiently supported as there are no adequate prior training opportunities that would bring in scholars. At teacher education level, a well-structured syllabus for music exists, that clearly articulates aims and objectives of education in the country. The second of these states, 'To promote the acquisition and appropriate use of culture, customs and traditions of the people of Tanzania' (Ministry of Education and Culture, 2003: v). It is known that this objective paves way for work with and around music

and other cultural arts and indigenous knowledge. There is, however, no clearly articulated policy that addresses them, and neither are they central to the taught curriculum. The umbrella vocational skills subject was discarded in 2000 due to poor implementation and insufficient resources (Makoe, 2001: 9).

Kenya's education agenda has not developed differently from that of Tanzania and Uganda. Education provided by both missionary and colonial planners was found inadequate at independence (1963) to propel the country forward in the march towards economic autonomy. With the focus of developing skilled manpower to take over the country's economy after independence, the focus emphasis in education has been science and agriculture, with technology getting a big share of the attention recently. When relevance in education is mentioned, it is often in association with the job market, so training that is relevant to the working environment.

Music education in the three countries appears not to have been a major priority, yet all countries have provided for learning in the performing arts. In Kenya, there has been visible planning for music education, at curricular and co-curricular levels.

In 1985, the launch of the 8-4-4 system of education made music a compulsory (examinable) subject at primary school. This brought joy and stress, the latter due to scarcity of resources, human and material. Despite provisions being put in place, a national curriculum review led to the removal of music from both primary and secondary school syllabus in 2001. After much lobbying and complaints from music educators, it was restored at the primary school as part of a non-examinable subject called creative arts, and at secondary school as an elective in 2002. At nursery school, music is integrated in learning, and used heavily as a tool for teaching other areas of the curriculum (Amukhale, 2009;

Andang'o, 2009). Advanced learning in music is experienced at the five universities, both private and national, that offer a variety of courses in music or music related areas (Apudo, 2007).

Music Education in the Community

Many formal activities within the community expose individuals to and require from participants a level of ability in music making. Several learning opportunities are embedded in community institutions. The church, for one, is an institution that affords much music learning informally through choral activities (Obiero, 2009; Michel, 2009). Church choirs not only participate in music for church services, but they also take part in music festivals. These afford members the experience of an exciting and varied music repertoire, exposing them to varied levels of skill development and knowledge acquisition.

Youth clubs and similar associations provide opportunities for artistic development among young talented individuals. Through participation in music, dance and drama, the youth develop interest in the arts, including music. Often, many want to pursue systematic training seeing this as a career path. With no proper policy provisions this will not happen, as the so called youth polytechnics focus on crafts of technological and not artistic nature. However, several forms of semi-structured music teaching exist in clubs and churches, where instrument playing skills are the focus of learning.

Cases in Kenya

Policy Development

In Kenya, music education policy does not exist, and none has been found in either Tanzania or Uganda. In all countries, the objectives of education curricula create space for music and other expressive and creative arts that teachers can exploit to make learning meaningful. The latest government document from Kenya, the Sessional Paper No.1 of 2005 which is policy framework for education, training and research, though clearly articulate on a number of issues,

is silent on music. There are, however, closely related policies that one learns to ride on.

The cultural policy of the United Republic of Tanzania is a well-documented exposition of what culture is and how it is to be incorporated in the daily growth and development of the people of Tanzania. Defined as ‘...a spirit which gives the nation its distinctive quality’ (Mbughuni, 1974: 14), it is central to education in the arts including music. At planning level, it provides for cultural centres, museums and antiquities, but remains silent on music schools. A task force proposed then, the creation of a division of culture within the ministry of national education. The art department of this division would contain music alongside theatre arts, dance, acrobatics, crafts and art, as an entity under a ‘promoter’, an officer in charge, reporting to the assistant commissioner of arts, who would report to the commissioner of culture. Though music is recognised and provided for as an art, there is no clear stipulation for education in school, an omission that can be excused because of the non-education agenda of the division. This was then, and things have no doubt grown from there.

The disturbing situation in Kenya is the apparent spread of music among three different ministerial portfolios. The department of culture develops a culture policy, wherein there is mention of music as an element of culture. The ministry of education develops teaching and learning programmes and provides resources to support music education, like education in other areas of the curriculum. The Permanent Presidential Music Commission (PPMC), housed in the Ministry of State for National Heritage and Culture (where the department of culture is also housed), should be concerned with all things musical, including education. Based on individual mandates, each of these departments has a specialised view and plan for music. They each occupy themselves with music as per their stated purpose and objectives, voiced in the mission and vision of

their parent ministries. To this end, one cannot fail to notice conflicts and even contradictions that, unfortunately, do not augur well for the subject music.

The department of culture has put forward a draft culture policy that is at an advanced stage of formulation. In it, there are provisions for music within the framework of culture. The department of education has no music education policy, neither is there a strong mention of the subject in its general education policy (MOEST, 2005).

The music policy is being developed by the PPMC and is in its 2nd draft stage, awaiting engagement with the public (PPMC, 2007). Its mission is stated as creating 'an infrastructure for the growth and development of music while providing a basis for interactions with music as an educational, cultural and economic activity' (p. 4). The recognition of the place of music as an educational activity leads to the articulation of its importance in the national development agenda. This gives rise to the draft policy's objective No. 4, stated as 'To support the process of music education and training at all levels' (p.4). With this policy, a clear roadmap to engagement with music in learning should be developed. The relevant policy statement further on reads,

In recognition of the role music plays in the emotional, cognitive, intellectual, psychological, physical and cultural development of the individual, the government will promote and facilitate music education and training at all levels of learning (p.7).

The projected action includes provision of a practical oriented, relevant learning in music, the development of skills, competencies and values, promotion of the understanding of music of different genres, availing music to all, including those with special needs and establishing specialised institutions and centres of excellence for music. The proposed steps are articulated after the analysis of current situation, and taking cognisance of potential and deficiencies in the

country's industry that can be satisfied through the provision of a meaningful music education. The place of education in this draft policy is quite central, with education and training recognised as the backbone of a successful industry.

Advocacy

The Permanent Presidential Music Commission

The PPMC is slowly emerging as a central body that could be the voice of music in the country. Musicians, music educators, learners and politicians no doubt hold different views and expectations of it. However it has a mandate whose interpretation should mean well for the nation in terms of music development, including learning.

At the start of the century, music played musical chairs with the curriculum, sometimes in, then out of the formal music programme at different levels of education. At that time of uncertainty, jobs were threatened, and the whole concept of personal development through music was at stake. The advocacy role of the PPMC was played out clearly, with varying levels of success:

1. When the task force on education was set up by government, the PPMC, in justifying why music should be in education, collected and compiled submissions by senior music academics and music education administrators for submission through the ministry of education;
2. When music was removed from the curriculum prior to 2002, the PPMC collected data from KNEC:
 - a. Demonstrating that music students generally performed well across other subjects;
 - b. Showing the number of music students in tertiary institutions who supported their learning totally from the proceeds of engagement with music;
 - c. Proving that music met the objectives of the 8-4-4 system of education of creating a self-reliant person.

This led to a political decision to return music to the curriculum and examine it at secondary school level.

3. Recently,
 - a. in response to cries over the theoretical nature of music education in the country, the PPMC has written to KIE to include training for practical proficiency in all types of music in the curriculum at all levels of learning;
 - b. with respect to relevance, the call to KIE was for a review of music curriculum to be in synch with the needs of the country's music industry;
 - c. For skills development, the PPMC has requested the Ministry of Higher Education, Science and Technology to take up the call for setting up a middle level college for music, a call already voiced by the Kenya Music Festival (sudra).

The Kenya Music Festival

The Kenya Music Festival has proved to be an advocacy space. It brings together thousands of music enthusiasts, comprising learners and an eager audience that enjoy the affordable music variety shows. KMF is for educational institutions, run by the ministry for education, while KM&CF is for non-educational institutions, under the department of culture. These two nationwide events have a large following of participants, both performers and audience. Starting from the grassroots level (Zone) to national level, competitions culminate in a finalists' concert in front of the relevant minister and/or permanent secretary, and a state concert hosted by the Head of State, who doubles as the patron of both festivals.

1. With statements confined to festival objectives, the KMF has provided training through performance in practical musicianship to thousands who do not receive formal music instruction. Similarly, a large number of music material presented at the festival has been recorded. This has

- enabled KIE to build resources for learners, material currently being sourced for training to further enhance performance;
2. On a vocal front, the finalists' and state concerts at the end of the national festivals provide a golden opportunity for the presiding festival executive to address the decision-makers.
 - a. In 2005, in her remarks to the minister for education at the end of the finalists' concert at KICC, Nairobi, the chairperson of KMF publicly made a case for the start of music training at post-secondary level. Minutes after that, the minister engaged the chairperson in a conversation that sought clarity on setting up an institution for music, with the possibility of developing a curriculum and initiating courses at the then Kenya Polytechnic. The chair of KMF did not follow this up;
 - b. The 2006 state concert held in Nakuru was a very jovial occasion, with the festival having received a lot of donor support. While addressing the head of state, the chair of the festival wondered if Kenya was not old enough to have a national arts academy. Once again, this call was not followed up.

In both cases, the author blames political ignorance for her failure to drive these requests to fruition. In a world as competitive as Kenya, unless one fully runs with their agenda, it either gets hijacked if it is viable and not too demanding, or is left unattended. When the executives are not adequately reminded of their verbal interest of promise, the idea dries up. Had I been astute, or a schemer, or had music been a common area that anybody could get on board and hope to deliver, serious post-secondary school training in music may now be in place in Kenya. I (that chair) lament the wasted opportunity, with much regret.

Professional Associations

The introduction of music in primary school led to an expansion of student numbers and schools taking it up at secondary school. This led to a shortage of

teachers for secondary school, as no additional ones were immediately trained, and learning material as resources for teaching a relatively new curriculum. In response to the latter, the Kenya Music Teachers' Association (KEMUTA) embarked on activities to reduce the resource scarcity by generating material for learning, and by conducting workshops that empowered teachers to interpret various areas of the music examination syllabus. This move was to make music accessible and to reduce the 'difficult' label attached to areas of the curriculum, notably analysis and aural training, with a view to having more passes at national examinations thereby endearing the subject to more pupils and school administrators. With the subject looking good, it would be less unpopular and more viable, hence worth retaining in the school curriculum.

The need first arose with teachers being deployed to secondary schools who had not had much music education, a situation that emerged from the inclusion of music as a compulsory subject at primary school. The many primary school graduates needed secondary schools to further learning in, hence more secondary schools decided to teach this new, hitherto unattainable subject. Teachers who had taught at primary school and had some music theory examinations to their credit were deployed to take care of the short fall after intense in service training. Yet no amount of in-service training could prepare them for the curriculum that they had not experienced, and hence the need to bridge the gap. These teachers' discomfort with and inability to deliver sections of the curriculum created a need with far reaching consequences that KEMUTA sought to arrest. KEMUTA prepared learning material for all areas of the syllabus except, including recordings of practical examination pieces, basing these on the requirements of the KNEC examination syllabus that candidates would be facing.

After the return of music to the curriculum in its crippled, trimmed, or stripped down form, the response from students and teachers alike was poor, with low enrolment at high school and high university dropout from course. Many head teachers that had previously supported its presence in an otherwise economically challenging curriculum found it easy to drop it, citing costs and lack of personnel. The Kenya Association for Musical Arts Education (KAMAE) then embarked on an advocacy mission. The aim was to expose what music is, its benefits in life and advantages in education, as well as its profile in the economy. The target audience was secondary school heads and government education administrators, with a view to having the school heads seek teachers, include it among subjects on offer and to have education administrators cover it in their planning, resource allocation and evaluation.

A series of advocacy meetings was planned by KAMAE, starting with Nyanza Province, with a team of academics moving to different administration centres for sessions with secondary school heads in 2001. These were well received in 2 centres, with good attendance and follow through. After one of the two meetings, 2 prominent (well-established, academically leading) schools sought to employ teachers w.i.e in order to start a music programme. In one area, the administrator responsible for convening the meeting appears not to have done so. Since a different meeting had been scheduled in a school that was a central venue, he took the speakers there, and gave them a few moments to address the gathering. The content of the presentation had to be modified, as the audience included learners, who were not the recipients of the intended advocacy. This, needless to say, did not yield any fruit.

Advocacy meetings intended for education officers from national headquarters staff failed to yield results due to poor planning and failure to follow protocol. The whole KAMAE advocacy experience revealed significant concerns:

1. Who should be targeted for advocacy? There are decision makers and executors. Where should the focus of advocacy be? Who makes decisions regarding curriculum content in a school? Who makes that decision at national level? Such persons are the target for discussions on inclusion of music in a school where music is already recognised as a curricular subject, and for including music as a curricular subject in the education agenda respectively.
2. Who should carry out the advocacy? Often times a good project is marred by bad resource persons. Knowledge is not sufficient, but advocacy is marketing, and hence the need for powers of persuasive and positive presentation that exudes confidence while giving listeners space and due respect. It never pays to lay blame for the poor state of affairs, for then listeners become defensive, yet we need them to be our friends;
3. How should advocacy be conducted? Depending on the target, communication should allow for or cultivate mutual respect. It is easier to work with buddies than with rivals;
4. What should advocacy entail? Depending on the audience, the need for music as, in, and for education; the economic viability of music as a career path; and to learners also, music as access to understanding, wholesome living, high culture...

At a different level, there is implicit advocacy in parent behaviour. This is visible especially with learners in primary and secondary school. Several parents want music training for their children. In Kenya, this is equated to playing a music instrument. Depending on parents' level of knowledge, they enrol children in classes at school where there are peripatetic teachers, or with private visiting teachers, or in private studios, or in one of the many 'music schools' in the city. The number of pupils taking lessons has risen significantly, confirmed by the duration of the annual ABRSM practical examinations. (They used to be held

around July, but now they run from May and into August.) Parents, and adult learners alike, recognise the value of music beyond using it as a pastime.

Challenges to Advocacy and Policy Development

Perhaps one needs to ask if academics are too close to the mirror to see clearly. Could there be things that academics need to recognise in our advocacy endeavours? What are the challenges that face advocacy in Kenya and similar environment?

Perceptual Positions

There are issues of perception or understanding that one needs to address. These emanate from policy makers' and music consumers' prior exposure to music, the manner in which music has operated in their experience and their view of what's important in life.

- What is music?

This is a crucial question that one needs to answer probably on a daily basis. The nature and role of music in life, is not a commonly agreed on knowledge. It is abundant in life, being part of every important activity¹, that we end up taking it for granted. Being so present, everybody participates in it, and so they think they know what it's all about. Subsequently, they cannot find justification for including it in 'serious' learning programmes. Advocacy and policy making in such a scene must first start with education as to what music really is.

Music is also a cultural expression. As a phenomenon that is part of communal or cultural activities, it is an event that expresses and carries forward the action in the activity. The cultural activity's meaning is partly embodied in the music that is part of it. To this end, its study implies the study of the associated activities. Does this sit well with education providers and sponsors? If not, how can the academy accommodate the prevailing attitude all of which is related to perception of music? One needs to remember that music is a way of knowing.

¹ 'In Africa, nothing important happens without music' (Senoga-Zake, 1986)

Music is also an economic activity. At personal and national levels, music products and production are a means of employment. Many who decline a music offering in the curriculum are unaware of music's potential. The music industry is a thriving one, and needs personnel equipped with knowledge, skills and attitudes that will make it a reliable player in the economy.

- What is education?

In Kenya, as well as other post-colonial democracies, education has been seen as empowerment. It is the giving of voice, on the basis of knowledge acquired. It is also giving power – economically. The educated are supposedly equipped with knowledge and skills that place them in positions of authority where they engage in well-remunerated occupations. Music has not always succeeded in filling that space, or convincing people that it can do such a thing. It has not traditionally presented a financially acceptable career path.

- What is music education?

If education is empowerment, then music education is empowerment, the equipping of individuals with music knowledge and skills, to enable them operate successfully in an environment of music. It is a 'high quality music programme where students are nourished by a full, rich curriculum, and they are nurtured by caring teachers' (Schmidt, 2006).

Ownership

1. Institutional responsibility

Oyaya (2009) and Amukhale (2009), addressing the same forum, challenged HEIs to take charge and promote serious academic involvement with music. This, coming from education ministry executives, was an eye opener to me. Who takes responsibility for what goes onto the curriculum? How can HEIs ensure continuity even when government reneges on previous commitment, in the absence of policy? Oyaya asks academics to be visible in decision making fora, to be part of the community. Has music education been so elitist that it lost touch with reality?

My experience as part of middle-management in HEI pointed to the need for administrative goodwill and support. In 1985, music education came to life in Kenya due to presidential decree, and was supported up to 2002 while that president was in power. His love for music ensured its continued presence in the syllabus. Likewise, prior to 2003, music thrived at Kenyatta University because of the love and support of the vice-chancellor. Change in administration often means lots of structural and operational changes. Yet, these do not always touch policy. For music education to survive such changes, it needs to be embedded in the curriculum with clearly articulated policy.

2. Departmental responsibility

At government level, music is currently in education and in culture. Where the two are in separate ministries, there is need for dialogue so that the music agenda is presented holistically. Who says what about music? How does what they say about music impact music education? What does their voice do to music education? How can their statement promote or enhance music learning at whatever level? Who is responsible for the learning of music?

Conflict

The various layers of ownership and involvement in music are a blessing in terms of opportunity. Yet, the same can be a hindrance to development. The various stakeholders have a different agenda. Often, one entity undoes the gains achieved by another. Several setbacks to progress are occasioned by one group presenting its view in a manner that contradicts or downplays those of another group. Such conflict is real, born of the different stakeholders' agenda, and view of music. In Kenya, it is known that the music industry is suspicious and disrespectful of the academy, a situation partly blamed on theory-centred training that music education has been, raising graduates who are not musically agile. Similarly, the academy ignores practitioners in the industry, blaming them for dismal performance born of lack of adequate knowledge! The two hardly

ever come together to plan for music developments. The inherent rivalry creates a conflict that is not healthy for music education.

Academic Nonchalance

The academy does not always fight for ground in national issues. Representation on points under debate needs to be made by those who have knowledge experience and vision. The academy is populated by knowledge generators and bearers. Their non-participation in decision making needs to end. As acting head of the then School of Music at a well-known HEI, I was surprised by students who stated that music had been removed from the syllabus. This came about as music students on the education programme opted for other subjects – with a career prospect!

I doubt that decision makers are going to suddenly start consulting with academics. I foresee success when we seek the decision makers out, engage them in dialogue leading to informed decisions. The findings of academic research need to come off the shelves. Academics must be proactive in engaging with the community as educators.

A challenge to this will be the question of curricular success. Do learners use the knowledge and skills acquired from use educators? Does the subject speak for its self? Does it sell? Are programme alumni ambassadors for the programme? Do they market the music programme they underwent, verbally and through behaviour? Are they doing credit or discrediting music as a subject?

Conclusion

Emerging issues and trends

Given that the political economy and historical moment that the country finds itself in is the working environment for educational advocacy engagement, musicians and music educators need to be aware of what is happening nationally and globally. It is also always good to get a sympathetic ear whose heart will be moved. The head alone is not sufficient for music education in hard economic times.

It appears that society accepts that music is a useful ingredient in life. Literature confirms that it is also a gainful employment. This occurs at two levels in Kenya today:

1. Teaching being the only stable post with security, several people settle for it (note that they do not opt for it, but settle for it). Yet, we appear not too concerned about the training that teachers receive. Various employers of music teachers appear unconcerned about certification, being more concerned with achievement. However, music teaching is a sure occupation;
2. The performance and recording opportunities augment on a daily basis. This is however misaligned by piracy of products, and middlemen taking advantage of uninformed, un-empowered artists.

The need for music education ought to be debated. Who recognises a need for training in music? Does anyone think it vital to have systematic music education? And what would that entail? Akuno (2008) exposes music educators' and school administrators' concerns over the same. They decry the insufficient teacher preparation, blamed on a theoretical music teaching procedure, and short duration of the teacher education programme.

The location of music as a portfolio or department within a government ministry directs what happens to it. Music is a concern of education, manpower development, trade and industry as well as culture. All these ought to come together and determine what music education should entail for their varying concerns.

Way Forward

I consider myself a spoilt brat. Mama led our church choir, and from childhood, I was in the children's choir at church, then upper primary school girls' choir from the age of 9 years. I went to my country's best girls' secondary school, which had a perfect in and out of class music programme, led by a caring teacher and supported by an empowering head of institution. Thanks to these two, I studied music at university, under the Bachelor of Education programme.....And so, I know the value of music and do not see why anybody should have to lobby for its inclusion in the curriculum, or for material and other support for it in the school programme. To me, music is part of life, and all ought to have a chance at experiencing it as a part of education. I long for a world where there will be no need for advocacy for music.

For that to happen, it is necessary to understand and then influence people's perception of music. Its role and status in society need to be recognised. It needs to be related to modern dynamics in society and in the economy so that education can embrace these realities.

It is imperative that decision and policy makers consult research proven information when making decisions that impact development, which include curriculum content and processes. At the same time, academics must raise their voices to be heard. Music educators must be visible in decision-making forum. Research findings need to be disseminated. When this is left to the end of the

study programme, it does not always happen. Perhaps we could include, in academic research proposals, the findings dissemination phase or activity.

In order to move from the fighting for music position:

1. We need to network. Create connections to receive fundraisers from the community, volunteers for administrative and teaching roles and teacher education from professional bodies;
2. We need to stop expecting handouts or tokenism, but to project music as the versatile, useful ingredient to human existence that it is.

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