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**Profit-Oriented Music and Dance Industry: Strategies for the Establishment of a Viable University's Music and Dance Sector**

By

Esther Akumbo Nyam and Iwona Odongo

**Abstract**

The core concern of the music and dance industry in Universities is a policy and a favourable environment for the blossoming of a viable music and dance sector within the confines of the university environment. That environment can only emerge from re-examining the peculiar nature of the music and dance against the general populace over time in controlling the music and dance industry and the problem being that it is downright control by non professionals. The objectives is to widen participation of non professional in higher education. The hypothesis presents music and dance as being manipulated and significantly altered by non professionals. The hypothesis also has an implication in addressing the underlying core issues in developing music and dance in school curriculum. The theoretical premise is guided by social bonding theory. This study concludes with a clarion call, laying emphasis on quality production of music and dance training in university environment for socio economic growth.

**Keywords:** Music, Dance, industry

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### **Introduction**

Research has shown that music is probably as old as man on earth. Although we do not know what sounds, which scales, which rhythms were used, we do however have tangible evidence as music sounds of an early existence of music. When we talk of musical performance generally and especially in African context, it is not always easy to separate vocal and instrumental music and dance in African culture. As Curt (1940) observed in a long time: African music is not conceivable without dancing nor African rhythm without drumming, nor the forms of African song without antiphony. p.12

Music and dance art forms varying, innumerable and emotional connotations are philosophical, soothing, vulgarizing and educative. According to Mackenzie (1988) describes the act as: having the powers for good or evil. Music and dance speaks a universal language. It varies from one geographical location or the other. The perception of these act also varies from its perception due to, different cultures, and traditions.

According to Gardner (1983) defines music and dance as: an art form which is equal to mathematical intelligence, logical, spiritual intelligence, linguistic intelligence, bodily-kinesthetic intelligence, inter/intra personal intelligence. The tenet here is that intelligence stimulates development, participation brings growth which has a developmental pattern. (Arrieta 2007) describes music as a basic life skill as talking and walking. The perception of music and dance when taught professionally has the capacity to expose and train in acculturated with music and dance which have united opportunities of new learning (Peery, P. Prader, T 1987).

Establishments of music and dance in Universities the world over especially in Africa is viable. James (1990) posits that the true purpose and strategies of learning: is to guide the development of character. The tenet here is that education, training and professionalism are moral teachings in which music and dance have important roles to play. Profit-oriented music and dance industry is basically to entertain, make profit, develop the artist by impacting the practical knowledge and technological know-how and skills that will add value and be useful to them in their music and dance career. The training in universities should be considered most importantly than the profit-orientation which will come later as the artist's benefits in the music industry (Hillard 2002; Geertz 1976; Akolo, 1987).

Thus, these rhetorical questions are vital such as why is music and dance profit oriented? Who are the beneficiaries? What is the best channel of improving and adding value to the productions? Who are to maintain and establish this industry? Hence, the thrust of this paper is to proffer solutions to these questions and establish a possible strategies and solutions of the music and dance industry as an important Art to the readymade markets.

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### **Theoretical framework**

#### **Performance theory**

Performance is widely defined as a concept that lies on various forms such as music, dance, narration, mime. Contemporary study of performances especially in Africa is defined as an agent for political and social action. This study is guided by performance theory. Schneider (1997) opines that performance studies is examine in two categories, Artistic and cultural performances. While culture is concern with events of everyday life which all the cultural values are displayed such as festivals, religious ceremonies, gender, class, professional and social roles and so forth. Artistic performances on the other hand are understood as theatrical story telling, performance arts, solo performance, drama, these are considered as the art form. Performance theory posits that oral performance should be viewed from its context in communication, performance, language and its expressions. The tenet here pays attention to the sociological, cultural, linguistic and psychological environment in which a performance is performed. Oral performance theory pattern lays more emphasis on the lyrics, rhythm and composition of the performance during performances. This helps the actors improve on their rendition.

The functions of performance theory according to Dorson (1972): is the creative composition of a functioning society, Integrated not isolated, dynamic not static, central not peripheral components of culture. The tenet here is that these functions of performance theory helps the artist in achieving feedback in communication with his audience. This theory is relevant to this paper because it deals with performative arts.

#### **Cultural Aesthetics and Economy**

The music and dance industry globally and its acceptability has become unprecedented in its popularity and growth and survival of culture. This industry both in the academics and circular market has contributed in show casing its diverse cultures. In Africa for instance, has helped propagate and expose a lot of negative and positive information in politics, economic, socio cultural affecting the society globally. The industry have enormously enhanced international and communal understanding.

Globalization today has become a global village. Globalization as define by Iwara (2004) as:

a process by which different regions of the world are pulled together through an expanding network of exchange of people, ideas and cultures as well as goods and services across vast distances (p.20).

Globalization as agent of change is diluting the cultural identities of the entire world especially in developing nations. The tenet here implies that integrating diverse people and nations into a larger community culturally, politically, linguistically, economically and so forth where these produce are marketed and sold. Globalization has bridged the barrier of cultural differences initiated by a universal language of music and dance. Having appreciated each other's culture and traditions globally, music and dance have made it easy in projecting and disseminating

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messages through their performance, as instrument for change and transformation. This has rapidly helped in reducing violent conflict.

Integration of music and dance encourages corporation and collaboration. As music and dance continue to circulate globally beginning from communities to states, nations, and from one continent to the other, so also various traditions and cultures circulate. As we appreciate the aesthetics of music and dance of other cultures, it then means that traditions and cultures are acceptable and tolerated by the consumers. This reduces hostility in the society. The contribution of music and dance industry to a nation's economic growth is unprecedented and should be encouraged. The music and dance industry has become a money spinner globally. It has become a source of big revenue generation. As these music productions are sold both within and outside the country, foreign exchange flows. The production of music and dance is capital intensive, but the cash flow beacons.

The music and dance industry as a profit oriented industry should be re-oriented especially in the area of training and insisting on professionalism by the artist, the consumer and the producer. A new era of quality control is necessary for nations with acclaimed diverse cultures. In developing countries, there are millions of talented artist on the streets. Many are naturally gifted who can be encouraged and produce. Training should be put to use here in our institutions of higher learning in enhancing quality productions. For instance, in Nigeria and Kenya many talents are found in areas of arts such as technical camera, costumes, makeup and props, stage lightings, music, dance, acting and so forth. A lot of Nigerians and Kenyans and many other developing African nations have produced their stage productions is enough pointer to this fact. If a comfortable learning environment is provided, music and dance companies will leave a legacy in transforming the sector.

### **Profit-oriented**

English Dictionary defines profit as total income or cash flow minus expenditures. The money or other benefit a nongovernmental or individual receives in exchange for products and services sold at an advertised price. Oriented: The beginning or original of something. Any banner, idea or principle which serves as a rallying point for those involved in a struggle. This is the notion that music and dance in the contemporary society is popularly associated and should be digest for better understanding of this paper.

### **The Music and Dance Industry in Tertiary School Curriculum**

The institution of learning especially in the twenty first century have to some extent rise to the challenge and still need to do more in this area of study. Professionalism is lacking to an extent and retarded the growth of the industry in Africa. The industry should liaise with meaning institutions for the purpose of a more active curriculum. Universities all over the world offer courses in Music and dance in the faculty of Arts and mostly in the department of visual, music and dance, performing arts, cultural centres and so forth. This faculties provides a versatile, professional, performing, professional music environment and conducive atmosphere where close contacts between lecturers and students are maintained.

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Research has shown that each stage of Education basically needs music for learning (Levinowitz et al 1988). Music and Arts study generally has been neglected and less funded thereby its made necessary in Tertiary curriculum. Music and dance education in universities are field of study associated with teaching and learning of music. This learning is common in universities. Music and dance training is popular and common the world over because it is associated with the behavior and culture of the people. Cultures have different approaches due to the histories and politics. In western Education, music and dance study has opened up a new dimension to the society. At the University level, students receive trainings and are awarded with Diploma, Bachelor of Arts, and PhD. Most universities also offer degree programmes in music education certifying students as both primary and secondary music and dance educators and prepares them for the labour market.

According to (Keith 2009, Hillard 2002; Gath, 2006) are all in agreement that music and dance are areas of education that develops the total man. The tenet here is that acquiring professionalism in music and dance are instructional and ultimate thing the learning environment can do for people.

### **The music industry**

The music and dance industry is a big business and money spinner, in which the commodities are bought and sold for profit. Music, whether they are sponsored by government or funded by corporations, companies or individuals incur expenses in which returns are expected. For the artist to flourish and remain in business, these returns must be profit-oriented. This is paramount when the artist are funded by financial institution. Music and dance industry make money when their end products are circulated and sold to the consumers. The music producers get their music across to the distributors. The distributors have an agreement with the producers for distribution rights. Funds are made readily available for the product. Musical and dance performances have taken the centre stage internationally. The fascinating aspect of these artist are the creativity of using both their culture in terms of instruments, vocal rendition, lyrics, rhythm and so forth to showcase the uniqueness in terms of their performances. It is on this note that music should be given a wide acclamation. Music industry the world over have the potentials of a vibrant industry because there is a ready market, cultural affiliations, population advantage, and plays to popular music that are readily desirous markets for the end product. For instance, in Nigeria with a population of about one hundred and eighty million (2006 census) the music industry makes a quick market returns just with the country if the links are uninterrupted and genuine. These are where the problem lies.

### **GABS**

#### **Academic training**

Students who are fortunate and are expose to formal music and dance study perform better. They develop a higher thinking and performance skills. The basic problem is its implication. The arts is been abused. Most of the successful artist in the music industry have little or non formal education. Most of them scale through because they have the natural talent. This is a gab that needs to be filled up

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### **Copyright Law**

Piracy is one of the biggest issues in the music and dance sector and should be eliminated. The copy right law and copy right councils who are present in Nigeria for instance should intervene. Copyright law is a law that gives an owner the ownership rights over the things they create. The copy right law (NCC) in Nigeria was formed in 1989. Thus has not been favourable to all artist. This is so, because the law has not been enforced on the citizenry and has created a setback in the music industry and has created low income through pirating of such products.

### **Technical quality**

Publicity is very vital in productions. This has left many producers in this industry on a crossroad. Another problem is gleaned to the technical quality of music especially in developing countries. Yet the most fascinating thing is the acceptability of these sub standard music and dance productions, this is the acceptability of these sub standard music and dance productions, this is evident in the lyrics and the entire structure of the music. The artist are not able to create their own style of music and dance steps. The music most times are written and produced by amateurs who have no standards or knowledge of music.

### **Research**

Another gap could be absence of research before productions are made which does not have the aspirations of the audience. Unfortunately in Nigeria, the aspect of research is overlooked. Listening to the music is fascinating to the ear but lacks meanings, most times in the lyrics, and so forth.

### **Distribution**

The music and dance industry distribution network in developing countries is in the hands of amateurs who have little or no idea of marketing and distribution. These marketers are only interested in what they will sell and make their money back. At this stage, the artist have no control over the market. They artist rely on what the producers settles them. This kind of exploitation is common and affects especially the upcoming artist.

### **Cultural materials**

It is important to note here that African artist should have no issues in sourcing for their materials in terms of music compositions, this is because of their diverse cultures. The idea of packaging these materials in terms of professionalism is the biggest challenge. Their producers , director's, choreographer's, song writers are professionally lacking as well. "You cannot give what you do not have.

### **Misappropriation of funds**

There are several cases of misappropriation of funds. The artist themselves most times are not discipline in handling and managing their funds. They indulge in alcoholism, drug and substance

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abuse and most of them end up in rehabilitation centres. Most of the artist also have serious character and moral integrity. No doubt some of the artist come on strong after one or two release of their albums, then the rest is history.

### **The Professional organisations**

In Nigeria, these organisations such as guild of Nigerian dancers, SONTA society of Nigeria Theatre Arts, Association of Theatre Arts Practitioners, Association of Performing Arts Artistes, Nigerian Academy of Arts and so forth. These are professional bodies that are very important that ensures better performances and ensures quality productivity.

### **Government**

Government attitude in handling arts in general in Nigeria is very discouraging. They lay more emphasis and priority to science over arts. This have created a rift even in school curriculum. Students prefer to study science over arts in Nigeria since is been favoured more.

### **Exploitation**

The music and dance industry is been exploited by both the producers and directors. These crew members in the industry control both the finances and the economy of the sector. They decide which artist gets what and rises to the top chats or gets kicked out of the industry. These problems limit the artist in a tight position that they can do little or nothing to salvage the situation. These are the fundamental problems the music and dance industry and policy has to deal with.

### **Music and Dance to the rescue**

The aim and objectives of this paper is for universities and other bodies to put other functional uses of music and dance for teaching societal morality apart from the roles of entertainment and information and should also be the primary concern of government, universities and individuals. The music and dance industry is very useful for educational purposes due to its visual and audio-visual nature and other inherent advantages. According to Manvell (1951) Arts appeals to the readiest and most alert of our senses pg 19.

Due to these advantages, music and dance are essential for intensive and extensive learning. Wedell and Katz, (1978) posits that intensive education is the formal curricula, class based type of learning while extensive education implies the informal type of learning. This is basically entertainment. The music and dance industry made a good use of this in their productions. It is meant to teach how people live together in amity and unity for change and transformation. This also points out ways in which the industry can be used in attacking racial, violent conflict, and religious intolerance. There is need to backup the music and dance industry that provides positive models. The music and dance industry have the capacity to censor and deny such productions to be release. This may be difficult in Africa especially Nigeria because of the absence of a production code in serving as a guideline for directors and producers and professionals alike. Thereby research at this stage is crucial.

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### **Institutional Research into music and dance**

Research is associated with academics and very vital in production of music and dance study. In Africa generally, music and dance performances are really lacking in this areas of rendition and so forth. Research into these productions will go along way if it researches into the history, ethnic, socio and economic, religious issues that affects the entire populace. Through well organized audience research, directors producers and professionals will understand how best to tackle their audience's needs.

As a medium of entertainment and education, the industry is acceptable and effective in the societies; the modes of its effectiveness are still unknown which needs further researches. On a general terms, the content of this music and dance productions are sub-standard, vulgar, contains a lot of jargons that most times is confusing especially in the lyrics, so, these problems should be corrected with the aim of correcting and projection of the images of these artist and their people. Areas of research should include: the initiation of the African dreams and building them into our value systems. The method used in destroying our value system, the popularization of the productions and acceptance of the people's dream.

### **Strategies**

The university has a lot to offer in terms of training and performances. They should take a centre stage because the art of music and dance has a national influence on human beings. Music and dance study is important in learning and should not be overlooked especially in University's school curriculum. Let the professionals in the field of music and dance be producers and directors as well as the distributors. The music and dance industry needs a new repositioning. Government should create policies that will give way to a viable music industry. The anticipated industry should reawaken and operate on a more realistic profit-oriented basis in ensuring viability.

There is need for cultural re-orientation and the need to continue to look inward in order to expand and develop the large market that exist through the establishment of a viable booming market to reach the larger population and market. The copyright law which is bonded by law should be supported and supervised. It should provide and support publications for references. It should also provide seminars where the music and dance industries will discuss issues that concern them. It is important for the industry to stick and work within the resources available; this will go a long way in reducing exploitation within the system. One of the surest ways of achieving professionalism and training in the music and dance industry is by appointing professionals in the practical field work. Being a professional manager to improve, protect and give quality productions.

### **Conclusion**

In this paper, an attempt is made to examine music and dance industry in establishing a conclusive learning environment. Music and dance is not just for profit or solely for entertainment. It has become a money spinner and the same true a channel through which aesthetics and instructional material can get to the learners. Music is been explained as important



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to education. When people realize the value of music as part of the curriculum. Stake holders, government, non-governmental organization should rise to the challenge to implement the policies in education about learning and teaching using music and dance study in bringing about a speedy recovery in education and also fostering unity globally. Higher institution of learning, government and nongovernmental organisations (NGOs) should rise to the challenge in area of improving the performance standard of the artist in the music industry.

These various organisations should realized that they stand to gain more if attention is paid on human development, equipment, market, distribution, publicity, finance and so forth. The music and dance industry is seen as a viable tool in the hands of the directors and producers. It is used effectively to convey messages by the producers. If music and dance is properly harness through the institution of learning, it will go a long way in changing the moral tone of the society. The attention is therefore on the tertiary, private and government to harness this industry for both entertainment and financial gain.

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