



Music and Visual Arts as Catalysts of Socio-Economic Development

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ABSTRACT : Music and visual arts are integral parts of art as a whole. They play a crucial yet neglected role in the socio-economic development of every nation. This study explores that role of music and visual arts in socio-economic development, for which they serve as catalysts of socio-economic development in society. It relied on data obtained from questionnaire, library and the internet. Survey design and mixed method were employed. The results prove music and visual arts to be serving as the catalysts of socio-economic development. Next, the extent to which they serve so was proven to be high. And, their contributions to socio-economic development in Nigeria as well as other nations were found to be enormously high. The study concludes that music and visual arts are catalysts of socio-economic development. It recommends that these arts should be harnessed and deployed significantly for educational, socio-economic and developmental purposes.

Keywords : Music, Visual Art, Catalyst, Socio-Economic Development

Introduction

Music and visual arts play in crucial role in the socio-economic development of Nigeria. Arts have educational, economic, socio-cultural and aesthetic values (Robert et al., 2016; Dibie & Robert, 2014). As Oyedemi (2015) rightly notes, while US, UK and many Asian nations have duly harnessed their visual arts for the growth of their indigenous economies, the reverse is the case in Nigeria. Omuaru and Nyah (2014) observe that different regimes in Nigeria have shown little or no interest in indigenous arts, thereby leaving an uncovered gap between arts and economy. Yet, music and visual arts have been playing an enormous role in the socio-economic development of

Nigeria as a whole and the various cultural societies of Nigeria in particular (Bisalla & Ibrahim, 2022; Robert, 2015). Joshua (2015) has observed that if properly organized and utilized, visual arts can serve as sustainable means of national growth. Bisalla and Ibrahim (2022) state that to maximize the opportunities offered by visual arts for significant economic development, politicians and other stakeholders have to duly harness arts.

Scholarly research is yet to draw significant attention to the contributions of music and visual arts to socio-economic development, particularly in Nigeria. All man-made objects and utensils are products of visual arts or artistic skills. Architectural, industrial,

illustrative, imaginary, realistic, custom, scenery, and photographic designs have traces to and manifestations or portrayals of visual arts. Artistic truth, artistic knowledge and experiences have the potential to change individuals to be skilled and creative in different spheres of life. Artistic knowledge is the base of formal education, because basic knowledge and skills constitute the foundation of the formal knowledge (Omuaru & Nyah, 2014). According to Bisalla and Adeyemi (2016), visual arts education significantly contribute to economic diversification and serves as a catalyst of socio-economic development and political stability, which every nation needs for survival. Oyedemi (2015) observes that artistic objects are of great value to the 21st century society in canvas and other supports.

Art is a concept, theory, practice and process, and an invention. Obizue (2000) has noted that art has no single generally acceptable definition. Also, Egonwa (1988) has noted that art is the result of human's manipulative skills applied to express in a chosen way. According to Edesi (2014), arts are practically concerned courses alongside the theory. In terms of being an invention, art can be songs, dance, and drama, imageries, attires, structures, nutrition, and instruments. It can be categorized into visual arts, liberal arts, and dramatic arts. Music, dance, film, and video arts are major fields of dramatic arts. These are also called theatre and performing arts. Visual arts include literature, antiquity, and critical thinking. Visual arts comprise applied arts and visual arts. Sculpture, painting and drawing are major fields of visual arts. Applied arts, the other spheres of visual arts, include textiles design, metal work/design, woodwork, architecture, ceramics, graphic design, and artistic activities (Dibie & Robert, 2014). Among the three categories, the study is concerned with music of dramatic arts and visual arts. It seeks to

explore the place of music and visual arts in socio-economic development.

Aim and Objectives

The aim of this study is to examine music and visual arts as the catalysts of socio-economic development.

The objectives are to:

- (i) Explore music and visual arts as the catalysts of socio-economic development.
- (ii) Determine the extent to which music and visual arts can serve as catalysts of socio-economic development.
- (iii) Examine the extent to which music and visual arts have been contributing to socio-economic development in Nigeria as well as other nations.

Research Questions

The following research questions are designed to guide the study:

- (i) Can music and visual arts serve as the catalysts of socio-economic development?
- (ii) To what extent can music and visual arts serve as the catalysts of socio-economic development?
- (iii) To what degree do music and visual arts contribute to socio-economic development in Nigeria as well as other nations?

Related Literatures

Andriamasy (2023) explores music as a tool for building peace. It links music to language, noting the context-specific and context-universal perspectives on music in relation to language. The impact of music on language is affirmed by the study. The study holds that music is an aspect of performing arts that aligns with philosophy. It follows that visual arts contribute to language development and philosophy. Music plays crucial role in linguistic and philosophical discourses and concerns. Music as language implies that the former plays the role of the latter.

The study by Sağırkaya (2023) demonstrates that music can foster the realization of the objectives of

special education for people with mental disabilities. It enjoins teachers of primary schools to deploy music for effective teaching of pupils for better comprehension. The case study teachers were found showing music competence and interest in utilizing music for teaching pupils. The study emphasizes the need for teacher training for the attainment of competence in using music to teach children. It follows that music fosters the realization of socio-economic development in various regards. Some other studies, such as Howell (2023), Alferez (2019), and Bergey (2019) prove music to be an aspect of arts, which serves as an instrument for peace-making.

Alcamo (2021) engages with music and demonstrates the crucial role of music in peace-building and smooth conversation among individuals. The study emphasizes the imperative of integrating musical dialogue into peace education, as doing so would make students understand peace and conflict better. Consequently, they cultivate the attitude of being peacemakers, who avoid violence. It charges musicians to create musical content that replicate peace education. Of course, the presence of peace allows for meaningful development. Thus, music and visual arts serve as the catalysts of socio-economic development in various regards.

The study by Bisalla and Ibrahim (2022), entitled "Diversifying Nigeria's economy through visual arts for sustainable development," relates to the present study in several regards. It argues that Nigeria needs sustainable, reliable and enlightened programs, and the solidification of visual arts education alongside established art practice to attain significant economic diversification. For the study, visual arts are other avenues for economic benefits other than those offered by the oil and gas sector, which the Nigerian nation depends on specifically. The study underscores the valuable place of visual arts in economic diversification. If visual arts have the

potential to foster or deepen economic diversification, there is no doubt that they are capable of serving as the catalysts of socio-economic development.

Devolli and Avdiu-Kryeziu (2022) explore music as a tool for inclusive practices. It interrogates the extent to which primary school teachers can use music to achieve the strategic goal of realizing inclusion in the school environment. Additional to a systematic review of literature, the study obtained data from teachers of grades 1-5 pupils in selected Kosovo primary schools. The results demonstrate that music is an effective means of practicing inclusion in the primary school environment. And, teachers can use music to attain the desired goal at a significant extent. The study reflects the present one, because it engages with one of the cores of art. The results imply that music can serve as a catalyst of inclusion in socio-economic contexts. Given the results, it is quite factual that music and visual arts are the catalysts of socio-economic development in Nigeria and other nations of the globe.

The findings of Devolli and Avdiu-Kryeziu's (2022) study are affirmed by some other extant literatures. Manning (2016) confirm that primary school teachers can use music effectively to teach pupils, including in meeting the learning needs of children with special needs. Eren (2015) gathers that music facilitates the work of teachers in the inclusion of all children in learning processes. For Kivijärvi and Rautiainen (2021), with music as a teaching mechanism, the teacher goes beyond the traditional teaching method to incorporating practice-based means of teaching to orient the general public about inclusiveness and to shape educational policies. Tettey (2019) shows that using music to engage students can increase their feelings of inclusion and overall school performance. This implies that music and other forms of art positively impact academic performance and foster inclusive practices.

On their part, Wall and Leckie (2017) demonstrate that curriculum integration is the viable means of deploying music for the attainment of results, in terms of offering social, emotional, cognitive, and physical development supports to learners. Besides, curricular integration enables teachers overcome issues of multiple intelligences, diversity, and inclusion of students with special needs, among other factors (Wall & Leckie, 2017). Their views confirm that music and visual arts ought to be integrated into school curriculum at a significant extent. Oluwamayomikun and Oparaku (2023) are of the view that in order to develop pupils' cognitive and social skills, effective curriculum must be created. According to Drake and Reid (2018), since integrated curriculum is very effective for teaching and learning, students are bound to attain higher academic achievements when integrative methods and mechanisms are leveraged for classroom teaching.

As Freitas et al. (2020), the changing society requires changing teaching and learning methods and instructional materials, which include incorporating music and visual arts and new technologies into pedagogic processes. Laes and Westerlund (2018) reveal that the use of music for teaching allows for the achievement of pedagogic innovations. This means that music and visual arts are mechanisms for attaining innovations in teaching and learning, leading to significant socio-economic development. Further, Ovcharenko's et al. (2021) study holds that music, like other categories of art, offers huge equal learning opportunities, thereby fostering inclusive learning. Blasco-Magraner et al. (2021) indicate that using music for teaching enables both teachers and students to overcome some of the challenges faced in the school environment. They emphasize that music has superlative capability to express, transmit and evoke emotions, thereby impacting children's

psychological well-being and intellectual, social, and personal development.

Barnová's et al. (2022) study differentiates between older and younger teachers in the use of music for inclusive teaching and learning. Their study establishes that older teachers feel less prepared for the use of music for teaching than the younger ones, who feel that they can use different tools to achieve inclusive teaching. Manning (2016) points out that lack of training and expertise makes some teachers to feel unprepared for inclusive teaching. Fole (2017) identifies the requirements for realizing inclusive education to include trained, competent and qualified teachers; rich teaching contents, result-oriented, student-centered and problem-solving methods; leveraging teaching and learning new technologies; and considering the special needs of students having such needs. Oluwamayomikun and Oparaku (2022) emphasize that to exploit new technologies for effective teaching and learning, their positive and negative impacts should be examined, investigated and taught to students, and statutory proclamations made on how to use them ethically and in line with legislations.

The study by Bharathi et al. (2019) demonstrates that even children with autism (ASD) show their innate abilities through music that helps increase their social skills. Similarly, Meyer (2017) affirms the huge impact of music on children with autism, visual impairments, physical and intellectual impairments, down syndrome, and behavioral disorders, among others. Lee and Chang (2021) are of the view that the use of music alongside digital technologies for teaching can help children with special needs to access equal learning opportunities and learn effectively. They emphasize that digital applications help children to effectively learn and acquire skills in music, singing, drama, various games, mathematics and other like spheres. Clauhs et al. (2019) rightly

note that musical contents are easily recorded, disseminated, accessed, utilized and shared these days because of software applications and digital resources brought to place with the advent of digitalization and technological advancements.

Indeed, teachers use different software applications for technological simulations, games and stories, and get answers online to achieve effective teaching (Camilleri & Camilleri, 2019). Ruiz and Bosco (2020) and Riley (2016) advise that school systems should put in place free and cheap accessible software, applications and technological devices so as to ease the use of music for teaching and learning. Kivijärvi and Rautiainen (2021) emphasize the dire need for educational policies that significantly integrate visual arts into the curriculum, with a view to meeting the needs of children with special needs. Visual aids are affirmed to be viable tools for teaching students with special needs (Pino & Viladot, 2019).

Methodology

Survey design and mixed method were employed. Data were gathered from online questionnaire, conventional library and the internet. The questionnaire was generated using Google Form and posted on 2 Facebook and WhatsApp groups each. A questionnaire request letter was attached to the Form.

It introduced participants to thematic concerns of the study and the questions to be answered. From each of the 4 groups, 100 participants were drawn. Upon realizing the desired number, being 100, the researcher made a follow-up post informing members that those intending to fill the questionnaire should not bother about doing so any longer, since the desired number had been reached.

The questionnaire comprised questions on demographic and thematic data. Although several sets of demographic data were collated, only respondents' educational status and occupation were used for presentation and analysis of data. The thematic questions were directed at the 3 research objectives and questions. Data gathered on these were presented and analyzed accordingly. In the end, 400 questionnaire copies were used for presentation and analysis of data. The total responses per an item were divided by 400 and multiplied by 100%. The analytical tools used include simple percentage, random, stratified and representative techniques, tables, frequency, figures, interpretive devices, and other statistical and descriptive techniques. The analytical approaches used are content and thematic analyses.

Data Presentation and Analysis

Table 1 : Respondents' Educational Status

Education	Frequency	Percentage
Primary Education	3	.8
Secondary Education	24	6.0
OND	98	24.5
ND	33	8.3
NCE	39	9.8
HND	69	17.3
Degree	93	23.3
Postgraduate	41	10.3
Total	400	100

Source: Author's Field Survey, 2023

The results in Table 1 on the educational qualification of the respondents indicate that the participants having the Ordinary National Diploma were 98 (24.5%). They are followed by those with first Degree 93 (23.3%), and HND 69 (17.3%). The data on their educational status suggest that majority of the participants have requisite education to provide reliable responses to the items on the questionnaire.

Table 2 : Respondents' Occupation

Occupation	Frequency	Percentage
Public Servant	253	63.2
Farming	17	4.3
Trading	55	13.8
Artisan	18	4.5
Others	57	14.2
Total	400	100

Source: Author's Field Survey, 2023

As evident in the Table 2, the distribution of the respondents by occupation shows that 253 (63.2%) of them were public servants, with majority of them being in workplaces concerned with music and visual arts. The participants, who ticked the 'Others' variable were 57 (14.2%). They include students and graduates having no mean job. Traders were 55 (13.8%), showing how many Nigerians take to trading (entrepreneurial ventures) for survival rather than waiting for White collar jobs. While 18 (4.5%) were artisans, 17 (4.3%) were farmers. It is quite clear that the study considered and represented people of different works of life. Clearly, majority of the respondents were public servants.

Table 3 : Music and visual art can serve as a catalyst of socio-economic development

Variables		Frequency	Percentage	Valid Percentage	Cumulative Percentage
Valid	Strongly Disagree	15	3.8	3.8	3.8
	Disagree	65	16.3	16.3	20.0
	Neutral	86	21.5	21.5	41.5
	Agree	147	36.8	36.8	78.3
	Strongly Agree	87	21.8	21.8	100.0
Total		400	100.0	100.0	

Source: Author's Field Survey, 2023

The Table 3 shows that 15 (3.8%) respondents strongly disagreed; 65 (16.3%) disagreed; 86 (21.5%) said neutral; 147 (36.8%) respondents agreed; and 87 (21.8%) strongly agreed. The responses imply that majority of the respondents agreed that music and visual arts can serve as the catalysts of socio-economic development.

Table 4 : The extent to which music and visual arts can serve as the catalyst of socio-economic development is high.

Variables	Frequency	Percentage	Valid Percentage	Cumulative Percentage
Valid Strongly Disagree	33	8.3	8.3	8.3
Disagree	75	18.8	18.8	27.0
Neutral	64	16.0	16.0	43.0
Agree	110	27.5	27.5	70.5
Strongly Agree	118	29.5	29.5	100.0
Total	400	100.0	100.0	

Source: Author's Field Survey, 2023

The data in Table 4 prove the extent to which music and visual arts can serve as the catalysts of socio-economic development to be high. The proof was obtained from 110 (27.5%) respondents, who ticked 'Agreed', and 118 (29.5%) of them, who chose 'Strongly Agreed'. On the contrary, 33 (8.3%) respondents strongly disagreed, while 75 (18.8) disagreed. And, the other 64 (16.0%) respondents indicated 'neutral'. From the presented responses, the postulation that music and visual arts can serve as catalysts of socio-economic development to a high extent was affirmed and upheld by majority of the respondents.

Table 5 : Music and visual arts contribute to socio-economic development in Nigeria as well as other nations at a high degree.

Variables	Frequency	Percentage	Valid Percent	Cumulative Percentage
Valid Strongly Disagree	32	8.0	8.0	8.0
Disagree	60	15.0	15.0	23.0
Neutral	47	11.8	11.8	34.8
Agree	112	28.0	28.0	62.7
Strongly Agree	149	37.3	37.3	100.0
Total	400	100.0	100.0	

Source: Author's Field Survey, 2023

The research question 3 (To what degree do music and visual arts contribute to socio-economic development in Nigeria as well as other nations?) is answered by the larger numbers of data presented in the Table 5. Although five sets of responses were

received, only two sets of responses were upheld. These are 149 (37.3%) and 112 (28.0%) for "Strongly Agreed" and "Agreed" respectively. The other contrary sets of responses are statistically

inconsequential. They are thereby not considered for the decision rule.

Conclusion

Music and visual arts are integral parts of art. Like other embodiments of art, they play crucial role in ensuring, fostering, enhancing and creating sustainable avenues for socio-economic development in society. By making huge contributions to different facets and processes of development, music and visual arts are undoubtedly the catalysts of socio-economic development in Nigeria and other nations of the globe. Drawing evidence from extant studies and the data obtained from field survey participants, the study has shown how music and visual arts serve as catalysts of socio-economic development in Nigeria and elsewhere. They are found to be serving as catalysts of socio-economic development at a high extent.

Besides, their contributions to socio-economic development are enormously high. The study submits that music and visual arts are indeed feasible catalysts of significant socio-economic development. They are result-oriented and problem-solving. More research studies are needed to uncover a whole lot about the strategic role and meaningful contributions of music and visual arts to development as well as those of art in general to development. Also, stakeholders are charged to duly harness and deploy music and virtual arts for educational, socio-economic and developmental purposes at a significant extent.

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