A MULTI-SITE CASE STUDY OF MUSIC EDUCATION IN ZAMBIA: A CRITICAL ANALYSIS OF POLICY, IMPLEMENTATION FROM 1964-2024 AND FUTURE PROSPECTS.

BY

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A Thesis Submitted to the University of Zambia in Partial Fulfilment of the

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Education.

THE UNIVERSITY OF ZAMBIA

LUSAKA

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AUTHOR'S DECLARATION

I, **Chipo Namaiko**, do hereby solemnly declare that this thesis represents my own work, except where otherwise acknowledged, and that it has never been previously submitted for a degree at the University of Zambia or any other university.

Chipo Namaiko Signature……..…….. Date:……

APPROVAL

This thesis for **Chipo Namaiko** is hereby approved having fulfilled the requirement for the award of the degree of Doctor of Philosophy in education by the University of Zambia.

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ABSTRACT

In Zambia policies on ME are available in policy documents such as 'Educating Our future of 1996', "Focus on learning 1992' and 'Education reform of 1977'. Despite the availability of these ME policies, their implementation in primary schools, secondary schools and tertiary institutions is not sufficient. The gaps between music education (ME) policy direction and implementation is one challenge that affects many nations worldwide. As such, the purpose of this study was to analyse the problem of ME implementation by firstly, critically examining policy pronouncements in Zambian education policy documents that describe music education (ME), with an aim of uncovering the ideological foundations behind these policies. Secondly, to identify gaps in actual ME policy implementation in learning institutions in order to establish the status and propose future directions of ME in Zambia.

Critical policy analysis theoretical framework helped to analyse text in the policy documents and how policies are implemented in learning institutions. Thereby, revealing forces that bring the policies into being and why implementation seem inefficient as a study's contribution to both practice and policy improvement. Qualitative methods guided by a multi-site case study research design which involved Lusaka, Southern and Copperbelt provinces of Zambia as study sites were used. Convenience and purposeful sampling techniques were used to sample study sites, policy documents and respondents. Primary data were collected from 106 participants who included curriculum developer (1), music teachers (24), lecturers (8), Learners in primary and secondary schools (40) and tertiary education students (33), through interviews, focus group discussions, participant and non-participant observations. Secondary data were also gathered from policy documents that describe ME in Zambia. Analysis of data from documents was done in two phases that is firstly using content analysis and then secondly thematic analysis which also included the rest of the data from interviews, focus group and observations.

The results show that humanism, democracy and aestheticism were seen to influence policy generation and pronouncements. Humanism, democracy and aestheticism are ideologies that influence education policy generation and practice. This was seen in pronouncements that emphasised integrated subjects, cultural and local content integration. Results indicated that ME was broadly not well implemented in schools observed due to a gap between policy direction and policy practice caused by poor teacher training, non-existent of a ME specific policy document that guides instruction and lack of awareness of ideologies and policies that guide ME in Zambia by teachers of music. Results also confirmed that there was no professional body for music educators to help advocate for policy generation and approval. The findings of the study highlighted the need for bridging the gap between policy directives and ME policy implementation at all levels of education in Zambia. In terms of policy the significance of the study is bringing to the fore the need for a stand-alone music education policy. Furthermore, awareness of guiding ideologies and national goals by teachers would improve practice hence impacting positively future music education in Zambia. Recommendations from the study include a streamlined ME curriculum at all levels that would reflect a more practical emphasis that largely embraces local music culture and advanced technology use.

Key Words: Ideology, Music education, Music education implementation, Music education policy**,** Policy analysis, Policy implementation.

DEDICATION

This thesis is dedicated to my parents:

My late mother, Evelyn Mweene who never lived to see this piece of work. The virtues, especially of hard work which you instilled in me still linger though we had but a little time together on earth. It would have been a great pleasure to celebrate this achievement with you but I know God had bigger plans.

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ACRONYMS AND ABBREVIATIONS

BESSIP	Basic Education Sub-Sector Investment Programme
CPA	Critical Policy Analysis
CTS	Creative and Technology Studies
CDC	Curriculum Development Centre
CRPD	Convention on Rights of People with Disabilities
EAS	European Association for Music in Schools
EFA	Education For All
EMC	European Music Council
EPD	Education Policy Document
ESSA	Every Student Succeeds Act
FNEC	First National Educational Conference
ILO	International Labour Organisation
IMF	International Monetary Fund
MDG	Millennium Development Goals
ME	Music Education
MEP	Music Education Policy
MMD	Movement for Multi-party Development
MME	Music Moves Europe
OECD	Organisation for Economic Co-operation and Development
PD	Policy Document
NCE	National Coalition for Education
SAMS	Swedish Arts and Music Schools
SAP	Structural Adjustment Programme

UNESCO	United Nations Education Scientific and Cultural Organisation
UNIP	United National Independence Part
UPE	Universal Primary Education

CHAPTER 1: INTRODUCTION

1.0 Overview

In this chapter, the foundation of the study will be laid by initially discussing the background upon which the study is anchored. This will be followed by a presentation of the problem, showing why this study was cardinal and the gaps that were filled. The purpose of the study, the four objectives and research questions that helped gather data will also be discussed. Furthermore, how the research was delimited in order to be manageable, and the nature of challenges that were encountered in the course of data gathering will also be presented. Since no research is without challenges, the constraints encountered in the course of the study are elaborated. Then finally, the theoretical underpinning which guided and kept the whole study focussed, definition of terms, organisation of the thesis and chapter summary are presented.

1.1 Background of the study

The backdrop of music education (ME) appears to be intricately shaped by educational policies (EP), serving as a critical framework that influences how music is taught and learned in a given society. However, this complex interplay between policy and music education, appears not to be well understood. Hence, a call for heightened research on the intricate issues surrounding music education policies by scholars (MEP) (Aguilar & Richerme, 2016). This importance is underscored by the recognition that policies do not only shape the formation of educational guidelines but may also significantly impact their implementation (Hupe & Hill, 2016).

As such, this study builds on the available global discourse on music education policy (Kos Jr, 2018; Aguilar, 2011; Overland, 2014; Adeogun, 2006; Aguilar & Dye, 2020), with a specific focus on ME in Zambia. As early as 1956 to 1966, an inherited education act from the British colonial masters, exhibited unwavering commitment to shaping the general school curriculum. This commitment to accomplish pronouncements in the Education Act of 1956, was later continued by the Zambian government. The Education Act of 1956, as documented by the Ministry of Legal Affairs (1956:44), explicitly delineated the subjects to be taught in primary and secondary schools during that period. The encompassing list of subjects at primary school included Art and Crafts, English, Environmental Science, Extra-curricular Activities, Handwriting, Home craft, Mathematics, Music, Physical Education, Practical Skills, Reading, Religious Education, Social Studies, and Zambian Languages. While those at secondary school

subsumed English, Mathematics, Art and Crafts, Civics, Commercial Subjects, Extra-curricular Activities, Literature, French, Geography, History, Home craft, Industrial Arts, Physical Education, Latin, Music, Oriental Languages, Religious Knowledge, Sciences and Zambian Languages (Legal Affairs, 1956). This comprehensive subject list seems to underscore the Zambian government's dedication to providing a well-rounded education. This highlights a pivotal transitional phase in Zambia's history. Hence, bridging the divide between its pre-independence and post-independence educational aspirations (Education, 1977).

At the dawn of 1968, policy documents suggest that the 1956 education act could no longer address the aspirations of a fast growing modern nation (Education, 1977). Consequently, from 1969 to 1996, the Zambian government initiated a series of curricular reforms in order to respond to this call (Kelly, 1999; Education, 1977; Education, 1992; Education, 1996). These efforts, which involved local and international meetings, began with the First National Educational Conference (FNEC) in 1969, which appeared to address post-independence issues about education but faced delays in its implementation. The result of these meetings and countrywide consultations, suggested a production of Education Reforms of 1977 initially dubbed 'education for development' (Education, 1977). This marked a significant step toward reshaping the general education curriculum, incorporating the outcomes of national and international consultations (Kelly, 1999). The hallmark of this reform was seemingly its upholding and promoting of practical subjects-which included music- as means of survival and self-reliance hence the emphasis on 'education for development'. These reforms appear to have been embedded in the ideology of humanism, as such all pronouncements there suggest humanistic influence. According to Staubi (2017), Humanism places great emphasis on realisation of an individual's greatest potential, and how that potential could eventually contribute to the good of the community. The education reform of 1977 policy document, seem to suggest this in proposed policies like the use of the mother tongue which took effect in the year 2013 (Mandyata, et al., 2023), the development of the preschool curriculum which happened in 2013-2014 (Kalinde, 2013) and the integration of subjects as opposed to compartmentalisation effected under the Basic Education Sub Sector Investment Programme (BESSIP) from 1999 to 2002 (Education, 1996). Like its predecessor, it appears there is very little information on policy guides concerning music education and how it should eventually be implemented at primary, secondary and tertiary institutions. Let alone justifying the inclusion of music in the curriculum as its predecessor did.

In the 1990's, the country entered a political upheaval and sudden economic crunch. This was due to effects of the structural adjustment programme (SAP) which might have been as a result of loans acquired from the international monetary fund (IMF) (Atchoarena, 2016). Consequently, a general outcry for the reintroduction of plural politics swept the country. This could have led into the generally feeling that the leviathan's authority needed to shift hands and. Hence, Movement for Multi-party Democracy (MMD) political party was born and eventually took leadership of government. Hence the political dispensation ideologically might have budged to espouse democratic views from the initial humanist proclivities. The suggested shift from humanism to multi-party democracy in the 1990s reflects changes in economic ideologies as well, eventually influencing the language and values embedded in EPD's. The "Focus on Learning" report of 1992 and its subsequent revision, the "Educating Our Future" policy document of 1996, appear to have been influenced by liberal democratic principles, including rational, moral, autonomy, equality, fairness, and liberty. While these democratic principles are not explicitly stated in the documents, they seem to underpin the emphasis on universal primary education (UPE), education for all (EFA), entrepreneurship, and practical subjects like music. It is possible that the "Educating Our Future" policy document (1996) reflects a commitment to democratic values, including respect for diversity and promotion of social cohesion. However, further analysis would be required to fully understand the relationship between the policy document and democratic principles. While some differences may exist, democracy and humanism have interplay and intersections in their emphasis on individual potential and the rights that safeguard this potential as well as its focus on lifelong learning (Mulenga & Kabombwe, 2019ab; SDG, 2018; Clark, 2012). The broader implication of the democratic stance in 'Educating our Future' was twofold, first that the government placed itself as custodian of each individual right to education. Secondly, was to make education accessible to all regardless of their racial, ethnic differences, disability and ensuring an equal distribution of resources for the education system (Education, 1996). Though, like Sweden (Di Lorenzo, 2019), the policy seems not to be prescriptive on how inclusion in music education is to be done for children with disabilities. Which might bring challenges between policy direction and practice. The policy document presents ME as an integrated area with Fine arts and Physical education (Education, 1996). However, how this integration is to be realised is not elaborately stipulated. As observed by Moswate, (2011) in Botswana, Kigozi (2008) in Uganda and Kalinde and Bwalya (2023) in Zambia, this might leave teachers at the mercy of using their own discretion which eventually appear to postulate an uncoordinated implementation of music education nationwide. It is worth noting that at the time 'educating

our future' policy document was generated, integration of the subjects was just a proposal to be actualised in the future. It was not until 2003, that the policy on integration was fully implemented beginning with teacher training colleges and eventually primary schools. Hence, music was integrated with art, physical education, industrial arts and home economics under the theme of creative and technology studies (CTS) at lower primary school. While at upper primary and secondary school, the integration was under the theme expressive arts (CDC, 2003).

Education policies of 1996 were followed by subsequent reviews in 2005 and 2009 which most likely culminated into the education act of 2011. It was introduced probably as a replacement of the 1964 education act which placed an emphasis on regulation, management, financing of the music education and increased accessibility of quality education (Atchoarena, 2016). The curriculum reviews of 2005 and 2009 could have led into the development of the 2013 national curriculum which was aligned with the Millennium Development Goals (MDGs), to promote universal primary education (UPE) and address local social needs (CDC, 2013b; Zambia, 2006). In principle, the revised curriculum embraced a competence-based approach in response to the constructionist theory of education (Education, 1996), suffice to say that the actualisation of the competence based curricular was yet to be done. Significantly, it introduced music technology and made music examinable at grade seven for the first time (Mwila, 2015). Throughout these reforms, the government emphasised the importance of Music Education (ME), despite noted problems in areas of resource allocation, inspectorate assistance, content integration, regular content review, and stakeholder engagement in policy formulation and implementation (Education, 1992; Education, 1996; Republic of Zambia, 2011; CDC, 2013b: viii). As a requirement from United Nations recommendations, the government is determined to engage in continuous curriculum evaluation every ten years (United Nations, 2015). For example in 2013 a curriculum review was undertaken which was followed by another one in 2023 ten years later (CDC, 2023). This is a positive indicator that the government is committed to its charge. However, to be committed is not an end in itself, but how the results of these reviews address the challenges of marginalised subjects like music is what is at stake.

The place of ME within Zambian educational policies as earlier alluded to, is certain though it has evolved over time (Education, 1996). For example there is need to research on how policy will address the issue of technology in music education since it affects all aspects of human endeavor in the global village (Mwamba, Chisangano, Lungwangwa, Tembo, Kamboni, Machila, Mutelo, 2021; Crawford, 2013). Furthermore, there is a need for scholarly debates

on how music education can contribute for instance in the attainment of humanism or democracy and consequently the 'ubuntu' African aspiration? (Yende, 2024). Therefore, it seems Stevens and Akrofi's (2010:221) argument that music in African life contributes greatly in the propagation of 'ubuntu' in which social interdependence implies that what one does has effect on others might be providing a starting point for such a discourse. The authors further assert that music in Africa is often a product of human intentions that range from personal to communal. This statement seems to suggest an interplay that may exist between humanism and democracy. For example, selection of sonic material and lyrics during composition is a personal choice whereby the ensuing product, which is music, will eventually benefit the whole community. As a result, music fuses intrapersonal and interpersonal objectives. As such, most if not all music composed by individual musicians, is eventually owned by others as seen in a lot of folk music in our communities whose owners are untraceable (Nzewi, 2007). In Africa, music performance is usually a group event whereby the processes and practices of music participation and performance seem to exemplify the notions of humanism and democracy (Nketia, 1974). The issue that arises then is, are the humanistic and democratic tenets such as 'ubuntu' and the advancement of individual potential, traceable in the way ME is propagated in Zambian schools? The answer might be arrived at by analysing policies that have guided music education implementation in Zambia. Though previous studies have already identified several challenges such as non-teaching of music at primary (Mwila, 2015), lack of adequate teacher preparation at tertiary levels (Sianagowa, 2013), lack of pedagogical creativity at pre-school (Kalinde, 2017), a music curriculum skewed towards western music (Mumpuka, 2009), it appears the relevancy and effectiveness of policy projections on music education might require analysis. Perhaps the narrative on policy needs will have to change from emphasising a western skewed curriculum to the one that espouses indigenous knowledge. In fact "Educating Our Future" policy of 1996 is already a step towards this by recognising the significance of arts and local culture, including music, in the educational framework (Education, 1996). The narrative on policy may need to change and recast, to address modern day music education problems, the challenge however may be the quality of implementation. As noted by Reimer (2022), these implementation challenges transcend practical and pedagogical concerns by extending deeper into philosophical dimensions. As Reid (1979) suggests, a robust philosophical foundation is imperative for critiquing opinions on music education, given its pervasive role in human life and the occasionally unsubstantiated assertions regarding its value. This perspective resonates with the views of music educationists and philosophers such as Reimer (2022), Elliot and Silverman (2019), Elliott (2012), Regelski

(2008), and Bowman (1992). So in order to understand challenges and gaps in ME implementation, it is important to examine the ideologies and policies that have helped shape ME in Zambia from independence to date. Perhaps, this would help deduce the challenges of music education and perhaps chart a way forward for the future of music education in Zambia.

1.2 Statement of the problem

Existing literature on music education policy in Africa, and specifically in Zambia, appear to lack a comprehensive understanding of the philosophical underpinnings that guide its direction and implementation (Otchere, 2013). While studies conducted outside Africa explore various areas of music education such as music education philosophy creation (Reimer, 2022), research within Zambia primarily has focused on challenges related to status (Mumpuka, 2009), teacher preparation (Sianagowa. 2013), pedagogy (Kalinde, 2013), student participation (Namaiko, 2015), and resource constraints (Mwila, 2015). Despite the studies bringing awareness of significant challenges faced in music education implementation, little is known on how ideologies that have underpinned music education policies from independence to date, affect how policy directives are implemented in primary schools, secondary schools, colleges and universities in Zambia. This gap is significant because a chasm between policy direction and its philosophical foundations can hinder effective implementation and limit the potential of music education to contribute to broad national goals of the Zambian education system. This study addressed this gap by examining the current status of music education in Zambia through the lens of the philosophical foundations that have historically shaped the Zambian education system. By using a philosophical lens to identify the chasm between policy pronouncements and their implementation, this research contributes to addressing the challenges in music education in Zambia.

1.3 Purpose of the study

The purpose of this study was to critically analyse the gap between policy pronouncements embedded within education policy documents (EPD's) that have historically shaped the status of ME in Zambia and their implementation in institutions of learning. Through this interrogation, the research hoped to unravel the philosophical underpinnings that have guided the formulation and implementation of policies related to ME. By analysing these foundational elements, a comprehensive understanding of the current state of ME in Zambia and the prospects for future directions of ME in the country is provided.

1.4 Research objectives

The following were the objectives that helped to guide the study:

a) To analyse ideologies that have underpinned ME in Zambia.
b) To analyse policy pronouncements in Zambia's policy documents concerning ME in Zambia.
c) To examine the implementation of music education in Zambian primary schools, secondary schools, colleges and universities in Monze, Lusaka and Kitwe districts.
d) To suggest the future prospects for ME in Zambia from policy.

1.5 Research questions

This research was guided by the following research questions drawn from the set objectives:

a) What ideologies have underpinned ME in Zambia?
b) What were the policy pronouncements in Zambia's policy documents concerning ME in Zambia?
c) How was music education policy implemented in Zambian primary schools, secondary schools, colleges and universities in Monze, Lusaka and Kitwe districts?
d) What are the future prospects for ME in Zambia?

1.6 Significance of the study

This study may hold significant implications on music education policy generation at the ministry of education, and practice in Zambian primary schools, secondary schools, colleges and universities. On policy for example, the ministry of education through curriculum development centre might use the findings to look at how provision of technology in music education can be improved and enhanced by generating policies that support effective implementation. Furthermore, the ministry would have to reassess how concepts like integration, inclusion and incorporating of local cultural songs in music education have been effectively presented in policy documents to communicate the right message to teachers for effective implementation. In terms of practice, teachers and lecturers with renewed energy, might orient themselves in the goals of humanistic, democratic and aesthetic music education and teach music with a new focus. For learners, they might receive the benefits of a curriculum that is clear on how for instance those with disabilities can have access to music education.

1.7 Theoretical framework

This study aimed at interrogating the chasm between policy pronouncements and implementation in ME from 1964 to date using a philosophical lens guided by the Critical Policy Analysis (CPA) theoretical framework. The theoretical framework is applied in the organisation of key concepts in the study.

1.7.1 Critical Policy Analysis

The critical policy analysis framework does not have a single inventor or a specific year of invention. Instead, it is rooted in critical theory, which emerged in the mid-20th century from the works of scholars such as Harold Lasswell, Max Horkheimer, Theodor Adorno, Herbert Marcuse, and others associated with the Frankfurt School (Cole, 2019). Since the 1980s, an increasing number of policy researchers have transitioned away from conventional approaches, embracing critical frameworks to scrutinise both the convictions and practices tied to traditional work. Scholars, exemplified by McDonnell (2009) and Megan (2014), have not just been actively interrogating the policies themselves, but also the beliefs, insights, and recommendations stemming from established practices. This shift reflects a broader trend toward a more critical examination of policy processes and outcomes in order to uncover hidden assumptions and power dynamics.

In the realm of education, PD's concerning ME are regarded as social-cultural artefacts that wield significant influence over interactions and practices within educational spaces and therefore need critical analysis. This study adopted CPA, a theoretical perspective that illuminates the intricacies of power relations, that exposes discrepancies between policy intentions and implementations, and underscores the cultural and historical contexts shaping policy meaning-making (Diem et al., 2014; Allan et al., 2010; Fischer, 2003; Cahill, 2015).

CPA posits that PD's, including foundational legislation, are products of social interactions occurring in specific contextualised places, spaces, and times. According to Ball (1993), the theory comprises three key tenets: policy as text, policy as discourse, and policy effects. These aspects are further categorized into micro-produced text (the linguistic essence of policy documents), meso-negotiated text (meaning negotiated between the text, people, and interpretations), and macro-enacted text (texts imbued with societal standpoints and ideological discourses) (Cahill, 2015).

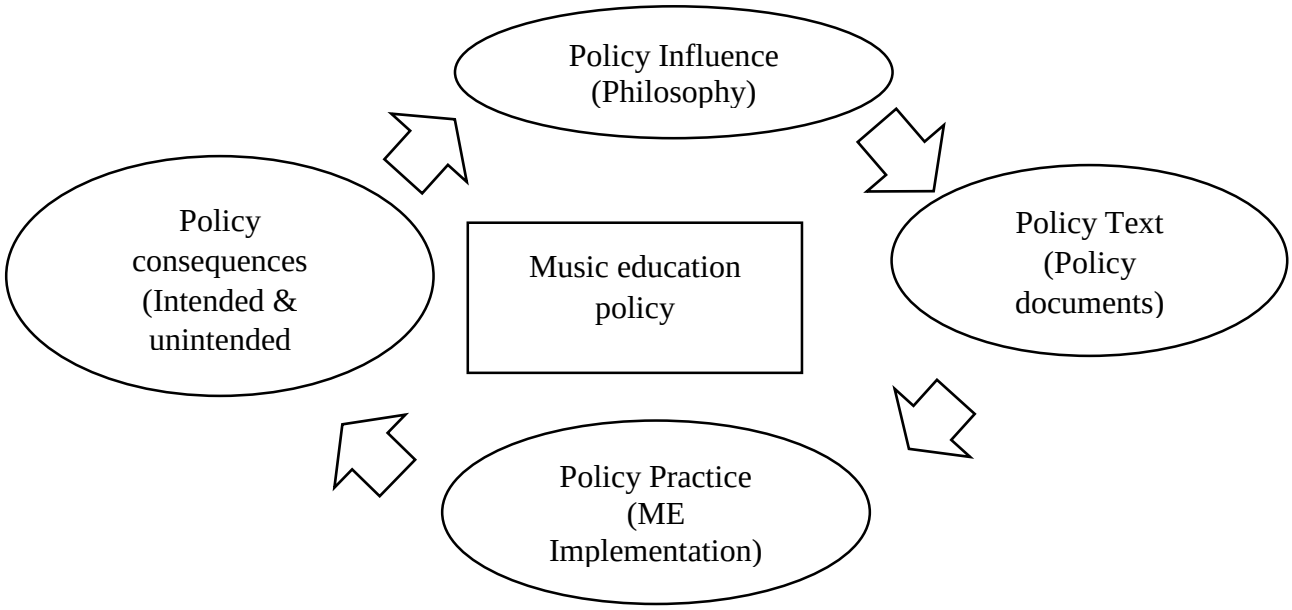
The adoption of CPA in the analysis of EP's is rooted in its departure from traditional, rational scientific theories. These theories often assume that policy analysis follows a linear series of steps, with an emphasis on problem definition, goal setting, policy alternative identification, selection, implementation, and evaluation (Weimer & Vining, 2011). CPA, on the contrary, acknowledges that policies are not neutral and objective but are influenced by the subjective positions of their authors and the broader cultural and political contexts in which they are situated. Therefore, a subjective qualitative analysis approach is pertinent.

Furthermore, CPA accommodates diverse perspectives on EP analysis, including the recognition that preferences and goals drive action (Becker, 1986; Elster, 1986). It challenges the assumption that knowledge necessary for identifying and deciding between policy solutions is easily obtainable and cumulative (Dunn, 1994). The theory also questions the idea that policies and practices can be adequately evaluated and problems ameliorated based on these evaluations (Adams, 1991; Patton, 1990; Weimer & Vining, 2011). It assists in formulating research questions, interpreting data, and proposing changes to policies, practices, and institutions (Heck, 2004).

CPA in education has been applied diversely, encompassing studies on policy rhetoric versus practiced reality, interrogations of the policy process, examination of rhetorical devices and symbolic nature of EP, and exploration of the space between policy development and implementation (Edelman, 1971; Fischer, 2003; Ball, 1998; Honig, 2006; Winton, 2013). Researchers have also probed into the roots and development of policies, seeking historical and contextual clues to understand changes, conditions, and results (Brewer, 2008, 2014).

In the context of ME in Zambia, the adoption of CPA offered a robust theoretical foundation. It facilitated an in-depth analysis of PD's, such as the Education Act 1966, 'Educating Our Future 1996,' 'Education Reform 1977,' 'Focus on Learning 1992,' 'Curriculum Framework 2003 and 2013,' 'Music Syllabi 1-12,' MDGs and Vision 2030. Through a critical lens, the study aimed at unearthing the hidden assumptions, power dynamics, and unintended consequences embedded in these policies, comparing them with global and African educational standards. The qualitative research approach was employed to capture the meanings and interpretations of policy statements, emphasising a contextual understanding of ME policies in Zambia and their implications in a broader socio-cultural context now and in the future.

Figure 1. Diagrammatic representation of the Critical Policy Analysis theory



1.8 Delimitation of the study

This study was delimited to an investigation of the gap between music education policy directives in policy documents and their actual implementation, viewed through the lens of philosophical underpinnings. The research focussed on three provinces in Zambia namely Copperbelt, Lusaka, and Southern. Within these provinces, the study was further limited to Kitwe (Copperbelt), Chongwe (Lusaka), and Monze (Southern) districts. Institutions of learning in Monze district included Rusangu University, Monze College of Education, Monze Boarding Secondary School, and Monze Primary School. For Chongwe district, Chalimbana University, Chongwe College of Education, Mwachiyeya Secondary School, and Chalimbana Primary School constituted institutions included. Copperbelt University, Kitwe College of Education, Helen Kaunda Secondary School, and Mindolo Primary School were institutions included in Kitwe district. The study also included only teachers with formal music education training and experience in teaching music, learners currently enrolled in the selected schools and participating in either compulsory or optional music programs, and curriculum developers with expertise in music education. Policy analysis covered the period from 1964 to 2024, a period marked by significant policy changes and developments in Zambian education. The documents analysed included the Education Act of 1966, Education Reform 1977, Educating Our Future 1996, Focus on Learning 1992, party manifestos of UNIP, MMD, and PF,

Millennium Development Goals, Vision 2030, Curriculum Frameworks (2003, 2013, and 2023), music syllabi for grades 1-12, selected schemes of work, and lesson plan templates.

1.9 Limitations of the study

The present study encountered several limitations that warrant consideration in the interpretation of findings here. Firstly, the qualitative nature of the research raised concerns regarding the generalisability of the results. By exclusively focusing on educational institutions in Lusaka, Southern, and Copperbelt provinces, the findings lacked broad applicability to the entire Zambian educational landscape.

Furthermore, accessing key stakeholders, such as curriculum developers and education parliamentary committee members, posed a significant challenge due to their demanding schedules. The difficulty in securing timely engagements with these busy officers impeded the progress of the study, potentially leading to delays in data collection and analysis. At the time of data collection, the office of the music curriculum specialist was vacant because she had just retired. However, another officer was recommended by CDC authorities to help with responses for the study. Equally, access to the members of the education parliamentary committee proved very difficult at the time of data gathering due to their tight schedules in parliament that would run from 08 hours to late in the night.

A potential source of bias could have stemmed from the researcher's role as a music educator. This vested interest could have introduced a level of subjectivity in advocating for a curriculum that addresses challenges specific to the Zambian context. While the researcher strived for objectivity, the inherent passion for ME inadvertently may have influenced the interpretation of findings, particularly when it came to navigating the balance between local challenges and global transitions in ME.

The reliance on documents for policy analysis introduced another set of limitations. Much as policy documents were very helpful, their scope on music was not as anticipated. Though access was not a pronounced challenge, most documents analysed such as education act 1956, education reform 1977, Focus on learning 1992, educating our future 1996, national development plans, party manifestos, Education act, 2011 and curriculum framework (2003, 2013 and 2023) had scanty information on music education. The content of statements and pronouncements there were mostly on general education. Therefore, fulfilling the requirements of the objectives was slightly a challenge hence potentially affecting the findings. To mitigate

this, only statements, phrases and pronouncements that were close to music education were considered.

1.10 Operational definitions

The following will constitute an assemblage of key words that have been used in this study:

- **Beliefs**: These refer to the conscious attitudes, convictions, and opinions held by policymakers, educators, and other stakeholders regarding the importance, goals, and methods of music education in Zambia.
- **Ideologies**: These refer to the overarching belief systems, assumptions, pronouncements or philosophies that shape the direction and goals of music education in Zambia.
- **Prospects:** Prospects are the potential future developments or outcomes for music education in Zambia.
- **Educational Policy Documents**: These are official written materials issued by educational authorities or institutions that outline policies, guidelines, and directives related to music education.
- **Music Education**: This is the process that involves giving and receiving instruction in music skills and knowledge in structured environments.

1.11 Organisation of the thesis

The introductory chapter one, provides a comprehensive foundation for the study, elucidating its primary objectives centred on the critical examination of beliefs, assumptions, and statements within MEPD's in Zambia. The chapter delineates the identified problem under study, articulates the rationale behind undertaking the research, specifies the intended beneficiaries, and elucidates how the CPA theory will serve as the guiding framework for the study.

The second chapter conducts a thorough review of the relevant literature, dissecting discussions and pinpointing gaps within the broader context of music education. This exploration encompasses global, international, and national perspectives, shedding light on the current status of ME in Zambia. The chapter anticipates the preliminary focus for ME, as postulated in the reviewed literature, setting the stage for an anticipated understanding of the research context.

Chapter three explores the intricacies of the proposed research methodology, grounded in the anti-positivist research paradigm. Embracing qualitative methods, the study adopts a multi-case study research design. The chapter details the approach to data collection, highlighting document analysis through content analysis and interviews as the primary means. It specifies the identified sources of data, including schools, documents, and key stakeholders such as policy makers and curriculum developers.

Chapter four presents the findings of the study. Since the study used four data sources, findings are initially presented separately and then a triangulation is done where all data sets are merged to come up with convergences and divergences in themes generated. This then formed a basis for discussion in chapter five. Chapter six then presents the conclusion which incorporates main research findings, the originality of the study, limitations, recommendations and areas for future research.

1.12 Summary

Chapter one examined the concerns on policy as regards music education in Zambia by giving a historical perspective of where we are coming from, where we are and probably where we will be in the future in terms of ME. The background further emphasise the importance of critically analysing policies and identifying the gaps between policy pronouncements and implementation, thereby justifying the selection of the Critical Policy Analysis framework for this study. The narrative goes beyond by shedding light in the statement of the problem of the often-overlooked subtle aspects, such as philosophical underpinning of challenges of ME especially in previous studies in Zambia that predominantly concentrated on constraints like resource shortages and pedagogical shortcomings. The direction into which the study took was guided by four objectives which are further transformed into four questions that helped gather in depth results for the study. The chapter further presented the geographical and historical scope of the study showing also the constraints encountered such as the qualitative approach adopted which does not encourage the generalisation of the findings. The benefits of the findings to the curriculum developers, standards officer, music lecturers and teachers, learners and parents as regards ME provided the significance of the study.

CHAPTER 2: LITERATURE REVIEW

2.1 Overview

The discussion in this chapter explores literature on policy in general and further narrows it down to specific policies such as education and music education. Music education policies are viewed from the global, African and Zambian perspective. In these sections, policy directives and implementation of music education are jointly discussed. Furthermore, the common philosophies that underpin music education will be examined. Then, an extension on how ME policies intersect with and are influenced by these ME philosophies is also presented. Additionally, this chapter will provide brief insights into the current status of music education globally. Finally, an intended music education curriculum for the 21st century will be discussed. This will be in response to the continuously evolving education plane. Let us now consider how scholars have viewed general educational policy.

2.2 Policy in general

In essence, a policy can be understood as either a solitary decision or a cluster of decisions, whether they are explicitly articulated or subtly implied (Webb & Geyer, 2020; Gould, Morse, & Adams, 2019; Bell & Howard, 2006). As guided by Haddad (1995) and Owolabi (2005), these policies serve as directives aimed at shaping forthcoming choices, initiating or impeding actions, or guiding the implementation of previous decisions. In this way, as Okoroma (2006) asserts, a policy serves as a harmonising tool. That aligns an institution's objectives with its operational endeavors. Hence, offering a legitimate course of action that effectively regulates deviations and prevents uncoordinated actions. In indicating the purpose of policy as that of regulating deviation, Okoroma's study seems to imply a one way channelling of policy directive. This appears to negate the possible role in this power struggle that implementers would play. Hence, making them appear as mere recipients of the intent of the policy makers. This practical gap is likely to negatively affect implementation in an institution.

2.2.1 Categorising policies

As argued by Falalu (2020), policies are categorised based on the nature of the challenges they are designed to tackle. For example, those that pertain to issues of national significance are commonly known as public or national policies, as described by Reddick (2009). Not only are these policies typically formulated by government authorities, they also come to be through

legislative acts, official decrees, judicial rulings, and executive directives (Odukoya, Bowale, & Okunlola, 2018). Odukoya et al seem to anchor their discourse in top-bottom generated policies. Much as this appears to be the norm world over, a study by Schmidt (2009) has shown that implementation in institutions including schools suffer. This most likely stems from the implementers feeling that they had no stake in the formulation process. Hence they feel no ownership and therefore are reluctant to implement policies. Schmidt's study was done in the USA, a country with totally different conditions from Zambia. This presents a good basis for comparative study. Additionally, the temporal aspect also brings in the issue of currency in the findings, making it a potential aspect for confirming what was found then and now. Hence, the two premises create both a geographical and temporal gap.

Furthermore, research conducted shows that there are policies that specifically target particular areas. These may be healthcare, environmental preservation, human resource management, agriculture, socio economic development, and education (Bashar and Sifawa, 2022; Wang, 2019). Picking on education as a specific area of consideration, the subsequent paragraphs will now look at the scope and content of education policies?

2.2.2 Educational policy as a specialised field

Research conducted shows that educational policy is a specialised field dedicated to addressing the multifaceted issues surrounding education (O'Brien, 2013; Yano, 2013; Papanikos, 2010). It is officially defined as "a comprehensive set of statutes and initiatives that delineate the structure and operations of educational systems, both nationally and locally" (Bates, Lewis, & Pickard, 2011, p. 39). This definition underscores the critical nature of educational policies. While it is given that they carry the weight of legal mandates, necessitated by enactment through parliamentary processes one would expect a success story there. To the contrary, the paradox is that the field has witnessed a plethora of ongoing educational reforms globally. As observed by Papanikos (2010), this implies shortcomings in either policy formulation or implementation. Therefore research shows that a continued pursuit of more effective solutions to curriculum implementation is prompted (Bell & Howard, 2006; Benjamin & Jonathan, 1998). Consequently, a substantial body of literature has been dedicated to educational policy analysis (Bashar & Sifawa, 2022; Papanikos, 2010; Bell & Howard, 2006; Okoroma, 2006; Murphy, Mufti, & Kassem, 2009; Benjamin & Jonathan, 1998). This is an indicator that countless problems in curricular for education in various subjects globally are perpetual.

The pivotal role of educational policy in shaping the future of nations is a recurring theme in recent literature (Julita & Zulyusri, 2023; Tracey & Florian, 2016). These scholars view policy not merely as regulation, but as a compass (Tracey & Florian, 2016) and blueprint (Berry, 2011) for societal progress, equality, and innovation. Viennet and Pont (2017), alongside Walker et al. (2019), UNESCO (2017), and Kulz (2017), emphasise its potential to unlock knowledge, break down inequalities, and inspire future generations. Adams (2014) highlights the dual nature of policy, acknowledging its power to both empower and constrain, thus influencing national destiny.

A central argument emerges regarding the critical importance of effective policy in the contemporary world that is rapidly changing (Litz, 2011). In an era defined by technological advancement, globalisation, and cultural diversity, policy serves as a linchpin (Litz, 2011). It connects aspiration with achievement, equity, and excellence. This perspective underscores the need for policies that are responsive to contemporary challenges and opportunities.

However, defining educational policy remains a point of contention (Viennet & Pont, 2017; Nudzor, 2009). Some scholars, like Alshumaimeri (2023), equate it with planning, while others use it interchangeably with reform (Falalu, 2020). Zajda (2005) offers what seems to be a more specific focus. This he does by linking the term to institutions like primary schools, secondary school, vocational, and higher education. While acknowledging the varied interpretations, this study adopts Zajda's definition as the basis for the scope of the research. This definitional ambiguity suggests a need for further research to establish a more universally accepted understanding of educational policy.

2.2.3 Comprehensive policy frameworks

Reviewed literature indicates that educational policies should articulate a comprehensive framework. This should delineate parameters governing the functioning of the educational system (Okoroma, 2006). The pathway should indicate policy development at the highest levels down to practical implementation in institutions such as schools (Murphy, Mufti, & Kassem, 2009). It is not only a comprehensive declaration that outlines the primary objectives and key focuses of a government (Falalu, 2020), yet most importantly, it should adhere to the principles of the nation's constitution and guiding philosophy (Wango, 2011). In both Falalu and Wango, the importance of policy directive grounded in constitution and guiding philosophy is acknowledged. However, the lull in how grassroots can be part of this process, and how awareness of these policies can be achieved creates a knowledge gap. This silence would be

transferred to policy documents consequently affecting how the policy will eventually be carried out.

Policies encompass various scopes, ranging from broad sector-wide policies like those concerning education. Some are more focused policies for sub-sectors like primary education. While others are targeted policies that address specific issues like low enrolment rates or even specific subjects (Yano, 2013:7). In literature, policies are meant for implementation hence, policies such as those to do with education, should be accompanied by subject curriculum frameworks (Education, 1996). Given this position, the effectiveness of educational policies needs occasional analysis as indicated below.

2.2.4 Implementation and analysis of educational policy

Research shows that the formulation of policy is only but the initial step (Howlett, et al., 2015). While this is important to note, a comprehensive strategy and meticulously planned execution are indispensable for achieving the policy's objectives (Jallade, Radi, & Cuenin, 2001). It follows therefore that, a rigorous and inclusive process encompassing strategic planning, extensive stakeholder consultations, methodical implementation, regular evaluations, and incisive analysis be undertaken (Falalu, 2020; Musisi, 2015). However, a recurring challenge in policy implementation noted by Muhammad and Nooraini (2020), is the gap between those who conceive the policy and those responsible for its execution. As noted by Obilo and Sangoleye (2010) those responsible for execution are not involved in the formulation process, this makes them feel marginalised and total failure of practice ensue (Okoroma, 2006), yet as Schmidt (2009) holds, teachers should be part of policy formulation as they understand the learners, culture and learning environment. As for Diem et al, (2014) policies should not be mere political rhetoric that yields nothing. While Cahill (2015), caution policy makers from using their power to oppress those who are supposed to be beneficiaries of the policies.

Research is clear that it is imperative to engage in educational policy analysis to ascertain the stakes involved (Muhammad & Nooraini, 2020). Yet, when it comes to policy analysis, many studies tend to focus either on assessing the quality of implementation, or merely on the planning phase (Mugwagwa, et al., 2015; Ball, Maguire, & Braun, 2012). Some adopt highly scientific approaches that lack practical application, resulting in analyses that remain confined to academic exercises (Wang, 2019). Yet there are few studies that have attempted policy analysis in the lens of philosophical underpinnings of those policies, and the interplay that

exists thereof (Schmidt, 2009). According to Browne, et al., (2018) this form of analysis could be designated as interpretive policy analysis.

What remains conspicuously absent in much of the existing literature, according to Noriey & Javanmiri, (2021) and Otchere, (2013) is a robust exploration of content analysis and the profound influence of philosophical underpinnings on the attainment of policy goals over time. Therefore, researchers and policymakers must explore deeper into these often-overlooked dimensions (Viennet & Pont, 2017; Bogenschneider, 2014). This study analysed music education policy direction and implementation gaps in institutions of learning through the philosophical lens of humanism, democracy and aestheticism. A study by Cosumov (2023), looked at holistic approach to music education throughout the course of life. The findings confirm that the humanistic aspect of education embraces the biological, intellectual and spiritual aspects to perpetuate lifelong learning. This finding is important because it aligns well with the contemporary global education agenda.

2.3 The significance of educational policy

Wango (2011), Bell and Howard (2006) describe the significance of educational policy as its ability to shape national education systems by influencing quality, access, and ultimately, individual and national futures. It forms the foundation for future generations, dictating curricula, pedagogy, and resource allocation (Carr & Fraser, 2014; Darling-Hammond, 2015). Hanushek and Woessmann (2015) demonstrate a strong correlation between education quality and economic growth, supporting the human capital theory espoused by Schultz (1961) and Becker (1964).

A key role of educational policy is promoting equity and equality (Walker et al., 2019; Harshita, 2023; Chetty et al., 2017). Furthermore, policies should also aim at universal access to quality education in order to mitigate societal disparities (Hattie, 2016). However, Reardon & Portilla (2016) in "Opportunity Gap" study, challenges the notion that educational policies alone can solve achievement gaps, highlighting the need for broader societal interventions (Hall, 2013). This suggests a need for a more holistic approach, integrating educational policies with wider societal strategies.

A plethora of studies recognise that effective policy implementation requires clear objectives, goals, and consistent regulations to foster conducive learning environments (UNESCO, 2020; Falalu, 2020; Ulla, 2018; Okoroma, 2006; Young & Marshall, 2013). Ulla (2018) emphasises

the importance of clear objectives for accountability and advanced learning, yet numerous studies identify implementation challenges (Enyiazu, 2022; Burnette, 2014; Ahmed, 2015; Savage, 2017; Sinclair, 2014; Gakusi, 2008; Lubienski et al., 2014; Van Der Berg et al., 2016). As such Schmidt (2009) notes that, the lack of specificity in policy goals often hinders effective implementation because it confuses educators and administrators.

Durlak et al., (2011) identifies the significance of educational policies as its potential to address contemporary issues globally and locally as well as encompassing social-emotional learning. OECD (2020) notes the importance of education policy in terms of advancing STEM programmes while for Banks (2011) it is inclusivity. As for UNESCO (2017), environmental sustainability and entrepreneurship (OECD, 2015) are areas where education policy is significant. As a guru in education, Dewey (1916) recognises the significance of education policy as being responsible for promoting critical thinking, civic engagement, and cultural understanding. Studies like Schmidt (2009) are subject-specific policies for music education, which further illustrate the extent the significance of education policy can go in embracing even specific subjects. However, like education policy, challenges in ME policy remain, including those related to policy design itself (Bowman & Frega, 2012), philosophical underpinnings (Reimer, 2022), pedagogical approaches (Philpot, 2004), resource constraints (Kriger, 2020), and cultural and technological integration (McConnachie, 2016; Abril & Gault, 2008). The discussion that follows will look at ME policies in particular from a global, international and national perspective. Global will reflect studies outside Africa, while international will include studies in Africa and finally national will designate those in Zambia.

2.3.3 Music education policy and implementation: A global perspective

Studies analysed under this section are anchored in music education policy, philosophy, curriculum and implementation outside Africa. They form a basis upon which music education policy analysis for the current study was done in Zambia. They identify gaps which are framed in knowledge, temporal, geography, practice, population and evidence. Together these studies helped to understand policy emphasis, philosophical underpinning of music education and implementation from a global perspective. Major countries sampled were the United States of America, China, Britain, Germany, Australia and Finland. The reason was simply that they seem to have better music education policies and better adherence to best practices.

A study by Rohan (2011) underscores the global diversity in countries' approaches to music education policies, reflecting their unique cultural, social, and educational contexts. Ho & Law

(2004) argue that the manner, means, and extent of implementing ME policies signify the value a government assigns to these policies. For instance, Finland's highly regarded ME system is often cited as a model for its focus on equity and inclusion (Heikkinen & Lehtonen, 2020; Sahlberg, 2012). Finland's approach closely aligns with the principles of equitable access to music education, a prominent contemporary concern in the global music education discourse (UNESCO, 2020).

In contrast, the United States, through the National Association for Music Education (NAfME), advocates for music education primarily emphasising its cognitive, emotional, and social benefits (NAfME, 2021). However, as noted by Sinclair (2014), in her comparative study between American and Chinese music education, findings reveal that in America the policy lacks explicit recognition of the intrinsic value of music, leading to recurrent debates on the purpose of music education. She however seems not to be clear on whether the national philosophy can be accounted as part of what she refers to as values. Therefore a knowledge gap is created between what is presented and what we ought to know. To the contrary, the current study looked at the philosophical underpinning of ME implementation in Zambia as regards policy directive.

Paradoxically, policymakers in the USA express value for music education, yet it is often one of the first subjects to face budget cuts during financial crises (Freer, 2012). While music education is relatively widespread in the United States, with 94% of elementary schools and 91% of secondary schools offering music instruction (Sinclair, 2014), concerns persist regarding the small percentage of schools that do not offer music education. Furthermore, underprivileged schools often lack adequate music instruction (Clark, 2022; Major, 2013), highlighting equity and access issues in music education (UNESCO, 2020). Research also notes that quality and depth of music education in secondary schools can also be inconsistent (Sinclair, 2014). Class sizes likewise vary at each level of education both in public and private institutions; this has an adverse effect on ME implementation (Riester, 2018). Additionally, the fact that music is often not an examinable subject may contribute to a diminished perceived value (Shuler, 2012). Besides, less than half of the schools integrate music with other subjects (Parsad & Spiegelman, 2012), hindering students from recognising the interconnections among subjects for holistic learning (Nowacek, 2011). Both Parsad and Spiegelman (2012) and Nowacek (2011) agree that integration across subjects is cardinal to make learners see connections among subjects. However, both studies do not seem to provide evidence on why integration is not well implemented. Therefore, this silence creates an evidential gap.

Additionally, in the United States prior to 1980, there was no official policy on arts education. Concerns raised by the National Coalition for Education in the Arts led to debates on the inclusion of arts in the Goals 2000 Act (Mark, 2021). Goals 2000 subsequently paved the way for the "Educate America Act" of 1990, which aimed at providing a standardised curriculum for arts education. However, it fell short of addressing the specific needs of music education at the time (Mark, 2021). Such instances of policies falling short of meeting educational needs are a recurring issue in many countries (Savage, 2021, Okoroma, 2006). While these policies provided standards for all states, they did not comprehensively address requirements, such as graduating with a well-rounded education that includes arts education (Elpus, 2013). This is confirmed in a study done by Colquhoun (2019), where graduating trainee teachers were asked concerning their competence levels after training. The responses among many indicate a general feeling that they were not prepared enough to handle how to diversify the content to address multiculturality and instrumental instruction. It is not clear though, whether competence here is also linked to grounding the trainees in the awareness of national philosophies and policies for purposeful implementation. This therefore constitutes a knowledge gap. To fill up these knowledge gaps, the current study looked at ME implementation as underpinned by humanistic, democratic and aesthetic ideologies to understand policy directives and eventual practice or implementation.

In England, the environment of music education policy differs from that in the United States. Research indicates that policymakers in England often face challenges due to the lack of a unified voice among institutions, organisations, or entities involved in music education (Savage, 2021). Similar to the U.S and other countries (Enyiazu, 2022; Crooke & McFerran, 2015; Sun& Leung, 2014; Williams, 2011), policies tend to prioritise exam-oriented subjects over music education (Anagnostopoulos et al., 2013; Lingard et al., 2013, 2015), resulting in an unbalanced education system. Literature notes that policy discussions in England often focus on infrastructure and equipment for music education (Ball, 2003), rather than the fundamental policies and philosophies that govern their existence (Savage & Barnard, 2019). Consequently, essential issues hindering progress in music education are not fully addressed. A gap in practice is therefore created as this lack of debate on policy and philosophy would affect effective music education implementation. For instance a study by Looseley (2011), shows that there is need for policy change when it comes to pop music by recognising its capability to boost economic and social meaning as an aspect of cultural democracy.

Before 1992, music was not considered a core subject in England's national curriculum. However, it was not until the education reforms of 1999 and 2007 that it was included. Interestingly, a recent PD analysis by Savage (2021) on the two documents indicate that the description of music education in 1999 contained 2,270 words, while the current document contains only about 594 words. As noted by Law and Ho (2004) in China as well, this raises concerns about the value placed on music education by policymakers. Likewise, the current study looked at PD's in Zambia but extended its scope to how these policy pronouncements are actualised in schools from a philosophical viewpoint.

The English music curriculum centralisation occurred in 2011 following the publication of Darren Henley's 'The National Plan for Music Education report'. However, centralisation brought a hindrance to accountability and standardised implementation due to varying execution methods by schools and regions (Nissen, 2023; Bate, 2020; Dfe, 2011). Despite the efforts recommended by Henley's report, a study by Zeserson et al. in 2014 found no improvement in music education offerings across the country (Zeserson, et al., 2014).

In England, policy mandates that every child should learn to play a musical instrument, thereby emphasising instrumental education. However, this emphasis on instrumental education has been criticised on the pretext that it comes at the expense of a more balanced music education (Savage, 2018b). While instrumental education is compulsory at the primary level, it is offered as an optional subject at year 9. The government provides support for instrumental instruction by giving funds (Savage & Barnard, 2019; Savage, 2021). While this approach ensures access to instrumental instruction, it may neglect other important areas of the curriculum, such as music appreciation and therapy, (Wilson, Hunter, & Moscardini, 2020) and how to handle learners with special educational needs (Welch et al., 2016), potentially sacrificing educational balance.

Schmidt (2019) warns that policymakers in England, as well as elsewhere, tend to support initiatives aligned with their ideologies. This caution was particularly important in framing the current study. Specifically it was helpful in finding out the role teachers in policy formulation in Zambia play. Especially to ascertain whether they were part of the process or merely end users. Thus, policy analysis should rigorously assess policies in terms of their outcomes, alignment, and practical implementation (Orr, et al., 2019). This perspective partly contradicts Savage (2021), who argues that the challenge in England lies in the polarised voices of music experts, making them unreliable consultants in the process of formulating practical and

meaningful music education policies. For example, a recent study on ME provision by Bath et al, (2020), revealed that music as a subject is highly marginalised and has been pushed to the periphery especially in public schools, despite policy decreeing its inclusion on the curriculum. This creates a practical and methodological gap between policy directive and implementation. Nevertheless, there is a political will in England, albeit with a disconnection between those affected by policies and those capable of providing solutions.

In Chinese music education, the approach is grounded in referentialist principles that view music as a means to achieving common societal goals. For example, it has been employed to rekindle national pride and resistance among citizens, particularly in response to past oppression by Western nations (Ho, 2012). Chinese music education emphasises the development of desirable traits related to ethics, values, and character in the Chinese youth (Sinclair, 2014). Referentialism holds that the value is in what music can be used for, not the music itself. In the long run, it is what it can do, not the music, which is important. This diminishes the value of music save the end product. It would appear that the Chinese situation may be at crossroads in terms of what to value in terms of music education.

In 1986, a music education department was established in China to develop and implement music education policies, leading to improved teacher training and structured education from elementary to tertiary levels (Ho and Law, 2009). Similar to the U.S. and England but contrary to Zambia (1996), China's 1986 law underscores compulsory music education during the first nine years of schooling. Consequently, early basic education includes music games. Middle basic education incorporates training in feelings, instrumentation, and musical forms. As for upper basic education the focus is on music appreciation with less emphasis on singing due to voice changes in learners during puberty (Sinclair, 2014). This was a good comparative point between what is obtaining in China and Zambia as a means of appreciating the divergence.

Despite a repertoire that often consists of Western music, Chinese culture is highly encouraged in music education (Sun & Leung, 2014). This is paralleled with music education in Zambia though the divergence is on intensity and nature. In China, aural training serves as the foundation for other music concepts. It is seen as a way to develop values, emotions, intelligence, nationalism, character education, and global culture (Sinclair, 2014). This approach aligns with the historical use of music in ancient Greece for moral development, as advocated by Plato in his 'Republic' (Theologos & Katsadoros, 2019; Philpot, 2004). Music lessons are conducted weekly, with varying frequencies across the three sections of basic

education (Sinclair, 2014; Philpot, 2004). One of the major challenges in China is balancing the perception of music education by stakeholders in urban and rural setups. For example, a study was done by Sun and Leung (2014), in rural areas of Tonghua using quantitative methods and a sample of 702 teachers and learners on the status of ME in primary schools. Among many results, it was revealed that music is less valued by parents and pupils because of its lack of economic and employment opportunities especially in light of the one child policy practiced in China. Results by Emielu (2011) in Nigeria affirm this result. While quantitative approach in Sun and Leung's study on status of ME suffice, it is prudent to fill this methodological gap by employing a qualitative in-depth approach. Furthermore, there is a limitation in terms of use of only rural populations. The current study filled this population gap by using samples drawn from rural and urban areas.

As for Germany, a strong emphasis is placed on music education, integrating it with cultural education, visual arts, drama, and dance (Campbell, 2017). Strong data from research has it that music is a compulsory subject in German primary schools from year 1 to 10 (Nimczik, 2018), with primary school students receiving at least one hour per week of instruction, and secondary students receiving up to two hours per week. While there are national guidelines and policies, regions and schools have flexibility in implementing these guidelines as they see fit (Lehmann-Wermser, 2013; EAS, 2009). Furthermore, music in Germany is considered integral to cultural studies and inculcation, highlighting its role in fostering cultural awareness and creativity (Nimczik, 2018). Additionally, formal music education outside of school, sometimes subsidised by the state, supplements in-school learning (Kertz-Welzel, 2009). However, there are inconsistencies in the aims, objectives, and content of music education as a subject, despite having a comprehensive study of music history compared to other European countries (Lehmann-Wermser, 2013; OECD, 2009).

Policy and legislation to promote inclusive learning for persons with disabilities exists in Germany. However, there are notable inconsistencies in implementation, partly attributed to the CRPD (Convention on the rights of people with disabilities) not being mandatory in Germany (Appel, Lieske, & Reinelt, 2012; Garrepy, 2020). This is compounded by challenges in addressing correlations between cultural background, socio-economic status, and educational careers (Autorengruppe, 2016). While teacher training integrates sports, art, and music under the theme of aesthetics as a response to global trends, Nimczik (2018) sees a problem in this and concludes that integration potentially denies trainees specialised music training. A similar scenario exists in Zambia, where sports, art, and music are combined under

the theme of expressive arts in teacher training, upper primary, and secondary schools (Education, 1996). This integration and the grouping of arts disciplines are often referred to as creative arts elsewhere (Ntshole, Mugovhani, & Yende, 2023; Vermeulen, 2009).

In Australia, Crook and McFerran (2015) as well as Russell-Bowie (2011) in their separate studies, recognise that there is a tendency for government preferences to prioritise subjects with better funding prospects over music education. Such prioritisation, as argued by Falconer (2013), often leads to a decline in the quality of music programmes and, in some cases and countries, a total collapse of music education take place. These studies (Crook & McFerran, 2015; Falconer, 2013; Russel-Bowie, 2011) cited above, were done at either primary or secondary school. They may not have collected comprehensive data about the entire ME system, hence creating a population gap. It is for this reason that the current study mitigated this gap by studying the education system from primary school all the way to tertiary level.

Previously, music education was a standalone subject in Australia, but it is now embedded within the broader arts curriculum (Howard, 2021). It is centralised, with each state having the authority to dispense funding. However, unclear funding guidelines have resulted in many schools being underfunded (Andriani, 2022; De Bruin, 2021). Australian MEP demands that teaching, learning, and assessment in music education be authentic, dynamic, and creative. However, there remains a Western bias in the content of arts education, which does not align well with Australia's multicultural society (Schippers and Campbell, 2012). Additionally, there is a national policy requirement for formative assessment to be engaged by professionals and learners in educational institutions (Wiliam, 2010). Nevertheless, there is a lack of leadership in addressing disparities in music offerings and access, particularly between public and private schools and urban and rural areas (de Bruin, 2021). This underscores a gap in practice which can adversely impact music education implementation. De Bruin also highlights concerns about the government's weak human resource policy, which allows schools to employ unqualified music teachers, potentially undermining the quality of music education.

In Sweden, music education is sponsored by local governments and is not part of the mainstream curriculum but is politically regulated by the central government (Di Lorenzo, 2021). However, there is no clear policy on funding for Sweden's Arts and Music Schools (SAMS), posing a threat to their sustained existence (Lilliedahl & Georgii-Hemming, 2009). This void in policy on funding has repercussions on how policy is implemented. Underscoring a knowledge gap that renders implementation as a mere political rhetoric. Despite the absence

of an apparent national policy, SAMS fall under the cultural arm of governance, with a deliberate intention to make them available to all children. Various arts-related organisations, including the Swedish Arts Schools Council, advocate for national aims, a national center for SAMS, funding for municipal cooperation at the regional level, strengthened teacher education, and investments in research (Di Lorenzo, 2021). Among other proposals for SAMS, there is an emphasis on inclusion, particularly for persons with disabilities and immigrants (Tillborg, 2019a, 2017b). However, a follow-up study by Tillborg (2020) reveals that a national inclusion policy which is general in nature exists. Unfortunately, results also show that there is no specific inclusion policy especially for the disabled particularly for Art and Music schools. This points to an implementation challenge highlighting a practice gap, indicating that teachers feel unobligated to enforce this policy at local level. Similarly, the current study looked at the nature of inclusion stated in EPD's in Zambia and the knowledge implementing teachers have on how to do it in ME. Notably for Sweden, there is a strong intent to bridge the gap between home and school music experiences in the national curriculum (Regelski, 2006). These advocacy efforts reflect a commitment to enhancing the accessibility and quality of music education in Sweden, aligning them with the UNESCO education framework and the Millennium Development Goals.

It is essential to recognise that in the European Union, the development of music education policies is not solely the responsibility of individual countries. However, federations and organisations have emerged to coordinate and advocate for music education at the regional and international levels, aligning with the cultural policy objectives of the United Nations (UNESCO, 2020). These bodies play a critical role in shaping the background of music education across the European Union member states.

Music Moves Europe (MME), for instance, is a significant initiative backed by the European Commission, serving as a framework for various initiatives and actions aimed at supporting the European music sector. MME focuses on promoting a sustainable music ecosystem in Europe and emphasises core strengths such as diversity, competitiveness, and innovation. This strategic alignment with the broader political priorities of the European Union ensures that music education remains an integral part of the European cultural agenda (EU, 2022). The European Music Council (EMC) serves as a consultative body on policy matters related to music education and culture for member countries. EMC's mission is to provide expertise and guidance to member states, helping shape policies that promote and advance music education

across Europe (EMC, 2023). This role is crucial in ensuring that policies are well-informed, balanced, and aligned with the diverse needs and aspirations of European nations.

The European Association for Music in Schools (EAS) is a relatively young organisation, founded in 1990. EAS operates as a network that brings together teachers, artists, scientists, associations, and project partners dedicated to improving music education throughout Europe. This collaborative approach is commendable, as it allows a multitude of expert voices to contribute to the ongoing development and enhancement of music education policies. It helps maintain a system of checks and balances, ensuring that policies are not driven solely by the biases of individual policymakers but are informed by the collective expertise of a diverse group (Vugt, 2016; Cahill, 2015). These European federations and organisations, including Music Moves Europe, the European Music Council, and the European Association for Music in Schools, play pivotal roles in shaping music education policies in a way that reflects the region's cultural diversity, competitiveness, commitment to innovation and speaking with one voice (McCarthy, 2004).

The global scene of music education is characterised by significant disparities (Kertz-Welzel, 2021; De Wit & Hunter, 2015). In certain regions, music programmes thrive, benefiting from robust policy support and ample resources (Terril, 2015). Conversely, in other areas, these programmes confront challenges arising from budgetary constraints and evolving educational priorities (Hedgecoth, 2017). This pronounced divergence highlights the imperative for a more equitable allocation of resources and a heightened focus on music education on a global scale (Fitzpatrick, 2013; Falconer, 2013). Bath et al, (2020), conducted a study in England on the provision of music education in English schools. The findings indicate that ME is highly marginalised especially in public schools despite its legally sanctioned place on the national curriculum. The researchers further note financial constraints and accountability lapses as encumbrances to ME provision. There is a convergence with what Kriger (2020) found in South Africa, underscoring commonalities of challenges despite geographical differences. Therefore, forming a comparative basis with the current study which was done in Zambia.

The accessibility of music education exhibits considerable variability among countries and regions, frequently mirroring disparities in educational resources and priorities (Schippers, 2009). Developed nations such as Australia, the United States, Canada, and many European countries have relatively well-supported and integrated music education within their school curricula (Henley, 2011; Dfe, 2011; Hardcastle, 2009). Not only do they boast of well-

established music education programmes and qualified music instructors, but also have ready access to musical instruments and resources (Falconer, 2013; Fitzpatrick, 2013; Welch et al., 2011). For instance, the United States, through the "Every Student Succeeds Act" (ESSA), promotes a comprehensive education that encompasses music and the arts by providing federal support for music programmes in public schools (NAfME, 2020; Richerme, 2020). Similarly, Finland does not only integrate music education deeply in its national curriculum, but also emphasises student participation in music-making by provision of high-quality music instruction (Kivijarvi & Rautiainen, 2021; Safari, 2021; Soini, 2015).

The content and structure of music education curricula also vary considerably. As highlighted by research, some countries accentuate classical music training, while others prioritise diverse musical genres and cultures (Karlsen & Nielsen, 2021; Jorgensen, 2014; Schippers, 2009). For example, in countries like Germany and Austria, there is a strong emphasis on classical music training, often commencing with the study of instruments such as the piano or violin (Clausen et al., 2009). These nations boast of rich classical music heritage, with their curricula designed to perpetuate and transmit this tradition to subsequent generations (Elliott, Silverman, & Bowman, 2016).

Conversely, countries like Brazil and Cuba prioritise a broad spectrum of musical genres and cultures within their music education curricula (Dias, 2022; Schippers, 2009). In Brazil as an example, music education encompasses a wide array of musical styles, including samba, bossa nova, and regional folk traditions (Martins, 2020; Kiernan, 2015). This approach reflects the countries' vibrant cultural diversity and their commitment to celebrating and preservation of their musical heritage (Custodio, 2015).

The presence of standardised curricula also varies significantly. In some countries, such as the United States, a degree of flexibility is noted, with individual states and even school districts exercising autonomy in shaping their music education programmes (Hamilton, Stecher, & Yuan, 2008). In this way, autonomy allows for more localised decision-making and the adaptation of curricula to cater to the specific needs and preferences of students and communities (NCAS, 2014). Consequently realising the concept of decolonising curricular. For instance, a study by Carver (2017), revealed that there is a general feeling that the South African music curriculum should be decolonised or transformed to make it Afrocentric in nature so as to incorporate local content. However, the study seems to be silent on the aspect

of how this should be done, highlighting a knowledge gap. This formed a basis and one of many pointers for policy analysis in the current study.

In contrast, countries like South Korea maintain more centralised and standardised music education curricula, with a strong emphasis on rigorous training and music performance and theory (Lee, 2016; Seog et al., 2011). In such contexts, resource allocation and adherence to policy directives pose fewer challenges compared to countries like those in Africa (Ligoya, 2011; Namaiko, 2015; Akuno, 2014; Moswate, 2011; Nota, 2010; Kigozi, 2008).

2.3.4 Music education policy and implementation: The African perspective

Research indicates that, history of ME in Africa is a multifaceted tapestry interwoven with traditional music, oral traditions, and colonial influences (Murphy & Fautley, 2015). Therefore across the continent, many nations have not only sought to incorporate indigenous musical forms into their educational systems because it has to be, but rather that it is a means of preserving cultural heritage (Ho & Law, 2004). For example, in South Africa in 2016 McConnachie's research revealed that there has been a rich history of integrating indigenous music into its music curriculum, particularly focusing on choral and percussion ensembles. The challenge however, is that teachers' attitude are negative towards teaching it.

Studies show that, South Africa's music education policies have undergone significant transformation since the end of apartheid in 1994 (McConnachie, 2016; De Villiers, 2015). For example it is documented that, a newly elected democratic government recognised the crucial role of ME in promoting social cohesion and preserving the country's diverse cultural heritage (Buthelezi, 2016; Vermeulen, 2009). A notable policy shift was the integration of indigenous music into the national curriculum. This inclusion of traditional African instruments and music in schools has been instrumental in safeguarding and promoting indigenous musical traditions (DoBE, 2011). As observed though by Buthelezi (2016), there is a challenge when implementation in schools is factored in the debate.

As noted by Kriger (2020:4) in her study, South Africa recognises the importance of music education in policy documents, but practical implementation often falls short. For instance, she found out that ME implementation at primary school was dependent on "available resources for teaching and learning music, the utilisation of those resources when available, pre-service teacher preparation, the non-examination status of the subject, and the deployment of generalist teachers without professional or specialist teacher support. There was little evidence of music

integration in the seven case study classrooms". The limitation of the study is its inclination to the primary sector only. This population gap might miss comprehensive information about the whole system. The current study looked at implementation from primary school through tertiary level of the education system.

Furthermore, South Africa has established specialised music schools and institutions like the South African National Youth Orchestra and the National School of the Arts (Woodward, Sloth-Nielsen, & Mathiti, 2007). These institutions provide advanced training and education to exceptionally talented students, contributing to the cultivation of a skilled pool of musicians and educators (Kierman, 2009). However, South Africa faces challenges in music education, such as unequal access to resources and opportunities, especially between urban and rural areas (Jansen van Vuuren, 2011). As a response to these problems, government initiatives like the National Plan for Music Education have been launched to address these disparities, but the challenge will be how to sustain that commitment and increase the investment (Lesch, 2017).

The pre-independence curriculum in South Africa, similar to that in Australia, was fragmented and inconsistent (Vermeulen, 2009; Department of Education, 2005). However, post-independence, a curriculum reflecting the aspirations of the people and a commitment to preserving cultural diversity was developed. Continuous curriculum reforms ensued from 1994 onwards, with the Revised National Curriculum Statement (RNCS) in 2004 marking a pivotal moment in music education. A study on curriculum conducted later by De Villiers (2015), revealed that the RNCS was embedded in democratic values of the country's constitution. It is worth noting that ME is also accounted for here in the RNCS. De Villiers focused on the transformation of ME from independence to date, while the current study considered policy direction and practice in education institutions from a philosophical point of view. The temporal gap gave the current study a more nuanced data set. Considering Zambia got independence in 1964 while for South Africa it is 1994.

Like Zambia (Kalinde & Bwalya, 2023), Botswana (Moswate, 2011) Zimbabwe (Mufute, 2007), The Revised National Curriculum Statement embraced an integrated approach to the arts and culture, yoking music, drama, dance, and visual arts under one study area, mirroring developments in Turkey (Ozgul, 2017). However, in a study by Buthelezi (2016), it was shown that this music curriculum leans more toward Western music. Her focus in the study was to get teachers' experiences on teaching African traditional music at secondary school as a policy directive. To fill this population gap, the current study however looked at policy directive and

teaching of the whole music education curriculum from primary through tertiary levels. This potentially helped gather rich qualitative data and insights deep-rooted in policies, ideologies, resources and classroom practice.

As Vermuelen (2009) argues on the challenge of subject integration, South Africa's unique approach involves a single teacher handling all four contributory subjects of the arts curriculum, a challenge not faced in countries like Australia and Zambia, where each subject is taught separately, sometimes by different teachers, either generalists or specialists (Hardcastle, 2009; Dfe, 2005). Vermuelen's (2009) research highlights that this integrated approach leads to teacher burnout and, ultimately a probable decline in arts education, a situation consistent with findings in New Zealand (Webb, 2016), Zimbabwe (Mufute, 2007) and Botswana (Moswate, 2011). However, her research does not seem to show how ideologies and beliefs have underpinned ME in South Africa as regards integration, which this study did in Zambia. Hence underscoring a possible evidence gap. Just like in China, an inadequate allocation of time for all four art subjects, with a bias towards other arts, poses significant difficulties (Sun and Leung, 2014). Furthermore, communication gaps between policymakers and schools exacerbate these issues (Kelly, 2004). These factors collectively challenge the effective implementation of music education in South Africa.

Zimbabwe's journey to music education reform began with its independence in 1980. Prior to this, the nation maintained a racially segregated education system, where music was included in the curriculum but held an optional status and occupied a peripheral role (Nota, 2018). Post-independence reforms aimed at harmonising the parallel education systems that foster inclusivity commenced, eventually making ME compulsory at primary school to year nine, with full implementation occurring in 2004 (Machingura & Zinhuku, 2019).

In 2015, Zimbabwe introduced a new curriculum that retained the compulsory nature of music education at the primary level. Similar to countries like South Africa, Australia, and New Zealand, (Webb, 2016; De Viliers, 2015; Hardcastle, 2009), this curriculum adopted an integrated study approach, encompassing outcome-based objectives and merging music with visual arts, dance, and drama (Machingura & Zinhuku, 2019).

In contrast, Ghana's music education places greater emphasis on traditional instruments and rhythms, a response to the reforms of 1974 and 1976, which initially overlooked these aspects (Flolu & Amoah, 2003). Prior to 1959, Ghana lacked a definitive policy on ME, and subsequent reforms, as highlighted by Adjepong and Obeng (2018), present ongoing challenges. The

assessment policy, for instance, leans heavily toward the cognitive domain, neglecting the psychomotor and affective areas. Additionally, the use of information and communication technology (ICT) in music education lacks a clear-cut policy. Pre-primary education integrates music as part of Creative Arts but lacks specific guidelines for implementation, a case similar to Zambia (Education, 1996). Integration draws inspiration from an African perspective that views arts as a holistic experience in performance and thinking (Ligoya, 2013; CRDD, 2007; Flolu & Amoah, 2003; Nzewi, 2003). Furthermore, the structure of basic education spans nine years, with music being non-examinable at the primary level, further relegating it to the periphery as explained by Nii-Dortey & Arhine, (2019). In contrast, by the year 2013 music became examinable at primary school in Zambia (Mary, 2015). Nii-Dortey and Arhine further assert that the practice gap between policy pronouncements and classroom execution persists, partly due to hasty analysis of previous policy documents.

2.3.5 Issues and trends in music education in Africa

Research highlights that, when examining the role of government in music education, significant disparities emerge among African nations (Murphy & Fautley, 2015; Udo, 2015; Olaniyan, 2010). For instance in Uganda, Kenya, and Tanzania, Akuno (2014) found a lack of clear policy direction for ME. This leaves teachers to use their discretion, resulting in disparities between planned and implemented curricula (Kigozi, 2018). As a contrast to Akuno's findings in 2014, Kenya has now taken substantial steps to strengthen ME policies, with increased funding and reforms (Munavu, 2023), while other countries, like Nigeria, still struggle due to limited government support and implementation gaps (Murphy & Fautley, 2015; Udo, 2015; Olaniyan, 2010; Ekweme, 2000). One of the implementation gaps cited in Etim's (2017) study, is lack of knowledge by teachers on how to teach music subject integratively. As noted in (Kalinde & Bwalya, 2023; Machingura & Zinhuku, 2019; Webb, 2016; De Viliers, 2015; Hardcastle, 2009; Vermuelen, 2009), integration which seem to stem from humanistic education, appear to be a ubiquitous challenge. This is because it has been debated in many studies dealing with ME implementation analysis and curriculum practice in Africa and elsewhere. Hence a conceptual ambiguity gap is created. Thus making it a potential area where future research should spend its efforts and resources.

In Malawi, the situation concerning government involvement and investment is not bright at all. Ligoya (2011) reports that there is no appropriate music education policy to write home about. As such, the government needs to take a deliberate move and draw inspiration to what

is being proposed, for instance, in Kenya (Akuno, 2022), South Africa (de Villiers, 2015), and Nigeria (Ekwueme, 2010) to generate a philosophy of music education that addresses ME issues at various educational levels (Ligoya, 2011). As it stands, despite the gains realised, the disparities between policy and practice have been noted. These findings are consistent with findings in Kenya (Wanyama, 2006), South Africa (Vermeulen, 2009), and Zimbabwe (Nota, 2018).

Zimbabwe has made some strides, with support from the government in the form of resource allocation (Nota, 2018), even though problems persist. Currently, Zimbabwean music education follows an integrated study approach as earlier discussed (section 2.3.4). The challenges associated with the current curriculum are often due to implementation and assessment (Nota, 2018; Machingura & Zinhuku, 2019). However, an approach which is critical in addressing government support and teacher motivation in Zimbabwe should be sought after (Nota, 2018).

Ghana offers an interesting scenario, with contrasting policies regarding the use of traditional instruments and rhythms. A mixed bag of policies that underpins integration and non-examinable status, accompanied by inconsistencies in implementing music education, compounds challenges in the sector (CRDD, 2007; Adjepong & Obeng, 2018; Flolu & Amoah, 2003; Nzewi, 2003; Nii-Dortey & Arhine, 2019).

Overally, governments in Africa need to begin to take a leaf on what is happening globally. Clear budgets on ME should be drawn and equitably shared for a balanced treatment of subjects of the curriculum. Harper-Reneau (2020), studied the communication between teachers and administrators in terms of how they support the teaching of music in a k-12 set up. The results indicate that teachers resoundingly affirmed that administrator support was very important if music programmes were to succeed in their schools. The current study looked at this support in terms of the government, starting with policy documents and then extending it to institutions of learning to assess practice. Furthermore, institutions included primary through tertiary level. This helped gather quality and in-depth rich data.

Access to music education varies significantly across African countries. In some nations, music education is widespread and readily accessible, while in others, it faces significant challenges related to availability, quality, and equity. In South Africa for example, access to music education can be uneven, with urban areas often having more resources and opportunities than rural areas. West (2023) investigated the learning environment for ME in public schools using

a mixed-method approach. The results highlight a dearth of specialised music rooms, which in turn affect teaching time in classrooms. Despite this being a ubiquitous challenge, other studies for example Welch et al., (2020) have shown that in some areas such as England at least specialised rooms are likely to be found in the majority of the schools. Though the nature, space available for learners and the condition of these rooms is not stated clearly in the findings. At least there is a consolation in the mere availability. In South Africa this disparity has been acknowledged by the government from as far as 2016, and steady efforts though slack, have been made to address it through initiatives like the 'National Plan for Music Education' (Lesch, 2017). Additionally, the existence of specialised music schools and institutions, such as the South African National Youth Orchestra and the National School of the Arts, provides advanced training opportunities for talented students (Kierman, 2009).

Zimbabwe has made music education compulsory at the primary level, which theoretically improves access. However, challenges with the implementation of the curriculum, teacher training, and resource allocation persist (Nota, 2018; Machingura & Zinhuku, 2019). These challenges can limit access for students in certain regions and schools. In Ghana, access to music education is influenced by a variety of factors, including the availability of trained music teachers, resources, and government policies. The integration of music into the Creative Arts curriculum at the pre-primary level is a positive step, but the lack of specific guidelines for implementation and the non-examinable status of music at the primary level can affect the quality and availability of music education (Ligoya, 2013; Nii-Dortey & Arhine, 2019).

In countries like Kenya, there have been calls to improve access to music education through policy reforms and increased funding (Munavu, 2023; Wanyama, 2006). These initiatives aim to make music education more inclusive and accessible to a wider range of students. Overall, access to music education in Africa is shaped by a complex interplay of factors, including government policies, resource allocation, teacher training, and regional disparities. While some countries have made significant progress in improving access, others continue to face challenges that limit opportunities for students to engage with music education.

An essential discourse within African music education policies revolves around the delicate balance between the preservation of indigenous cultural traditions and the embrace of globalisation (Nota, 2018; Murphy & Fautley, 2015; Zajda, 2005). Notably, Senegal has made concerted efforts to incorporate hip-hop and contemporary musical genres into its educational framework, while Mali leans towards safeguarding traditional musical forms (Ronald, 2015;

Melville, 2017). This tension between the imperatives of cultural preservation and the forces of globalisation, significantly influences the trajectory of music education in Africa.

Numerous African countries grapple with substantial challenges in delivering quality music education. Limited financial resources, a shortage of trained music educators, and competing educational priorities often result in the marginalisation or absence of music programmes in schools (Vermeulen, 2009; Kigozi, 2008). UNESCO (2019) highlights the plight of sub-Saharan African nations where educational systems struggle to provide even basic education, let alone comprehensive music education. In such contexts, access to music education is often a privilege reserved for a select few, thereby exacerbating educational inequalities (Machingura & Zinhuku, 2019; Ligoya, 2011). For instance specialised rooms are mostly a menace in most institutions. A case in question is a study done in South Africa by West (2023), who compared practice environments for ME among public institutions using a mixed method approach. Results reveal that specialised rooms are inadequate. Consequently, this adversely affects teaching time and quality provision thereof. This confirms the assertion that it is not enough to make pronouncements but that the essence lies in the provision. Addressing these disparities in music education access is essential for promoting cultural expression, creativity, and the holistic development of students worldwide (Varner, 2019). Efforts to enhance access to music education in developing nations necessitate increased investments in educational resources, teacher training, and the acknowledgment of the intrinsic value of music within the broader curriculum (Ndhlovu et al., 2021; Kalinde & Bwalya, 2021; Ligoya, 2011; Mumpuka, 2009).

2.3.8 Music education policy and implementation: A Zambian perspective

In Zambia, music education dates back to pre-colonial times when music in traditional set-up would be used to teach norms and cultural values to youths (Kakoma, 2017; Eckeskog, 2010). In this way vocal and instrumental music helped to perpetuate cultural heritage (Kubik, 2010). With unwritten music curriculum, memory and communal music undertaking propagated by ‘Ubuntu’ served as song books and storage systems (Kumar & Lakshminarayana, 2024; Ofosu-Asare, 2024; Ngoepe & Bhebhe, 2023). With the coming of the colonial masters and through independence, the ME curriculum and general curricular changed to embrace a structured music education system as we see it today (Adeogun, 2018). However, structured music education has come with its own challenges not only in Zambia but Africa as a whole (Murphy & Fuatley, 2015), in terms of creating ME policies that can withstand the test of time

and how they can be effectively implemented at all levels of education. A report by ILO (2016:6) on the Ugandan curriculum reads;

> Today it is more exam oriented, so children are only taught to pass exams instead of learning to become people of character and integrity, identifying talents to do things they love in future. We are producing people who will do jobs that they are not passionate about, which erode performance instead of adding value. It would be great if the curriculum were revised to nurture children's talents and interest early on, because our current curriculum tends to encourage dependency on rote learning and memorisation instead of nurturing children's creativity, critical thinking skills, and imagination, (qualities) which spark innovation.

Our ME and general curricular in Zambia appears to have similar challenges with the Ugandan one as echoed by the 'Focus on learning (1992:27) policy draft which says, "the current curriculum does little to stimulate independent thinking, discovery, self-expression or investigative attitude…it is not sensitive to social needs". There is a danger that we might be graduating learners who may fail to sustain themselves in society due to the quality and nature of education they are being subjected to (Newfield, 2016). Yet, ME education by nature is supposed to be a fulfilling career and huge revenue contributor to gross domestic product as is the case in countries like the United States of America (Yum, 2020). Hence, the Ugandan report forms a basis to relook our ME curriculum as regards policy direction and the gaps that arise as attempts to implement policy at all levels of education are made (CDC, 2023; Education, 1996). Studies have shown that the status of ME in Zambia is marred with numerous challenges that border around policy and implementation (Mulenga, Yan & Dixian, 2021; Mwila, 2015; Namaiko, 2015; Sianagowa, 2013; Mumpuka, 2009). Interestingly, these challenges appear perpetual as they have been with us from independence to date. Therefore, the literature review below analyses the state of ME in Zambia, as it reveals systemic challenges that hinder its effective implementation. Several studies consistently point to a lack of clear policy guidelines and inadequate teacher training as major obstacles (Kalinde & Bwalya, 2023; Mwila, 2015; Musakula, 2014; Eckeskog, 2010; Mumpuka, 2009).

For example Eckeskog (2010) in her study on integration of music and other arts, highlights the confusion that exists among teachers regarding the integration of music and arts, stemming from unclear guidelines in PD's. She wonders how teachers can advocate for integration of art

subjects if they do not know how to use the guidelines or the teacher's guide correctly? This underscores a potential flaw in how the ministry of education generates policy content and how eventually they are passed on for implementation. Another concern is how teacher's guides are supposed to be used? Furthermore, participants in her study indicated that materials for use in effective integration are expensive, yet PD's suggest cheaper means from local resources. While acknowledging the potential of low-cost locally sourced materials for use during integrated lessons, she emphasises the need for prescriptive guidelines on relevant integration that should extend also to local cultural music. This echoes the broader concern about the lack of clear ME policies for effective implementation, a position that is supported by Mulenga (2021), Mwila (2015) and Mumpuka (2009). This highlights a knowledge gap that has adverse impact on how music education policy will be carried out. Eckeskog's (2010) study reveals a critical problem in music and arts integration within education in Zambia. This underscores a disconnection between policy and practice. The study highlights teacher confusion stemming from unclear policy guidelines generated by the ministry of education. This is compounded by concerns regarding the practical application of teacher's guides and the cost of necessary materials. This confusion is further exacerbated by the discrepancy between policy suggestions of using low-cost, local resources and the lack of specific guidance on how to effectively integrate these resources, particularly within the context of local cultural music. This policy implementation gap ultimately undermines the effective implementation of music education policy, hindering teachers' ability to deliver integrated arts education effectively. The claim in the study appears to advocate a narrative that this is what is obtaining countrywide. Yet, methodologically it was a qualitative study that cannot be generalised. There could be a number of teachers who understand how integration can be done whose views could have been heard. That constitutes one of the limitations of the study.

The integration of indigenous music as observed already by Eckeskog (2010), faces significant hurdles in Zambia. For example Kakoma (2017), confirming Kalinde and Vermuelen's (2016) study, found that despite curriculum mandates to integrate indigenous music in the curriculum, Early Childhood Education (ECE) learners are primarily exposed to English songs. This creates a chasm between policy declaration and actual classroom implementation. The failure in practice challenges the ideological pillars of humanism and democracy, which advocate teaching and respect of Zambian culture. This gap created often leads to poor implementation of ME at ECE, where learners are likely to receive low quality ME. It was further observed that some teachers exhibit mixed attitudes, with some viewing indigenous songs as 'primitive',

preferring English songs as a symbol of modernity. This is just a single reason, it is however not known broadly why cultural music is not taught despite curriculum mandates. Hence, making it a potential area for future research. As a curative measure, Kakoma (2017: 150) recommends that instruction at ECE should emphasise indigenous songs so that cultural norms and values are eventually caught by learners at that level. However, Kakoma's study does not highlight how this is to be done. Taking into consideration that the policy already mandates that. This silence affirms challenges cited by critical policy analysis theory's policy as consequence when decreed statements are not clear. On the other hand, Kalinde and Vermuelen's (2016) study does not only open up pedagogical options at ECE. Rather, it goes further by suggesting approaches that can be used. These include storytelling and utilising features of African songs as teaching tools to address the challenges of ME instruction at that level. Mulenga, Yan, and Dixian (2021) in their study further reveal erratic ECE provision in Zambia particularly in rural areas compounded by a lack of a standardised curriculum that is lacking in facilities and adequately trained teachers. The researchers recommend placing ME at the core of the ECE curriculum and incorporating it with advanced technology. All the studies above underscore a typical case of ME implementation. However they were done at one level of education underscoring a population gap. It is possible to have missed a fuller understanding of ME, than if done on the whole system which the current study did.

Mwila (2015), consistent with Ligoya (2011) in Malawi, highlights the lack of clear ME policy guidelines in Zambia. This finding is important because it challenges the very crux of policy generation by the ministry of education. This brings to question the intents and purposes of curriculum developers making them potential respondents on policy matters. Logically, if music was regarded as important perhaps policies on music would be clear enough. This gap in clarity, has effects on how national goals inspired by national ideologies such as humanism and democracy would be achieved. This eventually affects how it will be received and put to practice by teachers. Other issues in her findings concerning non-teaching of music at primary school include inadequate teacher preparation at teacher training and low teacher confidence in the so-called generalist teachers. These points are responsible for the non-teaching of music at primary school. The problem here is that, if music is not taught well at this level then we expect these problems to be transferred to secondary schools where learners get to after this stage. This study was done in one district, therefore the limitation is whether we can generalise them. Therefore, future research can increase the number of districts for an in depth understanding of policy implementation in music. Further findings show negative attitudes

toward ME by teachers, learners and parents, a finding that is consistent with Namaiko (2015) and Mumpuka (2009). Findings also subsumes insufficient in-service training and continuous professional development (CPD) exacerbated by scarcity of resources. The findings highlight the challenge of amalgamation of five subjects into Creative Technology Studies (CTS) popularly referred to as integration. It is indicated in her study that for the first time Zambia introduced examinations for music at primary school. The findings in this study underscore a need to address issues to do with policy guidelines and resources which have a direct link to implementation. However, the study appears silent on the possibilities of solving the problem of non-teaching from a philosophical point of view, hence creating a knowledge chasm which the current study attempted to fill.

In his study on the status of music in Zambia, Mumpuka (2009), found that policies prioritise mathematics and science over arts in the policy documents when it comes to the provision of ME at secondary school level. This finding is consistent with studies by Namaiko (2015), Regelsky & Gates (2009), and Kratus (2007). The temporal aspect of Mumpuka's study calls for contemporary confirmation of his claims. This would bring currency in whether policy still prioritise other subjects. Furthermore, he observes a lack of competence by teachers in both Western and traditional music pedagogy which leads to an exam-oriented teaching. Eventually this disconnects learners from experiencing an equal balance between school music and children's home music experiences. The study however, appears not to state whether there could be other reasons for lack of competence apart from training. This lack of clarity makes it a potential area of empirical enquiry. He also notes that there is limited instrumental participation in extracurricular activities by pupils at secondary school, though singing and dancing receives the most patronage. The study observed negative attitudes by parents who view music as lacking a definitive career pathway, a perspective supported by Olusoji (2013) in Nigeria. Mumpuka also highlights the challenges of integrating traditional elements into music lessons as noted also by Eckeskog (2010), whereby the inadequacy of the Western-centric curriculum in addressing local needs is also underscored. Moreover, the misalignment between Examinations Council of Zambia (ECZ) assessment requirements and classroom content, further compounds the policy implementation issues at this level hence creating an information and practical gap highlighting mismatch between policy and practice.

In a quantitative study looking at determinants for participation in ME activities at secondary school in Zambia, Namaiko (2015) found that there was generally low participation in music programmes by students and low use of music technology in class despite having a high quality

music programme. A restrictive church influence, strong peer influence in music and strong family support were seen to support student participation therefore were significantly positively related to participation ($p < 0.001$). Low technology use underscores ME policy implementation challenges which could entail lack of knowledge by implementers or unavailability of technology tools. The study is limited in the sense that it does not bring out the reasons for low use of technology. Furthermore, it does not state the nature of technology analysed. Moreover, methodologically it was quantitative and could have missed on in depth data. With these limitations, a qualitative study might bring out a more nuanced set of data. It was noted also in his study that church teachings restrict students from participating in music activities, for instance Jehovah's Witness students shunned from singing the Zambian national anthem. Like Mumpuka's study in 2009, it was found that the most participated in activities were singing and folk dance. His study got data from pupils' perspective only while the current study got perceptions from teachers, curriculum developers and learners giving richer insights.

Musakula (2014) investigated African music teaching in primary teacher training colleges. He found inadequate representation and ineffective teaching of African music, with a preference for Western music. This confirms Mumpuka's findings and highlights the prevailing negative attitudes toward traditional music, also noted by Kakoma in 2017. Musakula (2014) emphasises the potential of African music in teaching other subjects, yet like Kalinde and Bwalya (2023), he also notes integration challenges at college which border on limited knowledge on how best to execute the concept. Finally, as noted by Sianagowa (2013) earlier on, Musakula also observed that colleges had ineffective lecturer and student training. The study by Musakula was limited to college level, it is possible vital insights could have been missed. As for the current study data gathering was done at primary school, secondary school and tertiary level.

Sianagowa in 2013 examined tertiary-level curricula, his investigation protracted to primary schools noting the inconsistent teaching of music at primary schools, an issue which impacts higher levels of education as noted by Mwila (2015) and Mumpuka (2009). He highlights the need for auditions to select suitable candidates who come for teacher training in colleges and universities, and points to resource limitations and lack of government and administrative support as challenges that impede effective ME implementation at tertiary level. The study appears to lump the challenges in training at colleges and universities together, yet they are different. Studying them separately becomes important in order to appreciate the uniqueness of these challenges. The challenges raised in the study are similar to earlier and later studies. Indicating how they still are with us despite many studies with suggested solutions. This study

tried a different approach by employing analysis of ME policy and implementation from a philosophical angle.

Ndhlovu *et al.* (2021) evaluated the impact of the 2019 Ministry of general education (MOGE) circular that introduced specialisation in teaching at the primary school level. The study reveals tension between generalist and specialist teachers, with generalists preferring specialists to handle music lessons due to their expertise. This underscores how such a policy direction might not receive vigorous implementation especially when it comes to music. The study is, however not clear on why generalist teachers would not want to teach music despite being trained in it. Policy is clear that all subjects mandated in the curriculum should be taught, why would such a decree be ignored by the very people who have been exposed to music methodology? This presents an area for empirical enquiry especially qualitatively to get in depth experiences.

Despite the historical context and policy developments, the challenge of ME remains pertinent in Zambia (Mwila, 2015; Namaiko, 2015; Sianagowa, 2013; Mumpuka, 2009). Perhaps a shift in perspective is warranted. In the allegory of the 'body without organs', Richerme (2015) conceptualises a body as an organism with specialised organs. He poses the question of whether it is conceivable to invert this concept, where, for instance, the nose could eat instead of smelling, or the mouth could see rather than eat. In essence, this invites us to reconsider ME from alternative angles. Rather than solely attributing challenges to financial constraints, praxis, or resource inadequacies, we might explore the ideological and philosophical underpinnings of ME and their influence on policy formulation and eventual implementation.

Therefore, a critical examination of ME policies through document analysis was pivotal in understanding the strengths and weaknesses, hence facilitating informed decision-making regarding future prospects. This examination of ME policies over time, influenced by ideologies and philosophical foundations in Zambia, was essential for addressing the enduring issues surrounding ME in Zambia and charting a path for future prospects.

2.4 Philosophies of music education

In this section, selected philosophies that have influenced music education over time are presented, with a focus on Kodály's philosophy, Aestheticism, Praxialism, and Pragmatism as proposed by music educators such as Bennett Reimer, Thomas Regelski, David Elliot, and Wayne Bowman.

According to Bowman (1992), a philosophical mind-set entails the critical examination and exploration of established doctrines, the rejection of dogma for the sake of intellectual inquiry, the identification of inconsistencies, the evaluation of alternative approaches, and the constant questioning of assumptions. Applied to Music Education (ME), this philosophy encourages educators to challenge conventional pedagogical practices and beliefs, abandoning rigid dogma in favour of innovative teaching methods. It promotes the identification of inconsistencies in approaches, the assessment of alternative teaching strategies, and the continuous questioning of underlying assumptions (Regelski, 2010a).

Educators adopting this philosophical stance in ME do not take anything for granted (Pio & Varkoy, 2015; Prest, 2013). Instead, they continuously explore and investigate the most effective ways to teach music to their students. They do not only scrutinise the relevance and efficacy of traditional methods and policies in the context of modern education (Sarrazin, 2016), but they also seek new approaches that align with the evolving needs of learners (OECD, 2015).

In essence, Bowman's statement underscores the importance of intellectual curiosity, critical thinking, and a willingness to challenge the status quo in the field of music education. It encourages educators to embrace change and innovation, always striving to provide the best possible learning experiences for their students (Elliot & Silverman, 2019).

2.4.1 All can learn music

Zoltán Kodály's philosophy of ME, rooted in the Hungarian perspective, has had a lasting and profound impact, not only in Hungary but also in shaping ME practices in other nations, including the United States (Barba, 2017). As noted by research, Kodály's philosophy has not only gained local recognition, but has also significantly transformed music education in classrooms worldwide (Turkmen & Goncu, 2018; Houlahan & Tacka, 2008).

Kodály's central belief was that music should be accessible to everyone, not just an elite few, which stands in contrast to Aestheticism (Elliot, 2012; Bowman, 1992). This is in contrast to the view in Zambia. Music education is not accessible to all. For instance at secondary school, music is an elective. Meaning only a privileged few access music education. The challenge is potential students with interest are missed in the process. The approach also advocates for music education that is led by exceptional artists who, on the other hand, serve as models for students (Mete & Dundar, 2020). This is another point of departure with Zambian music

education. Most teachers of music are not exceptional artists, but those with only moderate skills. The statement seems to imply that only good musicians should teach, this is one reason why teachers shun teaching music. As it is deemed too elitist hence segregative. Kodály recognised that music education is a process that should unveil the meaning of music to students, and not merely an intellectual or rational pursuit (Choksy et al., 2001). As argued by Houlahan and Tacka (2015), performance, the development of musical literacy skills, fostering creativity and active listening, should be the means of unveiling this meaning which empower students to become custodians of their musical and cultural heritage (Choksy et al., 2001).

Kodály's philosophy resonates with the global education community that emphasise inclusivity and the idea that music is a universal language (Regelski, 2017, 2009, 2006). For Kodaly, authentic folk songs in music education due to their simplicity, beauty, and deep connection to cultural heritage were to serve as teaching tools (Houlahan & Tacka, 2015). Kodaly was respectful of other cultures, as such recommended incorporating authentic folk songs with works from other cultures, compositions by great composers, and contemporary songs while minding diverse backgrounds of learners (Campbell & Scott-Kassner, 2010).

Kodály also emphasised the central role of performance in music education, with an emphasis on singing, as the human voice is the most readily available instrument (Choksy, 2001). Movement, akin to Orff and Dalcroze methods, was another fundamental component of his approach (Rhett, 2020; Campbell & Scott-Kassner, 2009). It is noted that, minor 3rd interval, solmisation, and deriving rhythmic and melodic elements directly from songs should be held in high esteem (Houlahan & Tacka, 2015; Campbell, 2002). Unfortunately, such a profound method appears not to be a norm in Zambia's music education. It is talked about in teacher training, but its application in learning institutions leaves much to be desired. Policy documents also do not hint on the method's inclusion in syllabi. Especially that it supports inclusive education, we would have expected to experience strong advocacy towards it.

2.4.2 Aestheticism

Susanne Langer, Leonard Meyer and David Elliot, are attributed to have popularised aestheticism in music education. Aestheticism assigns intrinsic value to music, emphasising the development of an appreciation for its beauty and artistic qualities (Elliott & Silverman, 2015), recognising that music should be appreciated for its own sake, devoid of considering its social or practical value (Elliot, 2012). As indicated by research, music should be experienced

as an intellectual and emotional pleasure that transcends time, place, and individual perspectives (Regelski, 2005:238).

In contrast to social bonding in Praxialism, Aestheticism has been associated with "good taste," in music, to signify a preference for one artwork over another from the viewer's perspective (Greenland, 2017; Barringer, 2016; Korsmeyer, 2004; Wirtala, 1955). As highlighted by research, the concept of aesthetic standards remains a subject of debate, as aesthetic preferences are subjective and to large scale vary among individuals (Regelski, 2005, 2006, 2009, 2010b).

Aestheticism has been criticised for its classification of certain forms of music as unsuitable for academic study (Regelski, 2005), resulting in an emphasis on Western classical music while relegating other genres to the realm of popular or entertainment (Regelski, 2006, 2009, 2010b).This, finds parallel in the Zambia music education system. Studies as early as 2000, have identified Zambian music education being skewed towards western music. However, it can be argued that the same elements found in classical music, such as chord progressions, can also be found in popular music (Tan, 2020). Implying therefore that, a balanced approach of formal and informal music education, which fosters connections between musical experiences inside and outside the classroom, becomes acceptable (Padgett, 2022; Wilson, 2019).

Reimer (1970) asserts that the value of music lies in the act of individual experience. This experience is initiated through hearing, where music serves as a means to externalise emotions, and ultimately leading to what he calls a "feelingful understanding." It can be argued that this perspective emphasises ear training coupled with analysis as essential components of ME.

However, the challenge of Aestheticism lies in translating philosophical appreciation into practical educational outcomes. For instance how can including the articulation and reflection of learners' musical experiences, and establishing equal status for music alongside core subjects be achieved? (Lines, 2022; Scarbrough, 2015). This requires a concerted effort with clear planning on the part of those advocating the use of aestheticism in their ME instruction. A case in time is the Zambian situation where music education seems to be embedded in aestheticism. Highlighting recognition of the forces behind music education policy underscoring the context aspect of critical analysis theory. However, it appears practice in institutions of learning seem not to appreciate aestheticism hence diminishing its valued perception. Hence creating a chasm between appreciation of the value behind the ideology and its translation into effective practice as highlighted in the critical policy analysis theory.

2.4.3 Praxialism

The main proponents of this philosophy in ME have been David Elliot and Marissa Silverman. In broader terms, praxialism has not only been concerned with social reality that is enacted through human actions, but also to recognise that these intentions should be within a physical environment (Regelski, 2017).The position above rhymes with critical policy analysis theory that believes that knowledge is socially constructed and should be understood as such. As such, practical engagement of individuals and groups in addressing human needs that upholds values is significant (Regelski, 2017). As argued by Elliott and Silverman (2015), Praxialism in ME should be viewed as a practical endeavor that focuses on active participation in music-making. Bowman (2009:42) adds on to say, praxialism aims at promoting the development of musical skills and competencies while positioning music as an active and experiential aspect of life.

The belief that music should be accessible to all students and not just a few elite, aligns well with Kodály's philosophy (Regelski, 2009). Therefore, underscoring the value of music in students' lived experiences thereby, emphasising its functional value (Goble, 1999). Its emphasis on progressive instruction approaches that move from simplicity to complexity, makes it stand out as a workable worldview that guides pedagogy (Barba, 2017). This position has been well adopted in the Zambian music education curriculum. Whereby teaching of music concepts starts from known to unknown. Meaning, building on what the learners know already.

In Praxialism, music is viewed as both a process and a product. This means that the actions involved in composing, performing, arranging, and conducting music are intentional and aim for specific musical results (Bowman, 2009). In this way students' active engagement in music-making and the development of musical understanding through first-hand experiences is achieved (Elliott, 1995).

Its emphasis on performance, has been criticised for potentially making music education elitist therefore neglecting other areas of the curriculum, such as music therapy and music theory which are also cardinal (Allsup, 2010b; Draisey-Collishaw, 2007). It can be argued that, while performance is a crucial aspect of music learning, it should not overshadow other valuable components of ME. Contrasting with the Zambian situation, mostly in institutions of learning, the theoretical approach outweighs the practical approach. This creates an area needing urgent research studies to establish what leads to this void.

2.4.4 Pragmatism

In ME, proponents of pragmatism are Francis Parker and James Mursell. The root of pragmatism traces back to the philosophy of Charles Peirce and John Dewey that asserts that the justification of any proposition lies in its practical outcome (Regelski, 2017). Furthermore, this proposition should have a tangible, practical impact on life rather than a mere abstract idea (Regelski, 2017). From Elliot's (2012) point of view, knowledge is dynamic and evolves over time, hence the value of a proposition should be derived from its utility and impact on human action. As such, research recognises the importance of pragmatism in ME, because of the role it plays in shaping the teaching and learning practices (Reimer, 2022; Regelski, 2021; O'Neill & Senyshyn, 2011). In ME its focus is on real-world applications of music using experiential learning to cultivate and hone practical skills (Boon, 2009; Reimer, 1989). In line with Dewey's idea that "education is life itself", pragmatism values practical skills that can actively be applied in various musical contexts (Dewey, 1916).

Moreover, pragmatism envisages a cadre of students that are not only problem-solvers but critical thinkers. They should be able to analyse musical challenges and make informed decisions through adapting their musical strategies as needed (Schneider, 2009). Assessment in this context is seen as a form of feedback to support the learning process (Shepard, 2000). However, as Elliot (2009) observes, successful implementation of pragmatism in ME may require adequate resources, including instruments and trained educators in practical or pragmatic oriented methodology. With countries like Zambia where resources are scarce, it becomes a challenge for implementing such a method.

2.5 Relationship between ME policies and philosophies of ME

Research notes that the relationship between ME policies and philosophies of ME can be complex and multifaceted (Regelski, 2021). For example, the ideal is that ME policies should be guided by philosophies of ME in goal formulation, resources, pedagogy, and priorities within the field of music (Reimer, 2022). However, many countries especially in Africa as discussed earlier on (section 2.4), seem to be reluctant to come up with ME policies that are guided by these ME philosophies or just their national philosophies (Machingura & Zinhuku, 2019; Akuno, 2014; Ligoya, 2011). Reasons may not be clear but speculation might be, curriculum experts may not be aware of these philosophies or maybe they just lack regard for ME as a valuable area noted by Ho and Law in 2004. For the sake of this study, only three out of the many philosophies have been chosen for discussion, namely aestheticism, pragmatism,

and praxialism. They are chosen because they have been widely debated, discussed and recommended by great scholars of ME such as Susanne Langer, Leonard Meyer, David Elliot, Wayne Bowman, Marissa Silverman and Thomas Regelski. Each of them has its own contributions, challenges, and implications to ME as will be seen in the discussion below.

2.5.1 Aestheticism in music education policies

Aestheticism in ME places a strong emphasis on the intrinsic value of music as an art form and aims to cultivate an appreciation for its aesthetic qualities (Silverman, Davis, & Elliott, 2013). For the philosophy's potency to be appreciated in ME policies, artistic elements such as melody, harmony, rhythm, tone color, and form, should be emphasised as students' understanding of music's expressive and artistic dimensions is stressed (Koopal, Vlieghe, & De Baets, 2022). Li and Sun (2023) and Zhang (2018), all argue that focussing on artistic elements only is not enough, but rather incorporating technology such as information technologies, operational technologies, and the internet of things would enhance both the delivery and content of ME. Additionally, as observed by Bowman (2009), aesthetic-oriented policies encourage students to explore music within its cultural and historical contexts. In this way, as Bowman further guides, a deeper understanding of how music reflects the values, emotions, and aesthetics of various societies and time periods is fostered. It would appear also that according to Aróstegui, Stake and Simons (2004), active engagement through performance and attentive listening would be accentuated hence, promoting a meaningful experiential learning.

Research shows that aestheticism has been criticised for prioritising elite art music over other genres (Regelski, 2005). The challenge this stance poses is that it may lead to difficulties when providing equal access to music education for all students is considered (Silverman, Davis, & Elliott, 2013). Additionally, its focus on aesthetics is perceived as being detached from real-life applications, which limit its appeal in ME instruction.

2.5.2 Pragmatism in music education policies

It is stated in academic circles that pragmatism in ME should emphasise the practical application of musical knowledge and skills in real-world contexts (Regelski, 2017; Elliot, 2012). It follows therefore that pragmatic policies are those that prioritise the development of practical musical skills that prepare students for future musical endeavors and life beyond school (Chawke, 2022). The challenge though, is access to instruments and societal biases

against certain instruments (Green, 2013). Pragmatic based policy emphasise formative assessment as a means of providing feedback. In this way, students' musical abilities are enhanced, as opposed to relying solely on summative assessments, which overlooks the value of ongoing feedback (Shute & Kim, 2014). Additionally, pragmatism encourages the integration of music with other subjects, highlighting its practical applications and interdisciplinary nature (Leonido, Cardoso & Morgado, 2024).

Pragmatism's emphasis on performance, has been criticised for its risk of reducing ME to a mere set of technical skills, which would naturally exclude students who do not conform to suggested musical norms. Consequently, may also neglect the artistic and aesthetic aspects of music education (Reimer, 2009).

2.5.3 Praxialism in music education policies

Music education as an active, participatory, and holistic practice are the pillars on which praxialism is mounted (Bowman, 2009). Praxial-oriented policies aim to provide a well-rounded music education experience by emphasising a holistic approach to musical development, integrating performing, composing, improvising, and listening as essential components, with a focus on the process rather than just the product (Bowman, Elliott, & Silverman, 2016). In the view of Sinclair (2014), these policies should stress the cultural and community relevance of ME by connecting it to students' cultural backgrounds while promoting diversity and inclusivity. In agreeing with Sinclair, Marcus (2020), adds on to say praxialism based polices should focus on social engagement and collaboration through group music-making, ensemble participation, and collaborative projects that build a sense of community and camaraderie.

However, praxialism has been criticised on the pretext that, balancing diverse musical traditions within limited curricular time would encounter difficulties. As such, praxialism must be implemented with good care to avoid essentialising or stereotyping some cultures (Bennett, 2020), while ensuring that equal access to ME that reflects cultural diversity is adhered to (Bond, 2017).

To sum up, the worldview in aestheticism, pragmatism, and praxialism play significant roles in shaping music education policies. Each perspective has its strengths and challenges, and the choice of philosophy in policy formulation can significantly impact the music education

experience for students. Balancing these philosophies and addressing their associated challenges is essential to provide a comprehensive and inclusive ME for all.

2.6 Future prospects for music education curriculum

The future of ME, particularly in the 21st century with its evolving demands on learners and educators, calls for innovative approaches (Lehman, 2020). In this transformative era, it is imperative to address the shifting educational plane and adapt to the changing needs of students (de Reizabal, 2022; Standerfer & Hunter, 2010). As a response, the future music curriculum may need to incorporate the following key aspects presented below.

2.6.1 Inclusive music education

Literature indicates that expanding music curricula to encompass a diverse array of musical styles and cultures is not only a matter of cultural enrichment but also an essential educational imperative (Cain, Lindblom, & Walden, 2013; Joseph & Southcott, 2009). This inclusive approach not only fosters a deeper understanding and appreciation of global musical diversity as well as discourse (Tillborg, 2019a), but also has far-reaching implications for holistic education (Cosumov, 2023). Incorporating various musical traditions, from classical to contemporary and from Western to non-Western, provides students with an opportunity to recognise the interconnectedness between music and other academic subjects (Battersby & Caver, 2014). The challenge this would face in Zambia, concerns which aspects for instance of cultural music would be integrated into the curriculum. Taking into consideration that some aspects of music are socially controlled (prohibited for public consumption) by some ethnic groups. For instance you cannot put on a *makishi* from the *Luvale* ethnic group if you are not initiated into that culture. How then can music education benefit with such restrictions? Though critical policy analysis recognises knowledge that is socially constructed, in this case integrating this knowledge would need tact and diplomacy.

However, by exploring the historical and sociocultural contexts of different musical genres, students can grasp the intricate relationships between music, history, anthropology, and sociology (Joseph & Southcott, 2009). This holistic perspective emphasises that knowledge is interconnected, encouraging students to develop a more comprehensive worldview that values diversity and the interplay of ideas, cultures, and disciplines (Clark & Wallace, 2015). For emphasis, in 2013 Cain, Lindblom and Walden conducted a study on making culturally diverse music a reality from the perspective of practicing teachers in North America, Asia and Australia

focussing on underlying philosophy, attitudes and teacher training. From the findings, the study recommends mind set change in teachers in order to include and teach world music by using locally available music, and leading students to culture a disposition of curiosity, open mindedness and tolerance of uncertainty. This study is important to the current study as it highlights the significance of teachers' mindset change to embrace world music in their instruction without which, Western classic music will continue to dominate music curricular globally (Regelski, 2005). The current study brought home this concern by looking at it in terms of the content of the ME curriculum in Zambia, and further evaluated it against how it is being implemented in institutions of learning

The scope of inclusion in ME also looks at how people with disabilities would benefit from the mainstream ME curriculum. For, instance policies in Sweden (Tillborg, 2020) and Germany (Appel, Lieske, & Reinelt, 2012; Garrepy, 2020), talk about inclusion of this class of people generally, however policies are not specific about how this should be done in ME. Moreover, what is said is not enforced at all leaving action to chance. Ideologically, in terms of humanism and democracy, inclusion of people with disabilities in music education in Zambia is viable. However, structurally this might pose challenges as investment would be needed in assistive technology and specialised infrastructure such as music labs. This is already a challenge in general education and most institutions of learning have not responded to simple adjustments such as walkways with rumps. It appears research and government have not done much in raising the real issues and constraints to effective implementation. Yet the United Nations has adopted the CRPD to which Zambia is included. Therefore, the future will have to more than ever, look into specific policies of this class of people. This will not only include them, but will lighten the instruction burden for teachers especially those with no specialised training, thereby aligning with global inclusion trends.

2.6.2 Integration of technology

Katz (2010) is right by observing that integration of technology into music education is transforming the field by offering students unprecedented learning, creative, and collaborative opportunities. As a result advanced educational systems, such as those in the US and South Korea, utilise technology extensively (Han, 2022; Han, 2017; Abril & Gault, 2008). This helps provide access to digital resources, interactive platforms, and music production software to students (Snyder, 2009). Literature supports the view that technology facilitates global collaboration via online communities and virtual ensembles (Ben-Tal & Salazar, 2014;

Crawford, 2013; Hanna & de Vugt, 2018), culminating into cultural exchange. However, disparities in access and training remain, particularly in less affluent regions (UNESCO, 2017). For instance, in Zambia firstly policies on technology use are general in scope. Secondly, technology equipment such as recording software, digital audio workstations (DAW), music video games, synthesisers, are both expensive to procure and access. Thirdly, it appears training in their use is limited among teachers coupled with a negative mindset towards their use which needs reorientation. These and many other reasons would definitely impede the use of technology in Zambia.

Despite the case above, technology's increasing role has not dwindled in enhancing learning and creative possibilities in these underprivileged areas (Born & Devine, 2015; Gouzouasis & Bakan, 2011). It is now becoming clearer than before that the future of ME will depend on seamless technology integration (Gouzouasis & Bakan, 2011). As such, digital tools for composition, theory, and online collaboration are now becoming key in ME (Crawford, 2013; Abril & Gault, 2006). For example, DAWs and synthesisers that allow hands-on music production, are now helping bridge up the gap between theory and practice (Han, 2022). It is a fact now that technology transcends geographical limitations, thereby enabling global access and cross-cultural collaborations (UNESCO, 2017). Hence, embracing digital innovation will ensure music education remains relevant and dynamic thereby empowering students to explore, create, and connect in new ways.

2.6.3 Creativity and composition

Creativity and composition in music curricula has always been recognised as a valuable approach not for its own sake, but because of its power to engage students to become active participants in their ME experience (Ndedi & Teke, 2015). By encouraging students to compose their music, whether through the use of music writing software or manual means, music education programmes foster a range of essential skills and attributes (Bernard & Cayari, 2020). The challenge in Zambia is accessing genuine tools for composing and recording due to high prices on the market. Those who have, manage only demonstration versions that lack specific plug-ins (Namaiko & Mwila, 2023). This potentially compromises the quality of the intended output hence affects implementation of music education negatively. However, composition promotes originality as students create unique musical works that allow them to explore their creative potential (Wiggins, 2007). Furthermore, it cultivates critical thinking as students make decisions about musical elements like melody, harmony, rhythm, and form,

requiring them to analyse and evaluate their choices in pursuit of their artistic vision (Burnard, 2012). Moreover, composition is a means of personal expression (Ho, 2023), that enables students to convey their emotions, thoughts, and cultural perspectives through music, and ultimately it enhances their engagement with the subject (Macrides & Angeli, 2020; Harrison, 2016). Research has shown that accentuating creativity and composition in music curricula not only enriches students' musical experiences, but also equips them with valuable skills that extend beyond the realm of music and school (Arkhurst, 2023). The statement appears to advocate a case where all have to pass through school to be competent composers. In Zambia the situation is different in the sense that most accomplished artists have not passed through school. However, they produce music which is liked even by those who have attended music school. This suggests that creativity can also be inborn or acquired.

2.6.4 Cross-disciplinary integration

Future music curricula will embrace interdisciplinary connections. Particularly linking music with science, technology, engineering, arts, and mathematics (STEAM). This will enrich students' educational experiences and foster holistic development (Leavy, et al., 2023). However, this would be a challenge in Zambia bearing in mind that most education policies are donor driven. To compound it all, they are skewed towards uplifting maths and science. This might not work for subjects like music which are already marginalised (Namaiko & Kalinde, 2025).

Moreover, integrating music with STEAM subjects underscores the interconnectedness of knowledge and provides students with valuable skills and insights (Huang, 2020). For instance, combining music and mathematics can enhance students' understanding of mathematical concepts through rhythm, pattern recognition, and music theory (Thompson, 2013). The fusion of music with technology and engineering allows students to explore the creation and manipulation of sound, offering opportunities to develop technical and problem-solving skills (Bauer & Dammers, 2016; Bauer & Claesges, 2015). Moreover, connecting music with the arts encourages students to think creatively, fostering innovation and artistic expression (Hickey & Williamon, 2009). This interdisciplinary approach not only prepares students for the diverse demands of the modern world but also nurtures their intellectual curiosity, critical thinking, and ability to make connections across various fields of knowledge (Ashley & Skorton, 2019; Clark & Wallace, 2014). This will call to duty new curricular that emphasise competence based goals in ME. In line with the contemporary world trends, Muchira, Morris, Wawire and Oh

(2023) did a mixed methods comparative study on implementation of competence based curriculum among US, South Korea and Kenya. Results from the USA and South Korea indicated that the implementation of CBC resulted in improved problem-solving skills, lifelong learning skills, self-efficacy, and autonomy in learners. It was seen that learners in Kenya had not improved in any way despite introducing the CBC. This could be framed in the fact that Kenya had just introduced the concept. Kenya is an African country just like Zambia who has shown intent of introducing CBC. Zambia can benefit by learning stakes involved from Kenya's challenges and USA and South Korea's successes. Currently Zambia uses outcome based curriculum, and policy documents have presented it as being different from CBC. However, Mulenga and Kabombwe (2019ab), on their studies of OBC and CBC arrive at the conclusion that they are not different because they all emphasise competences. These competences which are attached to every level of education, are well stipulated see curriculum framework 2013 (pp 18, 33, 39, 49, 53, and 54) as well as teacher curriculum implementation guide 2013(pp 6, 12, 14 and 29). This calls for more enquiry especially to establish how this can benefit music education.

2.6.5 Teacher training and professional development

Ongoing teacher training and professional development are undeniably crucial for music educators to remain effective. Hence, responding to the ever evolving needs of a diverse student population (Darling-Hammond, 2012; Germuth, 2018). Staying updated on pedagogical trends allows music teachers to integrate the latest research-based instructions. This ensures that their students receive the most effective and engaging music education (Kratus, 2011). Moreover, keeping abreast with these advancements in technology is essential, as it enables educators to harness the power of digital tools and resources, enhances the learning experiences of their students (Gordon, 2019; Bauer & De Araujo, 2019). Likewise, professional development that focuses on inclusive practices equips music educators with the knowledge and skills (Reimer, 2022; Carey & Coutts, 2021). This would create inclusive and accessible learning environments. In which, every student regardless of their background or abilities, can thrive (Smith, 2015). In Zambia teacher training might have to reform in order to integrate methods on handling those with disabilities. Currently, this is done separately in special training institutions. Potentially, this invokes an issue of adequate supply of resources and funds. Which can be through the government and well-wishers. The challenge however, lies in donor funded budgets which are prescriptive of needy areas to be addressed. Ultimately, ongoing training and development is known to empower music educators to adapt to the ever-changing

environment of music education, ensuring that they can provide high-quality and equitable instruction to a diverse and dynamic student body (Darling-Hammond, Flook, Cook-Harvey, Barron, & David, 2020). Furthermore, as guided by Garnett's (2013) study, future training will have to take into account the importance of proper teacher placement, meaning matching teachers to their areas of expertise such as guitarist, violinist, vocalist etc. This not only increases employability and self-satisfaction but also enhances self-efficacy and task efficiency. However, this might prove expensive for a developing country like Zambia. Meaning the wage bill of schools in terms of music teachers only will become bloated. This is because every school might have a vocal trainer, an instrument trainer in various instruments, music technology instructor and so on. This would require huge expending of funds, of which the country's economy may not sustain. However, it becomes an avenue needing further exploration especially on how best it can be done rather than neglected.

2.6.6 Global collaboration

Global collaboration in ME has increasingly become popular. Largely because it is a powerful means of broadening students' horizons that enrich their musical experiences by promoting cross-cultural understanding (Arkhurst, 2023; Cain, Lindblom, & Walden, 2013). By connecting students with peers from different parts of the world, music education transcends geographical boundaries. Thereby providing opportunities for students to explore and appreciate diverse musical traditions (Savage, 2017). This is an ideal situation for countries outside Africa. With challenges in internet connectivity, high prices for bundles and consistent load management, implementation in Zambia is challenged. Collaborative projects, such as virtual ensemble performances or cultural exchange programmes, now allow students to engage directly with musicians and music educators from other cultures, in the long run fostering mutual respect and intercultural competence (Bartleet & Ellis, 2009). This not only nurtures a sense of global citizenship, but also promotes empathy and a deeper appreciation for the richness of cultural diversity, which are essential qualities in an interconnected world (Calloway-Thomas, 2010; Abril & Gault, 2008). In essence, global collaboration in music education not only enhances students' musical knowledge (Nethsinghe, et al., 2023) but also contributes to their personal growth and development as informed and culturally sensitive individuals (Ford & Scissors, 2023; NAfME, 2021).

2.6.7 Assessment for learning

Assessment in music education is diverse, reflecting the multifaceted nature of musical learning (Burnard, 2012; Lamont & Maton, 2012). Traditional methods include written exams on theory and history (Hylton, 2017; Elliott & Silverman, 2014), but performance-based assessments (Bauer, 2007), portfolios (Sosniak & Perlman, 2007), and self-assessment (Brown & Harris, 2014; McPherson, 2005) are now increasingly becoming prevalent. And so, alignment of assessment with learning objectives becomes crucial (Denis, 2017). As such, a shift towards formative assessment becomes vital for enhancing learning (Deng, 2021). As at 2013, the Zambian music education adopted this approach. However, the challenge lies in a mostly misaligned assessment criteria in schools and what examination council of Zambia provide (Mumpuka, 2009). This information gap impedes effective assessment in most schools. Formative assessment, with ongoing feedback and reflection opportunities (Irons & Elkington, 2021; Clark, 2012; Black & Wiliam, 1998), empowers students. It provides them with timely information on their progress and areas for improvement (Heritage, 2013; Bahati, 2019). This fosters metacognitive skills (Carney, et al., 2022; Panadero & Jonsson, 2013). Hence leading to more autonomous and self-awareness in learners (Mohammad & Guetl, 2011). Thereby harness a deeper musical development (Hargreaves, 2003). The lack of music instruments in most learning institutions in Zambia, is a challenge to prompt and effective feedback. Though some schools countrywide received brass instruments, they are not adequate. Critical policy analysis theory entail a connected thread in policy says, the background of those policies and how they are implemented. The Zambian scenario seem to fail in this frame. Therefore, prioritising formative assessment, help to cultivate lifelong learners needed in the challenging 21st century era (Clark, 2012). As a future ME prospect, formative assessment will more than ever, need to be emphasised in ME.

2.7 Summary

Governments enact education policies with a purpose of effective implementation. Research has shown that policies in available documents are usually well stipulated. Though in some cases brief and lacking scope and hence masking the intended purpose. These policies, much as they explicitly map out how education should be managed, sometimes unintended purposes ensue. In due course, those who are supposed to carry out the policy directive end up in a dilemma. As a result, there will be a marked failure in the way implementation is done. Music education policy appears to be affected by the same challenge. As such debates even in the

most developed countries, seem to center around issues such as resource mobilisation, technology advancement, content, pedagogy and integration of arts. Reference is made to countries like Britain, Germany, USA, China and Australia. It appears that little attention has particularly been paid when it comes to discourse on philosophical underpinnings that generate music education policies. It is seen by many as an area that is simply meant for those with such acumen and proclivity for philosophical curiosity. Yet philosophy is the bedrock for spelling out the nation's aims and objectives. It maps out where a nation should be in terms of music education. Failure to see a link between philosophies such as pragmatism, praxialism, aestheticism and music education policy is a recipe for ineffectively implemented teaching. This is more in Africa and particularly Zambia where even constraints in resources is a factor. Hence challenges in music education have been ongoing. Especially when critical policy analysis framework is factored in. It is seen that texts in policy documents are clear though not elaborate. However, the strand gets broken when knowledge of ideologies that propel a policy, by those who are supposed to implement is considered. This eventually, affect the consequence or implementation part. It is for this reason that music education policies should be analysed. Especially looking at them in the light of ideologies that underpin them in order to understand implementation challenges and chat the way forward. This study considered the gap between music education policy directive and implementation in institutions of learning. This was done in the light of the ideologies that have underpinned them from independence to date.

CHAPTER 3: METHODOLOGY

3.1 Overview

This methodology chapter presents how this study was conducted to interrogate the educational policies of ME in Zambia and prospects for future music curriculum. The following constitutes the content of the section; the research paradigm, the approach, the research design, the target population, the sample size, the sampling technique, data analysis, the ethical considerations and trustworthiness and credibility.

3.2 The research paradigm

This research paradigm presents the philosophical assumptions upon which the study is anchored (Kivunja & Kuyini, 2017; Okesina, 2020). Ontologically, social constructionism underpinned the study. While epistemologically, an interpretivist standpoint was adopted. This further helped to inform the type of methods and data collection tools that were utilised (Cohen, Manion, & Morrison, 2007). As clearly advised by Guba and Lincoln (1994), and Rehman and Alharthi (2016), without a clear ontological and epistemological philosophical underpinnings, research should not be undertaken at all.

3.2.1 Ontological perspective

Social constructionism was adopted as a philosophical assumption for this study. Social constructionism acknowledges the existence of a subjective reality that can be studied and understood (Rice, 2021; Willig, 2016; Archer, 2013; McGregor & Murnane, 2010). In the context of music education policy in this study, it assumed subjective reality regarding the state of music education in Zambia as policy content in PD's. As well as the impact of the ME policies on implementation in primary, secondary and tertiary institutions. Consequently this reality was discovered through empirical data and analysis. Additionally, social constructionism recognises that certain aspects of reality, including social phenomena like educational policies, are socially constructed (Kiraly, 2014). In this case, the policies themselves are products of human decision-making and societal values. Subsequently, this study examined how these policies have been shaped by humanism, democracy and cultural factors in Zambia and how they, in turn, shape the educational experiences of students and teachers. Policy examination involved analysing EPD's in three ways. Firstly, it was looked at in terms of *context*, that is the forces (Ideologies) and ideals that brought those policies into being (Bell & Stevenson, 2006: Busher, 2006), in this case ideologies refer to humanism,

democracy, aestheticism and cultural perspectives. Secondly, analysis was in terms of the *text*, referring to content of those policy documents which detailed what is said and what is not (Bell & Stevenson, 2006). Thirdly, policy was analysed as *consequences*, which simply means a way in which ME policies are implemented and interpreted by the users in primary schools, secondary schools and tertiary institutions (Cardno, 2018: Alexander, 2016: Jie, 2016). Perceptions about ME implementation got through interviews and focus groups, looked at roles played, the nature of those roles, how those roles are performed and where they are performed by the stakeholders in the social setup (Durgaryan, 2020; Valenciano, 2012). Analysis also looked at policy implementation at primary schools, secondary schools and tertiary institutions, as a way of confirming whether what is decreed in EPD's is being implemented or not and identify gaps thereof in order to chat a way forwrd for the future ME curriculum (Miffleton, 2015; Obilo & Sangoleye, 2012). Furthermore, social interaction and meaning making was sought in the type of learning activities, the nature of objectives set, the nature of policies and alignment of curriculum to needs of society (Tyler, 1957; Glatthorn et al., 2019). All these needed a multifaceted way of knowing and interpreting them from the emic point of view (Merriam, 2009). This denotes that, "behavior can be understood by researcher sharing their (respondents) frame of reference: understanding of individuals' interpretations of the world around them has to come from the inside, not the outside" (Cohen, Manion, & Morrison, 2007:19).The implication of the assertion is that, as a researcher I had to put in check my personal bias and depend on how the actual players and documents written, interprete ME implementation (Leavy, 2014). In line with this, the multifaceted way of knowing the policy as text, policy as context and policy as consequence, was achieved through interviews, focus group discussions, document analysis and observations. Social constructionism was also employed when examining the perspectives and experiences of various stakeholders in music education in Zambia, such as teachers, students and curriculum developers(Mogashoa, 2014; Pouliot, 2007). Consequently, upholding an emic relationship where the interpretation was solely dependent on the EPD content and policy implementation viewed from the lens of the participants. Qualitative methods like interviews, observations, focus groups and document analysis were used to capture these subjective viewpoints.

3.2.2 Epistemological perspective

This study, assumed an interpretivist stance as its epistemological philosophical assumption (Bibi, Khan, & Shabir, 2022; Kirby, 2013). The choice of this position was influenced by the fact that it acknowledges that different stakeholders such as music educators, pupils at different education levels and curriculum developers interpret beliefs, pronouncements, assumptions,

language in policy documents differently based on their experiences and social contexts. Furthermore, the interpretivist paradigm allowed for an in-depth exploration (Creswell & Poth, 2016), of how humanism and democracy as national ideologies coupled with cultural aspects, helped in shaping the content of the ME curriculum and its implementation. The paradigm helped to understand the relationship between policy direction and practice as regards ME implementation in the socio-cultural context of Zambia (Durgaryan, 2020; Valenciano, 2012).

This research examined the ideologies, beliefs, assumptions, and official statements within EPD's that have shaped the role and status of ME in Zambia, in order to draw insights as a basis for future prospects. The act of ME policy generation and implementation is a cooporative activity that is interactive in nature (Bibi, Khan, & Shabir, 2022; Kirby, 2013). It is embedded in society, and experienced by major players such as policy makers, music curriculum developers, music educators, learners and administrators in the social structure and set up (StudyCorgi, 2021; Bediako, 2019). Since ME policy generation and implementation is an activity among social beings, who have various perception points and that nature of meaning attached is subjective, the adoption of qualitative approach to get first hand information from stakeholders and documents they have written, in a social set up about their experiences and interactions, concerning ME is justified (Yilmaz, 2013; Denzin & Lincoln, 2005).

The body of ME policies (the experienced) exist as a creature of man (the knower) exhibiting a multiplicity of relationships aimed at attaching meaning and sense to the world around. This multiplicity of relationships within and among the 'experienced' and the 'knower' involve creation, communication, interpretation and execution in the context of society (Rohan, 2010). Consequently, "it is a social construction of ideas arising from interest and practical need" (Jackson, 2013). Interpretivist philosophical standpoint, involved seeking empirical evidence for subjective data on ME policies and implementation in Zambia (AbuRaya & Gomaa, 2020; Samnani, 2015). In addition, it was used to collect qualitative data and analyse historically education policy documents post-independence to date in order to ascertain their impact through interrogating implementation.

To sum up, the philosophical assumption of this study was a blend of interpretivism and social constructionism. What this means is that, the inquiry explored the intricate interplay between interpretivist and social constructionism in the context of music education policy in Zambia, by analysing assumptions, beliefs, and pronouncements embedded in policy documents that influence music curriculum development. Whereby to understand ME policy and

implementation, music educators at primary schools, secondary schools, and tertiary levels and music education curriculum developers, and learners across all educational tiers were engaged through interviews and focus group discussions. The aim was to construct a subtle understanding of the multifaceted influences shaping music education policies in Zambia at various echelons. This integrated approach not only acknowledged the subjective nature of social phenomena, but also critically examined the power dynamics and socio-cultural contexts. This was through the use of critical policy analysis theory. In order to appreciate how they contribute to the implementation of educational policies, presenting a comprehensive exploration of the interrogations and prospects in the realm of music education.

3.2.3 Positionality

As a music lecturer with extensive experience teaching music across secondary and tertiary levels, my background significantly shapes my approach to this research. Being male, my gender for instance, might have influenced how female participants responded to my inquiries. This potentially created a power dynamic that necessitated careful consideration. Similarly, my status as a lecturer and my age could have inhibited open and honest responses from participants across primary, secondary, and tertiary institutions.

My experiences at a primary teacher training college have deeply shaped my worldview regarding music education. Having observed numerous student teachers on teaching practice, I saw no one teaching music and wondered why. I acknowledge that this may have influenced my perspectives and potential biases in the formulation of my research questions. Consequently, I recognise that I occupied a dual position as both an insider and an outsider in this research context. I am an insider due to my shared musical knowledge and pedagogical understanding with participants. However, I am also an outsider as I relied on the interpretation of respondents regarding music education implementation.

Given my musical background, I am aware of potential biases in the way I framed research questions and selected sources, including documents and respondents from primary through tertiary institutions. My choice of qualitative methods reflects a desire to gather first-hand information. However, I acknowledge the possibility of inadvertently skewing questions or probes based on my own experiences as a music trainer. Furthermore, my worldview could have influenced data analysis, potentially allowing my assumptions to override objectivity and overlooking subtle or hidden meanings in the data. In the reporting phase, I recognise the risk of allowing my values and beliefs about music to overshadow the perspectives of respondents.

To mitigate these potential biases, I employed several strategies throughout the research process. I maintained a reflexive journal, regularly documenting my views, feelings, and assumptions. I also implemented member checking, providing respondents with transcripts of audio recordings to ensure the accuracy and validity of the data. Furthermore, I engaged in peer consultation, seeking feedback on my findings from colleagues with diverse perspectives. Finally, I have included this section in my research to explicitly acknowledge my positionality and its potential impact on the research findings.

3.3 Research approach

The qualitative approach was chosen to provide an in-depth understanding of music education policy direction and implementation by capturing the diverse perspectives of teachers, students, and curriculum developers (Gentles, et al., 2015; Campbell, 2005; Punch, 2013). This approach allowed for exploration of stakeholder opinions, experiences, and concerns regarding current policies and their potential impact (Hamilton & Finley, 2019; Denzin & Lincoln, 2011). It also helped identify practical challenges such as resource constraints, curriculum issues, teacher preparation, and cultural factors (Shah & Nasseef, 2013; Ligoya, 2011; Chanunkha, 2006).

Furthermore, qualitative methods enabled a contextual analysis of socio-cultural, economic, and ideological factors influencing music education in Zambia (Edson, 2005; Shimahara, 2005; Sherman & Webb, 2005; Giarelli & Chambliss, 2005), This helped reveal the underlying principles and intentions of music education policies (Toma, 2011). This approach serves as a powerful tool for advocating policy changes in music education by presenting compelling narratives (Aróstegui, 2016; Altheide & Johnson, 2011).

Unlike many quantitative studies on music education (Mcreynolds, 2017), this qualitative study analysed music education policies through the lens of ideological underpinnings. While existing qualitative studies in Zambia have focused on pedagogical issues, resources, and competence, this research explored the philosophical and ideological influences on music education policy generation and implementation (Sherman & Webb, 2005). In line with critical policy analysis, it examined policy texts, the context (ideologies behind policies) and consequences -implementation in schools (Ball, 1993).

3.4 Research design

This study sought to learn the social reality of the beliefs, assumptions, values and statements as espoused in EPD's about ME in Zambia in its natural setting, where knowing this nature of

knowledge was through thematic analysis of PD's, interviews, focus groups and observations. Therefore, to understand policy direction and practice in ME implementation in the light of philosophical underpinning , multi-site case study research design was utilised.

3.4.1 Multi-Site Case Study

Multi-site case studies involve conducting research and analysis across multiple locations or sites. This type of study is often used in fields such as business, education, and healthcare to understand how a particular strategy impacts different locations or groups (Gustafsson, 2017; Loukisha, 2015; Asunda, 2007; Audet & d'Amboise, 2001). A multi-site case study strategy of enquiry was used to catalogue EPD's in Zambia as one case of study and selected cases at primary, secondary, college and university as other cases. According to Cresswel (2014:14), Case studies are used, "especially in evaluations in which a researcher develops an in-depth analysis of a case, often a programme…process, one or more individuals". It can also involve three sites or more of data collection points, in which it is called a multi-site case study (Meles, 2011:6). The current study was done in three provinces of Zambia namely Lusaka, Southern and Copperbelt where a primary school, secondary school, college and university was selected in each of those provinces.

Case studies require a multifaceted source of knowledge. Hence, use of observations, document analysis, interviews and focus groups is encouraged (Simons, 2014). As such, ME implementation data from learning institutions above was gathered through observations, interviews and focus groups. The other main focus was to analyse ME policy in EPD's. As guided by Gunnestad, Morreaunet and Chahboun, (2022) that policy analysis should be done at national, regional and local level, this research analysed ME policies by adopting the national and local level. The approach involved interrogating EPD's on ME at national level and then a follow up of how implementation of ME policies is done in learning institutions. Therefore, multi-site case study design was chosen to help appreciate the interplay between policy direction and how the actual practice is being done in institutions which included primary schools, secondary schools, colleges and universities.However, there are constraints that arise from multi-site case study design; for instance due to the bulkiness of data from various sites with contextual differences, management becomes difficult and consistency across data sets becomes a problem (Miles, Huberman, & Saldana, 2014). To mitigate that challenge, the documents that were collected were first classified according to the nature of information they carried. And so the classes subsumed education reform documents, education parliamentary

committee reports, syllabi from grades one to twelve, party manifestos, curriculum frameworks, national development plans, education acts, and strategic planning documents. Then each document was given a label for easy identification see details (section 3.9). All the data extracted, was entered in a data matrix created for easy retrieval. Another challenge that embroils multi-site case study design, is its nature of being resource and labour-intensive. Enough resources and time are required to organise travel and making appointments at sites (Yin, 2014). This was mitigated by the use of research assistants in selected sites to make appointments and mobilising of logistics. A likelihood of losing sight of the focus of aligning multiple data sets to the research question or objectives in the process of data analysis is another challenge (Creswell & Poth, 2018). To minimise this challenge, the researcher ensured that each data set was handled separately from the initial coding, categorisation and final theme generation. This ensured that each data set was kept in check and filed appropriately thereafter.

This research, using a multi-site case study, embraced an interpretivist lens. It values diverse perspectives from teachers and learners, understanding that knowledge is socially constructed. The study explored music education policy implementation in Zambia, acknowledging the importance of context and individual experiences within schools and universities. Data from observations, interviews, and documents helped reveal how policies are understood and enacted.

Employing critical policy analysis, this study examined power dynamics and assumptions within music education policies. It sought to uncover inequalities and promote humanist ideals through stakeholder voices. While recognising challenges in multi-site studies, the researcher uses strategies to ensure data quality and focus. This research aimed at contributing to a more equitable and effective music education system in Zambia. The study's emphasis on gathering data from multiple sites and stakeholder groups also reflects a commitment to humanism and democratic ideals. By giving voice to teachers, learners, and curriculum developers, the research aimed at empowering these stakeholders and promote a more participatory and inclusive approach to music education policy development. The goal of understanding the challenges music education faces and suggesting ways to improve it aligns with a humanist perspective, prioritising the well-being and development of individuals within the education system.

To make this process of data gathering that was guided by a multi-site case study research design clear, a graphical illustration is provided below.

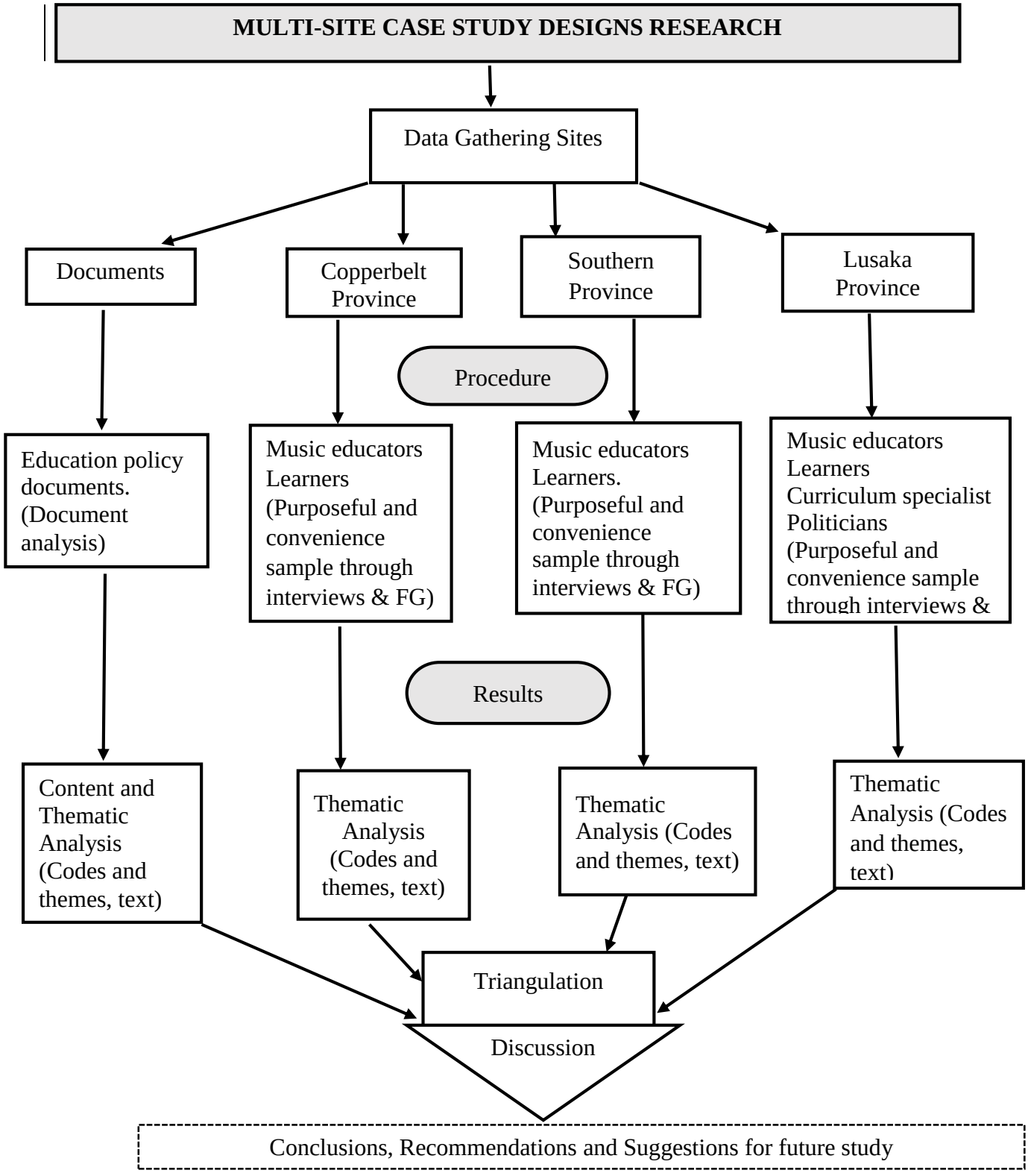


Figure 2. Visual presentation of Multi-site case study research design plan (Mulenga, 2015)

3.5 Target population

Education policy documents that describe music and are relevant to ME as source of data were collected and analysed. Furthermore, justification of multi-site case study (Meles, 2011) was achieved by collecting data from three locations of Zambia namely Southern, Lusaka and Copperbelt provinces.The targeted population in these designated areas, embraced ME curriculum developer at CDC Ministry of education. Conjointly, primary school generalist teachers, secondary school music teachers and all tertiary education music lecturers in Southern, Lusaka and Copperbelt provinces participated in the study. Additionally, all learners enrolled in the institutions stated above in the year 2024 and are involved with learning of music in one way or the other, were also included in this study (Thomas, 2023; Asiamah, et al., 2017) .

3.6 Sample size

To collect quality data for the study, the following was the sample size which focussed on gathering primary and secondary data. Primary data subsumed the following sample size; three (3) music curriculum developers from ministry of education CDC directorate and three (3) education parliamentary committee members. Furthermore, seven (7) primary school generalist teachers from each province of Southern, Lusaka and Copperbelt provinces, two (2) specialist secondary school teachers from each province of Southern, Lusaka and Copperbelt, two (2) college lecturers, two (2) university lecturers from each province of Southern, Lusaka and Copperbelt were targeted for appraisal. Finally, Seven (7) learners at primary school, secondary school, college and university in Southern, Lusaka and Copperbelt provinces. This gives a total of 126 respondents, refer to the table below. As for secondary data, the following documents were targeted; Education act of 1966, Education reforms of 1977, Educating our future of 1996, Focus on learning of 1992, curriculum framework (2003, 2013), expressive arts music syllabi 1-12, Party manifestos for UNIP, MMD and PF, First to eighth National Development plan, Millenium Development Goals and Vision 2030. However, along the way during reviews, other relevant documents on policy emerged and so, Parliamentary committee report on Education (2021), Curriculum implementation guide (2023) and Review on Ministry of education Sector Plan (2007) were added to the initial corpus of EPD's for analysis. For participants, this gives a total of 126 respondents as summarised in the table below;

Table 1. **Sample size summary for participants**

Category of participants	**Number of participants**	**Location (Zambian provinces)**
Education parliamentary committee members	3	Lusaka
ME curriculum developers CDC	3	Lusaka
College lecturers	6	Southern-Monze college of education Copperbelt-Kitwe college of education Lusaka-Chongwe college of education
University lecturers	6	Copperbelt-Copperbelt university, Southern- Rusangu university Lusaka- Chalimbana university
Generalist primary school teachers	21	Lusaka-Chalimbana primary Southern-Monze primary school Copperbelt- Mindolo primary school
Specialist music teachers at secondary school	6	Southern-Monze secondary Lusaka-Mwachiyeya secondary Copperbelt-Hellen Kaunda
Primary school pupils	21	Southern-Monze primary school Lusaka- Chalimbana primary Copperbelt- Mindolo primary
Secondary school pupils	21	Southern- Monze secondary Lusaka- Mwachiyeya secondary Copperbelt- Hellen Kaunda secondary
College students	21	Southern- Monze college of education Lusaka-Chongwe college of education Copperbelt-Kitwe college of education
University students	21	Copperbelt –Copperbelt university Southern- Rusangu university Lusaka-Chalimbana university

Total number of participants	**126**

3.6.1 General demographic information of respondents

This section is about the respondents' demographic data which incorporates information on age, gender, levels of education where learners were sampled, qualifications of music lecturers and teachers, years in service, teacher training attended and period of teacher training attended. Respondents used for both interviews and focus group discussion were drawn from music teachers and lecturers, learners from primary schools, secondary schools and tertiary levels and curriculum development centre directorate. See table below for graphical presentation of demographics.

Table 2 Distribution of gender, age and students' level of education

Gender	**Numbers**	**Age**	**Number**	**Students' level of education**	**Number**
Males	28	More than 48 years	4	University	8
Females	30	38-47 years	6	College	9
		28-37 years	12	Secondary	7
		18-27 years	24	Primary	9
		8-17 years	12		

The table above shows that the composite total of respondents were broken down into 28 males with 30 females. Indicating that, more females than males took part in this interview data collection session. Furthermore, the table shows that the average age of the entire cohort of participants for these data sets was between 18 to 27 years indicating that more learners from primary schools, secondary schools and tertiary institutions took part. Data also show that learners from colleges and primary schools had a 100% turnout each. Meaning therefore that this cohort was well represented in these data sets.

Table 3 Distribution of teachers' qualifications, years in teaching, teacher training and period of training

Highest qualification	No.	Years of teaching	No.	Teacher training attended	No.	Period of teacher training	No.
PhD	1	40 and above	2	Rusangu university	2	More than 4 years	5
Masters	4	30-40	1	Chalimbana university	6	4 years	9
Bachelor's degree	9	20-30	2	Evelyn Hone	4	3 years	8
Diploma	8	10-20	16	Mufulira college	4	2 years	0
Certificate	0	Below 10	1	Kitwe college	4		
				Foreign university	2		

The table above shows music teachers' qualifications, years in service, teacher training institutions they attended and how long it took to get their highest qualification currently. Data indicates that the cohort had more participants with first degrees in the form of bachelor's degree. Only one participant had a doctor of philosophy (PhD) and no one had a certificate. This presents a cohort of experts with high qualifications who were very appropriate because they possess knowledge essential for this study. Data show that most of them have been teaching between 10 to 20 years which implies they have gained enough knowledge and experience to contribute insights on ME policy and implementation which this study sought. The table also shows that most respondents were trained at Chalimbana University and that the highest time taken to study for their qualification was four years. It can be inferred that the long training gave them enough practice and most likely also competence in instruction and content.

The information above provided a comprehensive overview of the diverse perspectives in the field of music education in Zambia. From the demographic data above, it has been revealed that provision of music education in Zambia, spans across tertiary, secondary, and primary levels. Therefore it can be inferred that, there exist differences in the structure and delivery methods at each stage or level of education.

3.7 Sampling technique

One primary and secondary school was each purposely sampled from Lusaka, Southern and Copperbelt province. Furthermore, one college and university in each of the above provinces

was also purposely sampled. This aimed at appreciating the influence heterogenous geographical characteristics would have on the findings (Silomba, 2020). Learning institutions selected in Lusaka province came from Chongwe district which is primarily a rural district and not highly developed. Those on the Copperbelt came from Kitwe district which is a highly developed city due to mining prospects there. Those in the southern province came from Monze which is a suburban district. This inclusion criteria aimed at appreciating what discrepancies in geography and status would have on ME implementation by educators and ME experience by learners in these designated areas. Primary schools were included because they offer compulsory music education from grade one to seven. Secondary and tertiary institutions were included because they offer optional music education being the focus for this study.

Convenience sampling was utilised for primary school generalist teachers and pupils. The rationale for this was that, they are constitutive of a large number, they were also readily available and remarkably possessed almost homogeneous traits in these institutions (Etikan, Musa, & Alkassim, 2016). The curriculum specialist, secondary school, college and university music educators were expert purposefully sampled. The rationale included their experience and training in teaching ME which this study was interested in. Additionally, learners who were enrolled in these schools at the time of data collection and were taking music in various classes and years, were also homogeneously purposively sampled. By virtue of their office which is cardinal to ME policy generation and execution, expert purposive sampling was done on the curriculum developers from CDC directorate.

Analysis of ME policy and the implementation in institutions of learning first started with policy document analysis. Then, was followed up by actual investigations in institutions of learning. To conduct policy analysis effectively, all pertinent EPD's that espouse ME policies at primary school through tertiary levels were sampled purposely, for analysis (Flick, 2018). The rationale behind this was to narrow the area of study for effective and efficient results within a stipulated time to produce a timely, but concise report.

Since the study adopted a multi-site case study design (Meles, 2011), Southern, Lusaka and Copperbelt provinces were purposely chosen for this schorlarly work. The justification is that, firstly, they house colleges and universities that offer generalist primary and specialised music teachers' training. They also have numerous primary and secondary schools that offer ME, which made it easy for sampling. Secondly, their location and environments are heterogeneous consisting of meaningful cultural differences relevant for the study. Furthermore, they are far

apart meaning homogeneity would not be a factor that would affect the findings. This helped to give this study an element of representativeness though generalisation is out of question (Merriam & Tisdell, 2016). In addition, Lusaka was chosen because it accommodates the only two universities that offer generalist training in primary school teaching and accredits them with diplomas and degree certificates. While for universities, those that were selected in Copperbelt and Monze districts offer specialist music teacher training.

3.8 Data collection methods and instruments

In most interpretive research like this one, multiple methods of data collection are encouraged to avoid over relying on one approach as this might affect trustworthiness of the study and so, triangulation becomes the solution. The following tools that are often used were adopted, that is interviews, focus groups, participant observation and document analysis (Creswell & Poth, 2013; Creswell, 2009). Leavy (2014:108) advises that mixing approaches, "encourages the researcher to think about appropriate combinations of approaches so as to enhance a comprehensive understanding without being overly dependent on the inherent limits of any singular approach". For triangulation and enhanced trustworthiness, document analysis was done by analysing EPD's on ME which was followed by one on one interviews and focus group discussions in learning institutions to confirm policy direction with actual implementation on the ground. Furthermore participant and non-participant observations were utilised by selecting a class at each level of learning visited. Then data was merged in order to reflect on convergences and divergences that arose from this triangulation of data (Flick, 2018). This enabled to lay a foundation for the discussion section in chapter five (5). Please see chapter four (4) for data presentation. Below, is an outline presented on how data gathering procedure was conducted with the above mentioned tools.

3.8.1 Interviews

To understand ME policy direction and practice, this study made use of semi-structured interviews for ME curriculum developers, education parliamentary committee members, primary and secondary school teachers, college and university expressive arts lecturers using self constructed close and open ended questions (Jamshed, 2014; Creswell, 2009). Close ended questions collected biographical data, while open ended collected diverse views of respondents (Cohen, Manion, & Morrison, 2007).Open ended questions were flexible enough to allow broader expression of views and room for further probing by the researcher giving rise to new themes (Cresswel, 2014; Brinkmann, 2014). Interview guides are attached as appendices

E,F,G and H. Semi-structured interviews are advantageous because they are flexible, can be conducted in a non-threatening social context and allow emerging issues to be stated by respondents which can be followed up (Bolderston, 2012). Semi-structured interviews allowed me to probe more on responses which were not clear and emerging issues from conversations (Creswell, 2014). Much as interviews are an efficient form of data collection, they tend to evoke researcher biases by veering the discussion towards one's own interest (Coughlan, 2009; Cohen, Manion, & Morrison, 2007). The researcher avoided these biases by completely relying on respondents' views through member checking and triangulation.

The targeted number for this data set was 63 participants, but those who actually took part are 54 constituting an 84% response rate. Interviews with the respondents stated above took place in a time frame of three months. All the interviews took place in offices for educators and curriculum developers as they all felt that this would be ideal and comfortable. As for learners, quiet classrooms were secured and used with help from the host teachers who acted as gatekeepers. The sessions were scheduled to run between 30-40 minutes and on average this was met. Prior to participation, participants were briefed on the aim of the study and terms of inclusion with an emphasisy on voluntary participation devoid of remuneration. Then permission was sought to have the session audio recorded for reference's sake to enhance reliability, and they were asked to fill in a consent form for their approval of involvement (Merriam & Tisdell, 2016; Cohen, Manion, & Morrison, 2007). Saturation point was reached at 13 respondents from a total of 21 for educators. At this point, there was no new information emerging anymore (Fusch & Ness, 2015). Despite this, interviews continued upto the last participant. As for learners, saturation point was attained at 17 participants out of 33 interviews conducted. Likewise interviews continued upto the last respondent.

3.8.2 Focus group discussion

For this study due to different categories of participants spanning primary school through tertiary, 10 focus group discussions for learners were conducted. As guided by Nyamathi & Shuler (1990) each focus group contained four participants. Research has shown that, reading and writing proficient levels for most pupils at primary and secondary schools in Zambia is low (Chella, Tambulukani, & Mkandawire, 2023; Maala & Mkandawire, 2022; Banda & Mwanza, 2017). Therefore, the use of focus group discussions as data collection tools to mitigate that anticipated deficience was justified. Furthermore it was used because it easily encourages participation for those uncomfortable with one to one interviews (Kitzinger,1995).

As for educators, I only managed two focus group discussions out of three that were targeted and that is at primary school. The reason is, unlike primary schools, most secondary schools, colleges and universities only have one or two music specialist teachers at the most in each department. And so, it was difficult to have discussions with one or two, and so data gathering ended at interview level. Prior permission to use teachers and learners in the study were sought from institution authorities and participants. Like interviews, participants were briefed on the aim of the study and further informed that they were being invited to take part on a voluntary basis due to their knowledge on ME implementation (Manju & Manju, 2020; Cresswel, 2014). After getting acquiescence to audio record the sessions, consent forms were then filled in before commencing the session see appendix I. Each session took between 45-50 minutes. Some discussions were held in staff rooms while some in classrooms that were not being used at the time as desired by participants. The moderator guide used, captured vital information on research question one, three and four see appendix H. After 5 sessions with learners, data saturation was reached but data collection continued upto the end of all 10. All these sessions, like interviews, were done over a period of three months beginning May to August 2024. The overall respondent number who participated were 48 out of the 52 that were targeted constituting 92% response rate. Due to the nature of interaction with respondents and type of questions asked, focus groups were more informative than observations in some areas. For instance there was more information on how technology is used in teaching music. Furthermore, discussions were helpful in rating the level of knowledge teachers had on integrating music with other subjects. This was traced to the quality of teacher training they received. Another area rich in information was how inclusion for both able and those with disability was being done in music education. Discussions brought discrepancy in the way inclusion is understood generally and the contemporary perception.

3.8.3 Observation

Observations account for the most fundamental and ancient approaches used in qualitative research (Smit & Onwuegbuzie, 2018). This method proved to be a very useful tool in the gathering of data on ME implementation in institutions of learning for this study. Field notes from what was observed was recorded on observation protocol sheets attached as appendix B and C. In this scholarly work, both participant and non-participant observations were employed (Serafinelli, 2020; Cresswel, 2013; Angrosino & Rosenberg, 2011). Observations were more helpful than documents, interviews and focus groups when it came to understanding the environment and classroom practice. Observations brought out important aspects such as the

nature of classroom interaction and how that interaction was being conducted. The nature of infrastructure in most cases had little to support learning of music. This tool helped to confirm the reality of policy document pronouncements and whether the government is fulfilling its role.

3.8.3.1 Participant observation

After making prior arrangements with institutions and getting permissions from heads of institutions who acted as gatekeepers (DeWalt & DeWalt, 2011), two visits were made on one institution per level from those selected for study between May and August 2024. There were 4 observations made in each stated institution, making it twelve in total across sites . This was done to earn trust from those that were observed and to overcome the challenge of untruthful presentation of behavior due to awareness of being observed (Given, 2008). The campus of observation in all instances incorporated three aspects that is; the programme setting, human setting and physical setting (Kalinde, 2016:57; Cohen, Manion, & Morrison, 2007:397). Please see appendix B. In the programme setting, the researcher participated in the planning. Which subsumed, helping out and noting how aims and objectives were drawn from policy documents. Additionally, breaking down specific outcomes, and how they aligned with the national philosophy, was noted. The researcher became an insider by using both open and active participant observations where the intentions and identity were disclosed. Additionally, the researcher actively took part in the planning process itself while noting details in an observation sheet or protocol (Villegas, 2023; Kawulich, 2005). See chapter four for details of findings on what was observed. Refer also to appendix B for details of what was specifically looked at during these sessions.

The human setting aspect took into account how the educators and learners who are the main players in ME implementation interacted with one another and the materials meant for instruction. Verbal and non-verbal behaviours in terms of what is said and not was also observed. This interaction, embraced teacher-teaching documents, teacher-pupil, pupil-pupil, pupil-learning material, and teacher-teacher (Angrosino & Rosenberg, 2011; Cohen, Manion, & Morrison, 2007). The researcher was aware of the method's limitation that the observed might have been uncomfortable being observed and so, might have portrayed untruthful or modified behaviour termed as the Howthorne effect (Oswald, Sherratt, & Smith, 2014;Given, 2008). Since there were more than one visit, it is assumed that familiarity could have taken place hence the limitation was taken care of. The physical setting is cardinal when carrying out

observations as it offers an environment for interaction which can affect relations negatively or positively during ME implementation. To address this, observations extended to staff rooms, classrooms, school halls, and school out-door environments to assess their suitability for supporting ME. Results of the findings are presented and discussed in detail in chapters four and five.

3.8.3.2 Non-Participant observation

In this type of observation, the researcher observed social settings which included primary schools, secondary schools and tertiary institutions without actively participating in their activities. The observer remained an outsider, maintaining a more objective and detached stance. The researcher typically avoided direct involvement in the interactions and behaviors of the observed primary schools, secondary schools and tertiary institutions (Cohen, Manion, & Morrison, 2017). The goal was to minimise the potential influence the researcher might have had on the setting of institutions, teachers and learners observed (Ciesielska, Bostrom, & Ohlander, 2018).

In addition, the study adopted a direct open and passive non-participant observation for classroom practice and outdoor activities. This multiplicity of roles is accepted as a normal practice in qualitative research (Scott & Medaugh, 2017). As a trend, arrangements and authority was gotten from one institution across each level studied. All in all there were 4 non-participant sessions conducted per level in each district. This involved observing actual presentation of music lessons in the classroom and out-door music activities. These sessions were done alternately with participant observation over a period of three months in 2024. See chapters four and five for presentation and discussions of findings.

3.8.4 Document analysis

Document analysis' utility spans a long time in this area (Tight, 2019). In this study, it was utilised to analyse texts of the following document categories; policy documents, national development plans 1-8, music education lesson plans, music education schemes of work, music syllabi, education parliamentary reports, millennium development goals reports, vision 2030 and education acts (Patton, 2015). Researcher's interest here was to unearth latent meaning (Merriam & Tisdell, 2016) as well as explicit connotations of the studied text or data sets (Braun & Clark, 2013). Activities in document analysis were purely based on preexisting data set unlike interviews where data was generated through probing, hence there was a need for

this approach to be triangulated with other techniques like interviews to minimise biasness and to enhance trustworthiness (Bowen, 2009)

As noted by (Braun & Clark, 2013), there was easy access to the corpus of literature needed especially aided by vast e-libraries on most online platforms. As a matter of merit, ethnicity, sex, status did not affect the gathering of information as is the case with interviews (Waterfield, 2018; Merriam & Tisdell, 2016). Document analysis helped save time, resources and effort to do an actual fieldwork (Morgan, 2022). As correctly observed by Bailey (2018), some documents did not give an absolute comprehensive understanding and yet others were more prejudiced to other areas of education.

Policy document analysis was the major means of understanding beliefs, assumptions, statements and pronouncements in MEPD's. To cure the issues that arose from the sole use of document analysis, interviews and observations were used (Morgan, 2022). The process started by engaging into a painstaking task of going through online search engines, to collect policy documents that describe ME. A visit was also made to libraries including the university of Zambia. This spanned a period from October 2022 to May 2024 within which an iterative process of getting familiar with the content started. The initial documents collected included the Education Act of 1966, Education Reform of 1977, Educating our future of 1996, Focus on learning of 1992, Curriculum Framework of 2003 and 2013, Music syllabi 1-12, Millenium Development Goals, Vision 2030, Party manifestos for UNIP, MMD and PF, lesson plans and schemes of work (Bowen, 2009).

Further online visits led to unearthing some more documents which had vital information that helped to answer the research questions one, two and four. Hence, the following documents became a late inclusion; the parliamentary committee report on Education (2021), Curriculum implementation guide (2023) and Review on Ministry of education Sector Plan (2007). After enough familiarisation had been done, extracting of information according to research questions and the self constructed content analysis tool or framework commenced. This tool or framework is attached in the appendices as appendix A. The data obtained was documented on a literature matrix table as phrases, sentences and paragraphs. The matrix had the name of the document, page number, the text/quote extracted, codes, themes and comments section which proved useful during the content and thematic analysis stage. The documents gathered crystalised when they fell into classes such as those dealing with general education policy, while others were syllabi and yet others were global and national goals on education.

Documents were helpful in laying a strong foundation for confirming quality of ME implementation through interviews, observations and focus group discussions. Documents provided the ideologies that have informed their content from independence to date. Pronouncements emanating from these ideologies were evident in the PD's. Though gaps in detail of these pronouncements were noted. These gaps were telling in what observations, interviews and focus groups revealed. For instance specialised infrastructure seems to receive mixed confirmation in interviews, focus discussions and observations. Reiterating a noted disconnection between policy directive and practice.

3.9 Data analysis

Primary data from interviews, focus group discussions and observations were subjected to thematic analysis (Braun & Clark, 2006). The analysis process commenced by transcribing audio data sets drawn from interviews and focus groups into text, using an online application (Creswell & Poth, 2016; Corbin & Strauss, 2015; Creswell & Poth, 2013) called *restream*. To increase validity and consistency (Cohen, Manion, & Morrison, 2007), this was followed by editing the text word for word to match it with utterances in audios (Baker, Hunter, & Thomas, 2016; Barbour, 2013). Observed emotions and tone of voice during presentation was completely left out.

As guided by Saldana (2014), in secondary data the most pertinent information that answered the research questions 1, 2 and 4 on policy documents and observations were prioritised and prepared for further analysis. This involved leaving out information that was too general and referring to the whole education system in documents rather than music. This was followed by content analysis of extracts from selected documents which involved organising information into categories based on the frequency of specific words, phrases, or themes within texts and across a set of texts (Lindgren, Lundman & Graneheim, 2020). The abstraction of latent and manifest information from documents included; influence of beliefs, curriculum, ideologies, implementation, proposed future curriculum, challenges, current status, policy goals versus reality, curriculum reform challenges, policy support and resource constraints. This aggregate of data was then subjected to thematic analysis which involved coding, categorisation, theme identification and refining like the other data from interview and focus group discussions.

The data from each data source was first sorted out, then coded and themes identified by scrutinising and considering convergences and divergences that existed among them. A code is usually a label, word or truncated phrase that captures the essence or meaning of text

understudy using a symbol (Miles, Huberman, & Saldana, 2014; Saldana, 2009; Caudle, 2004). Then codes were grouped according to likeness in purpose as categories under a common topic or theme (Saldana, 2014; Cohen, Manion, & Morrison, 2007; Braun & Clarke, 2006).

Since this study used four data sets from documents, interviews, focus group discussions and observations to understand ME implementation, each data set was coded separately. This included scrutinising text from each set looking for words or phrases that are linked or divergent and assigning labels (Saldana, 2014; Creswell & Poth, 2013). Some of these labels were *in vivo* (actual language by participant) and others were made up to capture the underlying implications (Creswell, 2015). Advantage this has is that coding *in vivo* brings the meaning and narration closer to the voices of participants (Creswell, 2007). The process of coding where linkages and divergences are sought, is iterative and cyclic in nature therefore, the process usually takes the form of open, axial and selective coding (Williams & Mosa, 2019). The detailed procedure of how coding was actually done is as explained below.

The coding process started with open coding of each data set. This entails looking for units of meaning line by line, word by word or paragraph highlighting and labelling them while being catalogued as categories and subcategories (Devajit & Haradhan, 2022; Williams & Mosa, 2019).The result is an emergent cluster of categories, codes and subcategories for further analysis (Flick, 2009). Open coding yielded initial broad codes that were linked to philosophical foundations, curriculum design and future directions as regards policy documents. Since interviews and focus groups had only a small divergence in terms of questions that were asked, they shared almost similar results of coding which evolved around policy and curriculum implementation, challenges in ME implementation, ideologies and philosophies in ME and future directions in ME. Initial codes for observations were in the areas of resource constraints, teacher capacity and administrative support.

This was followed by axial coding which is a stage that involves identifying relationships between codes generated for the purpose of generating categories and subcategories (Devajit & Haradhan, 2022; Williams & Mosa, 2019). So codes generated by open coding were further related, sifted and refined to form more focused dimensions and subareas resulting into categories and subcategories. Then selective coding followed which according to Linneberg & Korsgaard, (2019) required that the results of axial coding be elaborated, integrated and validated. Selective coding aims at condensing further the categories and subcategories obtained from axial coding into manageable units of between 3-5 themes (Williams & Mosa,

2019; Creswell, 2015). The codes, categories and themes that were refined and generated from this process for presentation, are indicated in the table presented below.

Table 4. A summary of codes, categories and themes from analysis

Data from policy document		
Codes	**Category**	**Theme**
• Humanistic and Socialist Ideals • Democratic Ideals • Aesthetic ideals • Cultural integration • Equal access and fairness	Ideological foundations	Policy underpinnings
• Practical emphasis • Integration of arts • Curriculum review • Outcome based curricular	Practical and technical subjects	Curriculum design components
• Learning materials	Role of government	Resource allocation
• Specialised facilities	Infrastructure needs	
• Interactive and integrative teaching methods	Inclusive teaching strategy	
• Shift from OBC to CBC	Competency-based curriculum	Future educational prospects
• Music and dance rooms	Specialised learning environments	
• Fair access to education to all	Inclusive education	
Data from participant and non-participant observations		
Codes	**Category**	**Theme**
• Inadequate classroom • Lack of specialised Rooms (staff rooms, school halls)	Physical setting	Resource constraint
• Limited instruments • Insufficient books • Inadequate technology (e.g., radio, USB data storage	Teaching and learning resources	
• Limited teacher training programmes • Inadequate qualifications	Training and qualifications	Human setting
• High student ratio	Teacher - learner ratio	
• Lack of collaborative opportunities • Infrequent CPD's	Teacher collaboration	
• Limited periods for ME	Time allocation	Curriculum implementation.
• Shallow music content • Inadequate exploration of music concepts and strategies • Overemphasis on western music genres • Limited Integration of Local Music Content	Content and instructional methods	
• Reliance on summative assessments • Inadequate formative assessments	Assessment methods	
• Lack of reference to education policies • Planning based on available books, not syllabus	Policy and curriculum understanding	Administrative support
• Misalignment between programme aims and policy goals	Programme and policy misalignment	
• Inadequate administrative support for music education • Potential for development and improvement	Leadership	
• Enthusiasm for music education • Willingness to learn and improve	Teacher interest	

• Use of online materials • Participation in outdoor music activities and festivals	Alternative resources and activities	Teacher enthusiasm
Data from interviews		
Codes	**Category**	**Theme**
• Gender, age, qualifications • Music education provision-tertiary, secondary and primary.	General information on respondents	Policy and curriculum implementation.
• Education policy • Music education policy	Respondents' policy awareness	
• Scope • Inclusive education • Integration • Technology • Western versus local content • Learning activities • Time table	ME curriculum components	
• Methods • Alignment • Competence, confidence and attitude	Teacher preparation	
• Core and extracurricular activities.	School and community collaboration	
• Humanism • Democracy • Aestheticism • Cultural integration	Awareness and compliance	Ideologies on music education
• Instruments, funding and learning materials.	Resources allocation and management	Challenges in ME Implementation
• Language, Relevancy	Curriculum content	
• High student numbers • Poor orientation • Administrative ignorance • Lack of professional development	Challenges	
• Learners (secondary and tertiary level)	Prior background knowledge	
• Streamlined and specific • Notation to start early (gr 1) • Emphasise practical • Decolonising the content(Afrocentric) • Need for a ME policy • University involvement to Link societal demands and Syllabus	Curriculum review	Future prospects of music education in Zambia
• Specialisation in music • Locally grown methods • Assess aptitude • Need for refresher courses Need for professional body	Teacher training and deployment	
• Government • Administrators Community	Support systems (resource)	
Data from focus group discussions		
Codes	**Category**	**Theme**
• Practical activities • Topics covered • Collaboration and group work	Learning experiences and activities	
• Music education policies Education policies	Policy awareness and influence	
• Exposure to advanced technology	Use of technology in ME	

• Barriers		Institutional implementation of ME policy
• Awareness • Teacher preparation • Class size	Integration and inclusive education	
• Inadequate training and content knowledge • Insufficient resources and support late introduction to music notation	Experiences and Challenges in teaching and learning music.	Issues in ME implementation
• Providing supporting resources • Emphasise practical from early age • Enrolment • Integration of technology • Comprehensive and updated curriculum • Make music compulsory	Curriculum	Future directions for curriculum and implementation
• Need for specialised teachers • Need for consistent teacher placement • Refresher courses and CPD	Teacher preparation	

3.10 Ethical considerations

It was pertinent to consider ethically accepted norms in research especially for case studies as this study where face to face encounters between researcher and respondents take a long time. Since the study dealt with people's lives and so it was cardinal to respect and protect their rights, privacy and welfare (Berg & Lune, 2017). As a matter of prudence, approval at all levels of data gathering was sought (Fleming & Zegwaard, 2018) so that accountability is taken care of (Held, 2006). In so doing chances of abrogating ethical principles such as informed consent, right to withdraw (Haines, 2017; Denzin & Lincoln, 2011) use of pseudonym and confidentiality, risk of harm and conflict of interest (Fleming & Zegwaard, 2018) were exponentially attenuated.

As an ethical requirement (Wiles, 2013), approval to research human participants was sought from the University of Zambia's (UNZA) Directorate of Research and Graduate Studies - Humanities and Social Sciences Research Ethics Committee (HSSREC) in April 2024 (Tinker & Coomber, 2004). After a month in May, an affirmative response to go ahead with the study was granted. See appendix J.

3.10.1 Gaining access and informed consent

Gatekeepers were sought to help gain access to selected primary schools, secondary schools and tertiary institutions for the study. Wiles (2013) guides that these gatekeepers can be headteachers, who can give authority on behalf of those to participate. Despite this, she further states that consent should also be obtained from the actual participants. In this light, actual visitations to institutions in Chongwe district of Lusaka province to schedule appointments for observations, interviews and focus group discussions were made, as they are near the

researcher's place of work. As regards participants in the Copperbelt and Southern provinces, schedules were done through the help of teachers, lecturers and headteachers acting as gatekeepers in those areas (Berg & Lune, 2017). Due to excessive load management in most areas of Zambia at the time of data gathering, much of the authority granted by district and school authorities was verbal. So, permission was sought from provincial education officers of Southern, Lusaka and Copperbelt provinces. Furthermore, permission was also obtained from the district education board secretary's office for Monze, Chongwe and Kitwe districts where consequently, headteachers of schools selected in mentioned districts were also approached for authority to conduct interviews, focus group discussion and observations.

During the actual data collection, participants were briefed on the purpose of the study, why they were selected, the nature of their participation, the risks involved and how the information was going to be used, using a participant information sheet form 1b from UNZA (Creswell & Poth, 2013). Participants were as well informed that they had freedom to withdraw at any point of the study when they felt they were uncomfortable (Merriam & Tisdell, 2016). Since the study was overt in nature, the identity of the researcher was revealed from the onset (Wiles, 2013).

Upon being satisfied that the terms were understood by the participants, their consent was asked for by means of filling in a consent form prepared by UNZA (Cohen, Manion, & Morrison, 2007). Consent forms should state that a participant can withdraw at any stage. The challenge however, lies in the participants' reluctance to state their intention to withdraw (Alderson, 2004) due to compliance cultures (Wiles, 2013). For instance a pupil can be afraid to tell a teacher that they want to stop or do not want to answer a specific question due to power relations as a teacher is older. Cards with word 'stop' meant to be flashed were used in this study to aid learners work through this barrier (Wiles et al., 2005). A consent form should be signed (Iphofen, 2009) this encourages an informed participation and it protects researchers in case issues arise later (Coomber, 2002) . The challenge arises when participants are illiterate and may not know why they are signing (Wiles, 2013). Luckily, it was not the case with this study as all respondents were literate enough to write their names appropriately. This study relied on the permission given by school authorities on the part of learners. As Masson (2004) guides, this should not be a legal issue at all as most qualitative studies are non-risky and harmful, unless a participant makes a claim of harm.

3.10.2 Confidentiality and Anonymity

This was made known to the participants before commencement of data gathering (Wiles, 2013). Confidentiality implies information and not divulging it without permission from the owner, by making the information anonymous like using pseudonyms for participants. However, Prosser and Loxley (2008), indicates that at times it is challenging to achieve anonymity completely. For instance Rusangu university, Chongwe and Monze college of education have one music lecturer each. Even without stating the name it may be obvious for those who know these personalities stationed at these institutions.

For this study, assurance was given on keeping information and identity of respondents anonymous, by using numbers and not real names for their protection and adherence to the confidentiality principle of research ethics (Fleming & Zegwaard, 2018). The privacy of participants during interviews, focus groups, or observations was respected. As such they were conducted in offices and quiet classrooms where participants felt they could freely express their views without fear of retribution or judgment (Creswell, 2009). When conducting interviews, observations and focus group discussions, institutional cultural protocol and guidelines related to research were upheld. Finally, participants were informed that research findings that can contribute to improving music education policies and practices in Zambia will be shared with the communities and participants who took part (Merriam & Tisdell, 2016).
After interviews and focus group discussions were done, the data from audios was transcribed. The initial and subsequent transcriptions that were sent to the respondents for counterchecking of mistakes such as overstatements or understatements, ambiguity and mere confirmation, were kept under key and lock where only the researcher had access.

3.11 Trustworthiness and Credibility

In general and educational research, both validity and reliability are terms that are heavily rooted in positivist quantitative research design. Positivists aim at measuring empirical data experimentally (Ayodele, 2012). Recently, their use in the naturalistic approach has become increasingly wide and hence a call for reconceptualisation of the terms (Aguinaldo, 2004; Golafshani, 2003). This is as a result of lack of a midpoint reference between the way it has been used in qualitative research, and how it is felt that it should be used in qualitative approaches. For example, positivist approaches seek to manipulate and control the variables while non-postivists aim to understand phenomenon in its natural context such as the world (Cohen, Manion, & Morrison, 2007). These two different viewpoints, aims and undertaking would render the use of the two terms as is, incompatible. As such, Lincoln and Guba (1985)

earlier on started the journey of reconceptualisation and suggested validity and reliability be replaced with the word 'trustworthiness'. It is further contended that trustworthiness can be realised if the study is credible, authentic, transferable, dependable, and confirmable (Golafshani, 2003; Stenbacka, 2001; Winter, 2000). Credibility implies accuracy of results as regards meaning given by respondents, while authenticity connotes adherence to different voices (Creswell & Poth, 2013 ; Whittemore, Chase, & Mandle, 2001).

Generally speaking, validation has to do with measuring the accuracy of data results as presented by the researcher and interpreted by the respondents (Hayashi, Abib, & Hoppen, 2019). It is an exposition of the relationship between the researcher and respondents and how truthful the process was in data collection between them (Creswell & Poth, 2013). Unlike positivist designs, interpretivist studies such as this one, achieve validity of results by way of mixing data gathering approaches (Golafshani, 2003). This study achieved validity by way of triangulating the following methods; classroom observations, document analysis, interviews and focus group discussion (Olson et al., 2016). This has an advantage in the sense that it allowed the researcher to compare data on ME education implementation from various vantage points (Fusch, Fusch, & Ness, 2017). Additionally, where one approach failed to provide an in-depth understanding, another method filled up that gap. For instance, it was not possible to get comprehensive information from studying documents alone, further probing through interviewing respondents was necessary to understand what text could not provide.

Trustworthiness and credibility of the study was achieved through actual observations of teachers teaching and planning in the actual school set ups. It is felt that this gave data its authenticity since it was done in a natural setting (Cohen, Manion, & Morrison, 2017). Furthermore, video recording of some classroom observations and focus group discussions was done in order to get correct interpretations which were used as reference after the activity (Cohen, Manion, & Morrison, 2007). Additionally, to capture correct information as provided by the participants, audio recordings of interviews conducted were done by virtue of informed consent (Creswell & Poth, 2018). Finally, after interviews and focus group discussions were done the data was transcribed, then member check or participant validation was done on collated data. This means that the initial and subsequent transcriptions were sent to the respondents for counterchecking of mistakes such as overstatements or understatements, ambiguity and or mere confirmation. It must be noted that due to audio recordings used, there were few mistakes and so member checking was done only once (White, 2021).Trustworthiness and credibility was also achieved through an audit trail of details of the

research process undertaken such as declaration of saturation point (Hayashi, Abib, & Hoppen, 2019), analysis through coding, categorisation and theme generation (Williams & Mosa, 2019) discussed above. Furthermore, in all instances participants were debriefed and so understood every stage they were taking as they participated in the study. Overally, the triangulation of four methods provided validity (Hayashi, Abib, & Hoppen, 2019).

3.12 Summary

This methodology chapter elaborated on the non-positivist and social-constructionism as a philosophical orientation for this study pointing to the qualitative approach adopted. It further discussed in detail the multi-site case study research design used, showing how it was employed to give direction to the research. The discussion incorporated designating the areas where the data was collected and type of participants involved who included music educators, learners, curriculum developers and parliamentary committee members. Purposive and convenience sampling procedures were used whereby, collection of data embraced documents, interviews, focus group discussions and observations. At data analysis stage, thematic and content analysis were discoursed detailing procedures exploited such as coding, categorisation and theme generation. It was explained that triangulation was done to all data sets by merging them to appreciate convergences and divergences among themes. A framework for this analysis procedure was also presented. Finally, ethical treatment, validity and reliability measures put in place on data and the participants was also discussed.

CHAPTER 4: PRESENTATION OF FINDINGS

4.1 Overview

Findings of the study presented in this chapter, are guided by four research questions stated below. 1) What ideologies have underpinned ME in Zambia? 2) What were the policy pronouncements in Zambia's policy documents concerning ME in Zambia? 3) How was music education policy implemented in institutions of learning in Zambia? 4) What were the future prospects for ME in Zambia? Therefore, the chapter contains four sections which include findings from policy documents, observations, interviews and focus group discussions. It follows that, findings from documents deal with policy pronouncements in policy documents, while data from observations, interviews and focus groups are concerned with ME policy implementation. The presentation used in the foregoing is thematic with a detached rather than a merged approach for all data sets.

4.2 Study Findings

The findings of the study will now be presented in the sections that follow below. The order of presentation will be in such a way that data from documents will be presented first followed by observations, interviews and finally focus group discussions. Then data from all data sets will be merged into a data matrix that will take a comparative perspective. This will highlight convergences, divergences, silences and omissions in each set of data (Flick, 2018). Hence, laying a foundation for the discussions in chapter five.

4.3 Empirical data from policy documents

This section contains empirical data that were drawn from policy documents that describe ME in Zambia. The corpus of documents initially streamlined was few, but it grew due to other documents that were added as they were deemed to be important to research questions at hand. The initial documents included, Curriculum framework (2023, 2013 & 2003), Creative and Technology Studies syllabus (2013), Expressive Arts Education syllabus (2013), Musical Arts Education 8-9 syllabus (2013), Musical Arts Education 10-12 syllabus (2013), Education Act (2011), Fifth to Eighth national development plan (2022, 2017, 2013 & 2006), Educating our future(1996), Focus on learning (1992), Education reform (1977), Legal Affairs (1956), Manifesto UNIP (1975), Manifesto MMD (2011), Manifesto PF (2021), Millenium Development Goals reports (2015, 2011, 2008 & 2003) and Vision 2030 (2006). The added

documents were, Parliamentary committee report on Education (2021), Curriculum implementation guide (2013) and Review on Ministry of education Sector Plan (2007). The following is a detailed presentation of findings from documents.

4.3.1 Music education policy underpinnings

Music education policy underpinnings denote the beliefs, assumptions, statements and pronouncements implicitly stated concerning ME, and ideologies that have underpinned ME in Zambia. These encompassed answering research questions one and two respectively. Data was obtained through study and analysis of education policy documents that describe ME in Zambia. Selection of these documents has been discussed in detail in chapter three. It should be pointed out that beliefs, assumptions, statements and pronouncements in these documents are general to the entire education system. And so, music education is only implicitly stated as it is part of the specified education system. The themes that emerged from data are explained and justified by extracts of actual statements and phrases drawn from policy documents. In all cases, page numbers and name of the documents are provided for easy reference. Below is a presentation of the policy underpinnings drawn from policy documents and law or acts of parliament.

4.3.1.1 Ideological foundations

The following are ideological foundations that reveal the philosophical underpinnings in education policies concerning ME which came out as research findings. These ideals project a society that champions an education system that is guided by humanistic and socialist ideals, democratic ideals, aesthetic ideals, cultural integration, equal access and fairness as discussed further below.

- **Humanistic and socialist ideals**

In the course of analysing documents, it was found that education policies are premised on and embedded in the tenets of humanism and socialist ideals. These philosophical underpinnings cut across all major education reform documents that span post-independence to date with their consequent syllabi. The aims in the content projects a human centred society based on equality and social welfare. Education is consequently envisaged as holistic, and should present a common good for society as stated in the statement below:

> *"The aim of school is to promote the integral harmonious development of the physical, intellectual, affective, moral and spiritual endowments of all students*" (Education, 1992: iv).
>
> *The aim will be to develop the potential of each of the citizens to the fullest for the creation of a humanist socialist society and for selfless service to humanity* (Education, 1977:1).

Humanistic tenets identified in the documents were also found to espouse the universal tenet of lifelong education. This is a product of humanistic education that adopts education provision that runs from cradle to the grave, hence emphasising the ongoing pursuit of knowledge, skills and personal development throughout the individual's life. It seeks to make education accessible and inclusive for all individuals. This was seen in the extract from a grade one to four syllabus aim whose focus is,

> *"Quality, lifelong education for all which is accessible, inclusive and relevant to individual, national and global needs and value systems*". (CDC, 2013:3)

Humanism believes in perpetuity of cultural values of a given society. Hence, humanistic national goals and aims are seen to influence the general education goals when proposals such as perpetuity of the Zambian cultural values and skills in its members of the society are made. The finding is supported by a statement provided below which postulate that,

> *"Educational policy will deal, therefore, with Zambia's cultural and intellectual heritage as well as with the knowledge, skills and values that are to be transmitted to future generations" (*Education, 1996:5)

Further findings on tertiary education provision show that, government is cognisant of the fact that at this stage, the would-be candidates should have absorbed the tenets of humanism at lower levels of education and already show the ability to practice them. Hence, minimum admission requirement at this level would have to show evidence of knowledge of humanism as justified below.

> *"Selection will not only be based on their academic attainment but on their aptitude to teaching and commitment to humanism*" (Education, 1977:5)

- **Democratic ideals**

Further analysis of policy documents revealed that Zambia's education policies are embedded in democratic ideals as seen in phrases like "Zambia is a liberal democratic society" (Educating our future, 1996:2). These ideals espoused free participation, universal suffrage, autonomy in choices and respect for personal expression and divergent views. The statements below justify the assertion made above.

> *"The mission of the Ministry of Education is to guide the provision of education for all Zambians so that they are able to pursue knowledge and skills, manifest excellence in performance and moral uprightness, defend democratic ideals, and accept and value other persons on the basis of their personal worth and dignity, irrespective of gender, religion, ethnic origin, or any other discriminatory characteristic*" (Educating, 1996:1).
>
> *"In this system, the people are expected to participate fully and rationally in the affairs of their country*" (Educating, 1996:2).

It was also found out that all forms of education practice and curricular generation therefore should espouse these liberal democratic principles which should be manifest in the learners who are the germane beneficiaries of education as indicated in the phrase below,

> *"It is the values of liberal democracy that must guide the formulation of educational policies and their implementation"* (Educating, 1996:2).

The findings in the content reveal that democratic ideals work towards scaffolding and uplifting of the needs for the entire nation and specific individuals that institute the society.

> *"In 1996 government came up with educating our future, to respond to the developmental needs of the nation and as well as those of the individual learners* (CDC, 2013: iii)

- **Aesthetic ideals**

Findings also show that policies especially concerning practical subjects where music falls is embedded in the philosophy of aestheticism. This philosophy, when it comes to ME policies, focuses on developing students' understanding of music's expressive and artistic dimensions. When referring to the arts where music falls, documents have this to say,

> *They are a powerful channel of expressing feelings, communicating messages, fostering imagination and inventiveness, interacting with others, expressing solidarity, and balancing feelings and emotions against 'intellectualism' and*

> *'bookishness, the arts can also serve for the teaching and learning of other areas* (Educating,1996:38)

A mere mention of 'aesthetic areas' in documents analysed, implicitly acknowledges that music is rooted in aestheticism. PD's are not explicit on explaining the details of aestheticism in their content but however still use the term to refer to practical subjects of which music belongs, that gives an impression that ME policies are rooted in aesthetic ideals. The practice implication is that teachers may not understand this aesthetic projection very well. As a result the implementation of music education might not be as intended. The theoretical implications in the light of critical policy analysis theory is that this projection may end up as political rhetoric. This use of the term loosely might also imply lack of its deeper meaning by policy generators. Furthermore, data notes apathy when it comes to provision of these aesthetic areas in institutions. Below are extracts depicting examples of how aesthetic nature of music has been mentioned,

> *Everything that is on offer is essentially a general academic programme, with some technical, practical or aesthetic areas patched on*. (Educating, 1996: 53).

> *Practical, technical and aesthetic subjects, where offered, constitute less than one-fifth of a pupil's workload* (Educating, 1996: 52).

As a response to this noted apathy on music education provision, the government through statements in the policy documents has shown interest in revamping these aesthetic areas. Firstly by setting a goal of action, and secondly by showing intent in making sure that they are equitably provided in schools. In support of this statement, the goal below shows that the government intends to;

> *Develop holistic programmes around critical technology, agricultural, commercial and aesthetic areas and facilitate their being offered in schools* (Educating, 1996: 53).

Again it is worth mentioning that the above statement is not an example of aestheticism as a philosophy, but just an instance of one of the many times the term has been mentioned. Whether the use of the term is deliberate to refer to areas concerned with beauty or an area of philosophical underpinning, the documents are silent in that. However, reading in between the lines would appear to imply the latter.

- **Cultural Integration**

During the course of analysis of documents, it was found out that policies in the documents, champion the idea that cultural heritage and arts are cardinal to the perpetuation of the current and subsequent generations. Hence including them in the curriculum is apposite as shown in the pronouncement from *Educating our future 1996* policy document.

> *According Performing and Creative Arts, in the school curriculum promotes wider knowledge of and deeper appreciation for Zambia's rich cultural heritage and thereby contributes to the preservation and development of this heritage.* (Educating, 1996:38)

The objectives and goals in the syllabi also attest to the fact that the nation is striving to integrate local culture in the curriculum and create a balance with foreign music genres. The statement on the aim of ME for learners below supports this finding, where the goal is to;

> *Demonstrate knowledge and skill in performing indigenous, contemporary and exotic music* (CDC, 2013d:6)

Cultural integration is not only seen as a recent proposal, but it is an aspiration that has run through ages for instance from post-independence, UNIP the ruling party then recognised the need to integrate culture and promote its perpetuity. The UNIP manifesto gives evidence of the findings in the extract below.

> *"Culture must be so developed and integrated as to become the springboard from which the nation will continue to derive patriotism, strength and its distinctive character*" (UNIP Manifesto, 1975:63).

Further findings, postulate Zambia as a nation that uplifts tolerance of diverse ways of perceiving other members of the society's culture and their lived experiences. The pronouncement in the aim below justifies the claim.

> *"Learners to appreciate Zambia's diverse ethnic cultures, customs and traditions and become good and proud citizens*" (CDC, 2013f:9).

- **Equal access and fairness**

Findings show that pronouncements in policy documents emphasise equal access to education and the promotion of multifaceted development. For instance the findings in Education, (1992:15) states as follows.

"Provide every eligible child with good quality education from grade 1-7".

Good quality education refers to all subjects that can earn a learner some form of career, which includes ME. The Education act of 2011:22 backs up the assertion above as evidenced in the pronouncement made on the role of the minister of education,

> *"The Minister shall promote equity in access to education, participation in and successful completion of education at all levels, irrespective of gender, social class or disability".*

However, the findings also state otherwise as can be seen in the other two pronouncements that are quoted below. The pronouncements are in a way implicitly restricting access, the very point the other statements above are trying to avoid. Two pronouncements are proffered as support to the claim where the proposed curriculum;

> *"Will have a core of essential subjects and restricted number of optional subjects"* (Education, 1977:13).

To add on, the findings further reveal that subjects will be collapsed to a bare minimum and those that are optional in nature and fail to garner numbers will not be part of the curricular. Unfortunately, this is where music as a subject is accounted for. This, to some extent, is an implicit barrier to access to quality education alluded to above. Consider the content of the statement below,

> *"Subjects in the curriculum will be kept to the minimum…subjects attracting small numbers will fall away"* (Education, 1977:48).

The summary of the theme on education policy documents analysis revealed critical ideological foundations that underlie ME. The findings show that ME is guided by liberal democratic ideals that emphasise free participation, autonomy, and respect for diversity. Humanistic and socialist ideals are also prominent, focusing on holistic development, equality, and social welfare. Cultural integration is advocated for, recognising the importance of preserving and promoting Zambia's cultural heritage. Additionally, equal access and fairness are emphasised, aiming to provide quality education for all, regardless of gender, social class, or disability. However, as seen some pronouncements seem to contradict this and consequently suggesting restrictions on access and subject options.

4.3.2 Curriculum design components

This theme emerged from analysis of education policy documents that describe ME Zambia. It particularly addressed research question number two which sought to find out the influence beliefs, assumptions, statements and pronouncements in policy documents have on ME. This inquiry on influence is therefore understood in terms of its effect on the curriculum and its consequent design.

4.3.2.1 Practical and technical subjects

The influence of these pronouncements like " to equip learners with relevant skills and attitudes in practical or entrepreneurial areas", in educating our future 1996:31, is seen in the curriculum's focus on diverse skills and competencies, although there is a notable lack of emphasis on ME specifically. The focus is on practical (which include music) and technical subjects like agriculture and home economics which are believed to bring self-reliance, immediate employment and economically viable areas that can contribute immensely to national development. The justification below recognises the early introduction of practical subjects at primary school,

> *At these levels, practical subjects are of importance more for their educational than for their vocational significance. Agriculture, horticulture, home economics, art and crafts, and similar subjects have the educational objectives of developing certain qualities in pupils, such as powers of observation, attention to detail, the need for vigilance and persistence, and the ability to observe* (Educating, 1996:35).

Furthermore, the documents envisages a curriculum in future that will in its entirety;

> *"Champion subjects such as agriculture or home economics that are relevant to the domestic and economic activities*" (Educating, 1996: 36).

As can be seen in the supporting quotation above. It appears that the document is silent when it comes to the part of music. This may be misconstrued and concluded that music is not recognised as an area that can also greatly contribute to the nation's domestic and economic activities. Humanistic and democratic education champion an integrated curriculum where subjects are clustered into subject areas. One would expect statements such as these to be inclusive. Music is a huge revenue earner for the government as can be attested in most

developed countries such as the United States of America and Britain. And so, policy statements and pronouncements could have been seen to advocate such kinds of narratives.

- **Practical emphasis**

The findings in the following documents: education reforms 1977, Focus on learning 1992, Educating our future, 1996 and curriculum frameworks 2013 and 2023, reveal a dire need to lean towards practical subjects rather than academic ones or even have a balance between the two. Albeit, not clearly stated, when practical subjects are mentioned, music education is actually part of it. Though this is a noted silence which creates confusions during analysis, we can rely on deduction. The documents are alive to the fact that the status quo in the institution of learning shows that learners have a more biased inclination to academic subjects than practical ones as indicated in the pronouncement below.

> *The general academic subjects are more popular with pupils, with teachers, with parents, and, it must be admitted, with the majority of educational managers and administrators. They are considered to be more prestigious than the practical, technical and aesthetic subjects. They lead more readily to entry to higher education and they tend to be valued more highly by employers* (Educating, 1996; 52).

The findings in the documents recognise music as a subject and a significant area of the curriculum. As such, it should be accorded recognition it deserves, and should be inculcated in that manner at primary and secondary schools through tertiary levels. The subsequent paragraphs attest to that assertion.

> *Instruction shall be provided at all primary schools in the following subjects, that is to say: Art and Crafts; English; Environmental Science; Extra-curricular Activities; Handwriting; Home craft; Mathematics; Music; Physical Education; Practical Skills; Reading; Religious Education; Social Studies; Zambian Languages*(Education Act, 1966:44).

> *Instruction shall be provided at all secondary schools in the subjects of English and Mathematics and in such of the following subjects as the Head of the school may determine that is to say: Art and Crafts; Civics; Commercial Subjects; Extra-curricular Activities; Literature; French; Geography;*

> *History; Home craft; Industrial Arts; Physical Education; Latin; Music; Oriental Languages; Religious Knowledge; Sciences; Zambian Languages* (Education act, 1966:45).

- **Integration of music with arts and other subjects**

The findings in the policy documents show a curriculum that reflects a commitment to integrating ME into broader educational goals, as evidenced by the inclusion of music within the Creative and Technology Studies (CTS) curriculum. This curriculum encompasses subjects such as Physical Education, ICT, Art and Design, Home Economics, and Design and Technology.

> *Creative and Technology Studies Syllabus is the combination of Physical Education, Music, Art and Design, Home Economics, Design and Technology and Information and Communications Technology*. (CDC, 2013g: 7).

The CTS framework highlights a holistic approach which implies that a child at this age, in primary, has not yet acquired a schema that perceives phenomenon in fragments but as a whole. Hence, the areas of knowledge should be integrated to emphasise integrative teaching methods. This would redeem wastage on learner-teacher contact time, particularly in the early grades. A support from the document states,

> *The syllabus has been outlined in such a manner that all the components of the subject (Information and Communication Technology, Home Economics, Music, Art and Design, Physical Education and Design and Technology) are taught in an integrative manner from Grade 1 to 4 by one teacher* (CDC, 2013g:9).

Music education is therefore positioned within this interdisciplinary context, aiming to develop practical and entrepreneurial skills alongside other subjects. Furthermore, the curriculum incorporates the latest social, economic, technological, and political developments, preparing learners with the necessary skills for the future

> *The integrated CTS syllabus review was necessitated by the need to provide an education system that would not only incorporate latest social, economic, technological and political developments but also equip learners with vital*

> *knowledge, skills and values that are necessary to contribute to the attainment of Vision 2030*. (CDC, 2013g: 4).

The Grades 1-4 curriculum is specifically designed to provide a foundational understanding of music through activities such as listening, performing, and exploring both traditional and contemporary music (pp.14, 16, 21, CTS Syllabus 1-4, 2013).

The restructuring of the Zambia basic education course (ZBEC) at teacher training in 2000 to the Zambia teacher education course (ZATEC) led to collapsing of subjects trained in from 12 to six study areas which naturally, was an introduction of subject integration at that level. Documented support from policy documents reads,

> *From 12 traditional subjects that ZBEC offered; English, Mathematics, Science, Home Economics and hospitality, Physical Education, Music, Creative activities, Industrial arts, Social studies, Spiritual and moral education, Education, Zambian languages, ZATEC integrated them into six study areas: Literacy and Languages, Education, Mathematics and science, Expressive arts, Technology studies and Social, Spiritual and moral education* (CDC, 2012:5).

Overally, the curriculum emphasises integrative teaching methods and a focus on practical application in music and other creative subjects. As such in *Educating our future*, the findings indicate that the government is cognisant of the fact that at primary school, the curriculum should not be fragmented and presented as single delinked subjects. But that, as *focus on learning* policy documents holds, the stiff boundaries among these subjects should be broken to address the encumbering idea of an overloaded and compartmentalised curriculum. In view of that, subjects got integrated first at teacher training into six study areas as indicated in the *curriculum framework 2013.* However details for quality instruction in schools are silent in the documents. It is further noted in *Vision 2030* that, as a way of enhancing cultural appreciation by the Zambian nation and its citizens, creative arts programmes should be integrated in the mainstream Zambian curriculum. Furthermore, they would institute special schools for creative and fine arts throughout the country to effectively integrate creative arts.

- **Curriculum review**

The policy documents analysed are very explicit when it comes to the aspect of curriculum evaluation. The findings indicate that frequent appraisal of curriculum implementation is

inevitable as this enhances the potency of the content as regards contemporary demands. The statement below gives pertinent support to the assertion above.

> *"It further suggests the need for regular curriculum reviews that will discard 'dead wood', reduce the tendency to overload, and retain a curriculum that is comprehensive, well-integrated, and sufficiently focused"* (Educating, 1996:32).

- **Outcome based curricular**

The analysed policy documents envisions a curriculum that espouses an outcome based curricular. This curricular places emphasis on the product without of course negating the process that leads to that product. The aim is to make the curriculum germane, that which answers to the pertinent issues that are encountered in real life situations and hence, empower learners with skills that make them overcomers. The caption below is a justification of the finding.

> *The syllabus has been reviewed in line with the outcome based education principles which seek to link education to real life experiences that give learners skills to access, criticise, analyse and practically apply knowledge that help them gain life skills* (CDC , 2013g:4).

4.3.3 Resource allocation

In the course of data analysis, it also came out clearly in the policy documents that, the government of Zambia will provide resources to schools to ensure smooth running of the education system.

> *The philosophical rationale for educational provision is informed by these principles which form the basis for a shared commitment among all partners towards educational development in the country… it provides justification and support for resource allocations to educational development* (Education, 1996:2).

> *"The Ministry of Education will give high priority to the provision of adequate public resources for basic education"* (Education, 1996:21).

The document content and findings are cognisant of the fact that despite a pronouncement of the government's role of provision of resources, the actual status in the institutions and on the

ground is at variance, meaning there is lack of adequate resources for quality education provision. This is supported by the statement below.

> *"There is a dearth of textbooks and other learning materials"* (Education, 1996:26).

The findings also provide that the learning materials which to some extent can be deemed as resources, will be subjected to constant appraisal to update them to current needs and demands. The statement below is indicative of this fact.

> *"Evaluation of the new curricular and teaching materials will be given high priority…teachers will be involved".* (Education, 1996:63)

4.3.3.1 Role of government

Resource distribution in policy documents is indicated as one of the functions to be performed by the government in the provision of education.

- **Learning materials**

The findings in the document indicate that all the required learning materials and resources will be the responsibility of the government through the ministry of education. However, it was noted that the required resources, which will be provided by the ministry are clearly elaborated, nevertheless those to do with music as a practical subject are not stated. The statement below provides the support.

> *"The government will provide books in English, social studies, science, mathematics and agriculture science, home -economics, industrial arts at both primary and secondary through donor funding*." (Education, 1992:34).

4.3.3.2 ***Infrastructure needs***

The findings in the policy documents portray a scenario where the country in general is in dire need of infrastructure for quality education provision. It is more critical where practical subjects are concerned. There is a critical shortage or absence of specialised rooms for especially subjects like music, as such the statement below portrays the government's intention to address the problem. Through the ministry of education the government;

> *"Will introduce specialised rooms for music and other practical subjects"* (CDC, 2023:14).

- **Specialised facilities**

Data from policy documents indicate that implementation of education policy is hindered by a lack of adequate infrastructure and specialised facilities, particularly in vocational pathways that include ME. An extract from parliamentary committee report below justifies the above stated assertion when they say;

> *The Committee is greatly concerned over the fact that the Government is implementing the two-tier career system without equipping schools with modern infrastructure and machinery to support the vocational career pathway* (Mwamba et al., 2021:16).

4.3.4 Future educational prospects

This theme emerged from data that was responding to question four of this study's research questions. The question involved probing into what the documents say about the future of the ME curriculum in Zambia. As stated already, the pronouncements in the documents refer to general education provision. Hence, those that had a close link were adopted to imply ME as well. It should be noted that even that information which is closely linked to ME was really scanty and so inferences were made from those that implied it. In some cases however, it was very clear to infer what the statements referred to as they categorically stated ME under headings like expressive arts, creative and technology studies or practical subjects or better still under creative arts.

4.3.4.1 Competency-Based Curriculum

In the education reform of 1977 it is clear that the documents portray the Zambian education system as one that champions head knowledge and mere focus on passing exams as opposed to skills acquisition. In the educating our future policy document of 1996, outcome based aims are embraced but learners who are products of this system, still exhibit low calibre in use of skills acquired. As such new insights and narratives are now advocating for a change of focus from outcome based goals to more hands on emphasis goals.

- **Shift from outcome based to competency based curriculum**

During data analysis of Educating our future document, it was revealed that in 1996, the *Educating our future* policy document proposed a shift in the curriculum then, to outcome

based. The actualisation is given a full account attesting to this fact in the Creative and technology studies syllabus that was reviewed in 2013, and currently in use at grade one to four level at primary school. The following extract offers support to the findings.

> *The syllabus has been reviewed in line with the Outcome Based Education principles which seek to link education to real life experiences that give learners skills to access, criticize analyse and practically apply knowledge that help them gain life skills* (CDC, 2013g:4)

The 2023 curriculum framework on proposed changes to the curriculum suggests a shift in orientation, from the current outcome based, to competence based curriculum. The competence based curriculum espouses an education provision that places its focus on hands-on activities, hence uplifting the product without negating the process that led to the end.

> *The new curriculum should be relevant and responsive to the needs of the individual, society, the nation and the global dictates…there is a shift from Outcome based to competence based curriculum* (CDC, 2023:1-2)

However this position by the government is a bit misleading. The reason being the statement above would imply as though a new approach will be embarked on. Yet research has shown that there is no difference between the two approaches as they both emphasise competences and have been used interchangeably (Mulenga & Kabombwe, 2019ab). In fact the curriculum framework of 2013, indicates that the shift from outcome based curriculum to competence based curriculum happened as far back as 2013 (CDC, 2013: 1-2). Read together the curriculum framework and teacher curriculum implementation guide of 2013, they refer to competences. For example pages 19, 33, 39, 49, 53, and 54 in curriculum framework, refers to competences to be realised at primary, secondary and tertiary level. While the teachers' curriculum implementation guide mentions and links competences to be realised in each subject on pages 6, 12, 14 and 29.

4.3.4.2 Specialised learning environments

In the modern-day teaching, music education like any other subject has been grappling with a lot of challenges that encompass areas like the changed educational plane in the 21st century. This changed scene now demands an immediate response that provides novel teaching pedagogies, resources and conducive learning environments with specialised treatment and infrastructure that would ably counter these contemporary demands and challenges.

- **Music and dance rooms**

The findings here indicate a dire need in the future to prioritise practical subjects by taking into account infrastructure that enhance their execution. Not only that but to also provide resources like instruments for ME. In here, music is taken to be implied in the term practical subjects.

This presents a very bright picture for ME education in Zambian schools and institutions. The document extract attests to this fact of trying to improve learning environments for practical subjects and music in particular in the future. The extract below however talks of the early childhood care, development and education (ECCDE) reform and it reads,

> *Specialised and practical learning classrooms (computer lab, science lab, music and dance, home economics, gamification rooms, simulation rooms) will be introduced.* (CDC, 2023:15).

However the curriculum framework document where this extract came from, is silent on the provision of the same specialised learning environments at other levels of education. It is also silent on the timeframe for the actualisation of this projection. It is worth noting that, the indications are that the government is in a hurry to roll out other innovations in the curricular reforms proposed as seen in the road map outlined in the same document such as, reintroduction of forms which points to a shift away from grades at secondary school.

4.3.4.3 Inclusive education

The term inclusiveness has for some time now provoked debates and narratives in the academia circles. This shows how it has become a topical issue that involves all who bear the blueprint of being a human being. As such it has become apparent that governments world over should address inclusiveness in their policy direction and generation. Not only that, it has also become significant that even at individual level the subject be considered. In Zambia, policy documents, especially *educating our future 1996,* are very elaborate on the issue of inclusiveness. It recognises the significance of addressing this issue which aligns to the current global demands and trending narratives in research and other sectors of society. Especially when it comes to learning environments and equipment that responds to challenges faced by learners in music education. Learners such as the left handed for instance, how should guitars be modified to meet their needs? Or perhaps how will the deaf be accommodated to appreciate the same musical experiences as others? This can be extended to those who are tone deaf but have a desire to learn music. These and many concerns need multifaceted efforts for solutions.

- **Fair access to education for all**

Findings in educating *our future 1996,* treats inclusiveness as access to education in terms of giving equal opportunities to the differently abled students. These have been described as learners with special educational needs and disabilities (LSEND). As a response to the urgency of this decree, all institutions now and in the future will be required to show preparedness in providing inclusive education by putting necessary measures to meet this task. The statements below support the assertion just made.

> *All institutions to put in place measures to promote inclusiveness and equity in their programmes… CTS will be given to children with intellectual impairments* (p.5 and 19, Curriculum framework, 2013).

Much as most statements on inclusion align with current trends, the document is silent on new world trends on inclusion that involve a learner who is affected by this provision in terms of how barriers to their presence in class, participation and how they are going to achieve in those levels of education, will be addressed. This silence entails a gap in contemporary understanding of the term inclusive education.

4.4 Empirical evidence from observations

This section presents the findings from the research on the implementation and future prospects of music education policy in Zambia. The data were gathered through participant and non-participant observations. The setting involved non-participant observation in actual music lesson presentations and the classroom environment. Participant observation included observing teachers in their planning process and taking part thereof. These findings are organised into five key themes: resource constraints, teacher capacity, curriculum implementation, administrative support, and teacher enthusiasm. Each theme is discussed in relation to the research questions 3 and 4 supported by extracts from the data got from field notes to illustrate the insights gained.

4.4.1 Resource constraints

Resource constraints emerged as a significant challenge in the implementation of ME policy in Zambian schools. By virtue of its general presence in almost all data sets analysed, it confirmed what policy documents assert. For the purpose of easy presentation, this theme will encompass two main categories: physical setting and teaching resources.

4.4.1.1 Physical setting

The physical setting of schools involved inside of classrooms and surrounding areas outside. As such, classroom walls, space in the class, specialised rooms, sitting arrangements and play grounds for extracurricular activities were considered. The general physical setting often lacks the necessary infrastructure to support ME effectively.

- **Inadequate classroom space and lack of specialised rooms**

Observations made indicate that "No specialised classrooms and no indicators of music charts on the walls" were present, highlighting a lack of dedicated space for music education (Non-Participant Observation, field notes). In some instances classrooms were stocked with disused books and cupboards encumbering further the issue of space which is already dire. This reflects the inadequacy of physical settings for ME, as the environment does not encourage a focused or enriched learning experience for students in and after class. The lack of school halls in six out of 12 schools visited, is another limitation that was found which incapacitate the ability to conduct music lessons in an appropriate setting or environment. This challenge was more pronounced at all the three primary schools that were seen. The sitting arrangement generally was conducive for interaction during music lessons though in some especially at primary school over enrolled classes created a challenge.

- **Outdoor Environment**

This involved the surrounding within the school premise and playing fields, observations was that, "Outside environment was enclosed, not enough for outdoor music activities" (Non-Participant Observation), suggesting that even outdoor spaces, which could provide alternative venues for music instruction, are insufficiently designed for such activities. For instance one primary school visited did not have a football pitch, and so activities like football and netball would be done at a nearby institution that had the facilities. This implies that even outdoor activities for music such as traditional dance, choir rehearsal and brass band rehearsal would be a challenge to do in this school. Furthermore, one classroom observed, was in a house that was once someone's residence and situated right in the heart of other houses which have tenants. Much as this is an alternative solution in a crisis, it has adverse effects on learning especially that music requires producing sound through instruments. For other people, this might be misconstrued as noise hence creating a conflict of interest.

4.4.1.2 Teaching and learning resources

The availability and quality of teaching resources are crucial for effective music education. For instance reference materials such as books are essential when teaching topics such as orchestration and harmony at high school. This would make learners fill up the gaps that could have been created by the teachers during a lesson presentation in class. Also western instruments like clarinet, trumpets, and violins might be needed when teaching arranging techniques in orchestration and specifically when dealing with transposing and non-transposing instruments.

- **Limited instruments and insufficient books**

A recurrent issue is the shortage of musical instruments and relevant teaching materials. Observations indicate that "Teaching resources used was a radio and USB data storage gadget" (Non-Participant Observation).These USB storage gadgets included flash disks which contained pre-recorded music. The reliance on basic and minimal technology, such as synthesisers, illustrates the lack of diverse and appropriate instruments necessary for comprehensive music education. One would expect advancements in technology use to incorporate music gamification, music recording and writing software.

- **Inadequate technology**

Technology plays a significant role in modern education, yet the findings show a reliance on outdated or insufficient technological tools as indicated in the quote, "There is a general outcry of lack of western produced instruments, hence resources identified do not help achieve desired goals" (Participant Observation). During the participant observation of the actual planning for instruction teachers would lament over lack of western instruments. My observation of the lesson plan template also indicated synthesiser as an instrument to be used in class, but actual teaching would show no use of this instrument. This could indicate lack of these instruments or just a mere desire to at least indicate a teaching aid in case authorities asked. However, there are no indicators in schemes and lesson plan templates observed of alternative resources in times of crisis. Of all lessons observed only one lesson incorporated a laptop as a form of advanced technology. In most cases it would be a portable radio dubbed beatbox with a USB gadget containing a storage of music used for listening. This limited access to appropriate

technology hinders the teaching of diverse musical genres and restricts the exploration of more advanced music concepts.

4.4.2 Human and interaction setting

In participant observation, according to Cohen et al., (2007:397) human and interactional settings, "is make up of group being observed and how organisations of people interact". This theme therefore considered observed respondents in terms of their make-up by looking at their training and qualification, while interaction setting focused on teacher-learner ratio and teacher collaboration opportunities which significantly affects the implementation of music education policy. As Cohen et al., (2007:406) further guides, even the actual words of what is being said need to be observed and recorded. What follows, was obtained through participant observations of the process of planning to teach where casual and informal conversations which were not pre-planned brought out the issues presented as findings below. Non-participant observations were also used to observe the actual teaching of music lessons.

4.4.2.1 Training and qualifications

The data from observations suggest a gap in teacher education and qualifications specific to music education. This information was collected during the two visits that were made to each of the learning institutions that were sampled at each level. During a casual and informal discussion after a lesson observation, one of the teachers at primary school disclosed that he, "holds a degree in primary education and further stated that for him teaching music was just out of interest and felt not really competent for the task" (Non-Participant Observation field notes). This means that he is trained to teach elementary music from grade 1-7 as is the case for teachers trained in this qualification. This indicates that while teachers have general educational qualifications, specialised education and training in music education at that level is often lacking or inadequate to give them the confidence required to ably handle it. Teachers observed are either diploma holders or degree holders in primary education and still could show inadequacies through what they said and how they applied themselves to planning not forgetting the quality and content of what they had planned. Others observed had specialised training in ME and were either diploma or degree holders. This group generally felt that they had adequate training to handle music let alone challenges of support and resources.

Summary findings indicate that often teachers feel they lack the competence in institutions they are deployed to that would enable them to teach music effectively at primary school and higher education levels. This leads to a limited depth of instruction or total avoidance of certain topics altogether. This results in teachers giving statements such as these *"*I have no much competence to teach it" or further still "I just have interest in it" (Non-participant observation, field notes). Such statements have an undertone of defeat rather than triumph. As a result some educators while engaging in informal conversations during participant observation described music as, *"it is hard to plan"* (participant observations, field notes).

4.4.2.2 Teacher-learner ratio

This subcategory falls under the human interactional setting which encompassed observing the relationship between teacher and class size. Logic would have it that, manageable class sizes is one of the hallmarks of effective delivery of ME. However the findings in three primary schools visited show otherwise. In these schools teacher-learner ratios average 50 -70 against one teacher. A recorded finding shows that, "Teacher-learner ratio is too much 1:68. This hampers effective learning" (Non-Participant Observation, field notes). This high ratio makes it difficult for teachers to provide individual attention, assess student's progress effectively, or implement varied teaching strategies necessary for music education. Even the provision of resources, say books or instruments to handle a lesson effectively, would be a great challenge. In most schools observed, desks meant for three occupants, would instead be shared by four or five learners. This surge in numbers is attributed to the reintroduction of the free education policy by the government.

4.4.2.3 Teacher collaboration

Collaboration among teachers is also understood to be an essential ingredient for human interaction setup especially as a professional requirement where efficiency is not only as a result of individual effort but corporate effort too. Collaboration becomes cardinal for professional development and sharing best practices in music education that require relearning, learning and unlearning of old habits to address novel challenges. The findings here were obtained through participant observations especially during planning of instruction where the researcher took part as an insider in order to appreciate the process, the verbal and non-verbal gestures, casual talk of what is being said and not said as well who said what (Manion et al., 2007:405).

- **Lack of teacher collaborative opportunities and infrequent CPDs**

Collaboration in teaching where ideas on instruction are shared is cardinal not only in other subjects, but in ME as well. Participant observations carried out during the planning of schemes of work and instruction coming out from casual conversations with no leading questions indicate that, "There is little evidence of teachers collaborating with fellow teachers to help each other on better practices in ME" (Participant Observation, field notes). It was observed that during planning, most teachers would work in isolation. This has to do with different schedules each have, or wanting to beat deadlines and lack of a standardised school policy on collaboration.

Therefore, the lack of structured opportunities for teachers to collaborate and engage in continuous professional development (CPD) was noted. This negatively impacts the quality of music education, as teachers miss out on sharing innovative teaching strategies and overcoming common challenges together. Social constructivism entails socially constructed knowledge by actors in a social set up. If meetings such as CPD's miss on the schedule, the impact on practice is huge. Quality music education may remain a far-fetched dream. The findings show that frequent CPD meetings are held on average weekly for subjects such as science, language and mathematics. This could be due to donor funding these subjects receive and hence the funders dictate what needs to be done to champion latest trends in these subjects. When it came to music, observations of casual conversations reveal that some schools would hold CPD's in music maybe once or none at all in a month. However, it was commendable in one school visited to hear that actually they held music CPD meetings in collaboration with physical education and art and design every week.

4.4.3 Curriculum implementation

Curriculum implementation for music education faces several challenges, including inadequate time allocation, limited content depth, and inappropriate assessment methods. The findings under this theme were obtained through both participant and non-participant observations. For example data on time allocation was obtained through non-participant observations by visiting classrooms and checking on most walls or classroom soft boards usually located at the back or side of the classroom. While data on content and assessment was obtained through conversations that ensued during planning as well as looking at schemes of work and the content of lesson plans that were being made during participant observations.

4.4.3.1 Time allocation

The time allocated for music education on most time tables was insufficient to cover the necessary content and hone the desired skills in the learners in good time. As presented under documents; democracy and humanism advocates and espouse integrated study areas. As such observations revealed that, “Music falls under CTS at lower primary school and comes twice or once a week in periods of 80 minutes, this is not enough as it is shared with PE and Art” (Non-Participant Observation, field notes). It was also observed that, in some cases music came once in three weeks. This was an initiative embarked upon by teachers in order to give each contributing subject slightly more time though not coming frequently. This limited allocation reduces the opportunity for students to engage deeply with music education, restricting their exposure to and practice in diverse musical concepts. It also poses a challenge for teachers to cover the content planned for execution. This scenario is slightly better at secondary school where an average time allocation for music is six periods or less per week. However, this is at variance with what policy documents suggest. A total of twelve periods per week for music and practical subjects at secondary schools is proposed. When it came to colleges, the problem was similar to the case at primary schools. Like upper primary schools, music at teacher training colleges and so the three hours per week allocated to expressive arts are shared among art, music and physical education. This means each contributing subject gets one hour hence, music only comes once in a week with a duration of one hour per period. As said earlier on, this time is inadequate to cover all the necessary content required by the curriculum bearing in mind that students are only on campus in the first year, year two and three terms one and two are spent on teaching practice. Universities that were visited and observed seem not to have this challenge as most of them are autonomous and decide on their scheduling.

4.4.3.2 Content and teaching methods

Participant observations were engaged during the time when the observed school teachers were preparing their schemes and planning their lessons for instructions. The ensuing conversations and checking of the actual content of lessons that were being made against the documents they were using, revealed a lot of valuable insights in understanding the nature of content and instructional strategies. The general revelation is that the content in music education is often limited or too much in scope and depth. Instructional methods however, in most cases are inadequate at all levels of education.

- **Music education content**

The most common feeling for ME curricular in Africa is that they are alien (Hess, 2021) and so in Zambia findings obtained through participant observations and casual conversations with participants during planning for teaching revealed that, "The large chunk of music genres were tilted towards western music" (Participant Observation, field notes). This reflects a lack of balance in the curriculum, which prioritises Western music genres over local content, leading to a curriculum that is not inclusive of Zambia's rich musical heritage. This finding is typical of what was found concerning ME at three secondary schools and six tertiary institutions visited and observed. When it comes to music content at primary school, from what was being said by teachers it was generally found to be shallow and hence challenging even in terms of preparation for presentation. For instance, during participant observation of the planning, it was observed how teachers struggled to come up with activities for a grade 1 lesson on exploration of sound. From the syllabus they were using it could be seen that the topic to be done the whole year by learners was just on 'exploration of sound'. This is a challenge even on the part of planning by teachers, to come up with activities that can cover the whole year.

- **Inadequate exploration of music concepts and strategies**

The music syllabi from grade 1 to 12 is very explicit on the strategies and activities to be taught. Interestingly, non-participant observations made at three different primary schools visited found that "The only activity used most was singing. This was being used as a filler between subjects or as introduction and not used to elicit music concepts" (Non-Participant Observation, field notes). It is not clear whether this is as a result of lack of pedagogical knowhow or it is mere indifference to the subject. This suggests that instructional methods are often surface-level, that do not dig deeper into more complex musical theories or practices that would enhance student learning, hence implementation suffers. Non-participant observations at secondary and tertiary levels, generally observed that strategies proposed in the syllabi, were rarely used during instruction let alone question and answer, and a bit of demonstration here and there. For instance two lessons observed at secondary school one was on triads and the other was on arranging techniques in orchestration. Both lessons were theoretically done using question and answer as approaches. One would have expected applications like how triads can be used as three parts in human voice or how transposing and non-transposing instruments can be done using actual instruments rather than abstract. A lesson observed at college was on

elements of traditional African music. The lesson was also theoretical without enhancement such as role play or video or actual experimentation of the elements that were learnt.

4.4.3.3 Assessment methods

Assessment in any subject is very important because it helps to give feedback on the effectiveness of teaching and inform any reform that may be needed. However, assessment methods currently used do not align with the goals of a comprehensive music education programme (Educating our future, 1996). For instance observing examination requirements from examinations council of Zambia (ECZ) for a grade twelve pupil making preparation for a project and prepared work and compared with the syllabus, there is a marked difference and a serious misalignment of content and focus. Observations also reveal that continuous assessment has no place in the final assessment aggregate score hence, teachers seem not to pay particular attention to conduct it. As a result, in most lessons which include ME, the focus is to train learners to pass exams (Focus on learning, 1992). And so the focus is on the product rather than the process. It is not a surprise that observations indicate that, "Teaching is skewed towards summative assessment rather than continuous assessment as guided in the syllabus" (Participant Observation, field notes). This reliance limits the ability to assess students' ongoing progress and adjust teaching methods accordingly, which is critical in a subject like music that benefits from formative assessment techniques. Non-participant observations at college and university level paint a different picture. Here continuous assessment is cardinal as it adds up to the final score and so lecturers take it seriously.

4.4.4 Administrative support

Administrative support is crucial for the effective implementation of music education policies. This is because administrators are supervisors of those who are supposed to be policy implementers who happen to be teachers. So if the needed support which comes in various forms like resources is not forthcoming, then policy implementation is bound to fail and consequently the national educational goal risks not being met. However, several fissures were identified in this area. And so, both participant and non-participant observations were used to obtain data on this theme.

4.4.4.1 Policy and curriculum understanding

Non-participant observations appear to show that there seems to be a lack of clear understanding and application of music education policies at the administrative level. Participant observation through casual conversations and the content of teachers planning there appear to be no discussions or guidance by administrators on policy in policy documents such as ‘educating our future 1996 or curriculum frameworks. The trickle down effect is that, there is lack of guidance at the time teachers plan for their presentation in music so that these policy demands are reflected in their lesson plans.

- **Reference to education policies**

Policies give guidance on goals and aspirations of nations. In the participant observations conducted during planning ensuing casual conversations and content of what they were planning revealed that, “There was no evidence of understanding and constant reference to the available education policies” (Participant Observation, field notes). It was observed that their planning of teaching content especially at primary school is done from pupils’ handbooks and not from the syllabus where general outcomes are well stipulated. The danger this has is that, most of these books they use for reference are not usually aligned with the music syllabi and national education policies. This chasm suggests that administrators and teachers are not fully aligned with national educational goals and policies, leading to inconsistencies in ME programme implementation. Consequently learners will also be adversely affected in the sense that they would experience low quality of instruction in ME.

4.4.4.2 Programme and policy misalignment

There exists a misalignment between the aims of the music education programmes provision on the ground and the policy goals set by educational authorities. Evidence presented here indicates that both participant and non-participant observations revealed that, “There are a lot of misalignments, for instance, policy pronouncement demands for provision of specialised rooms for music, but those are non-existent on the ground” (Participant Observation, field notes). All the twelve institutions from primary through to university, have no specialised music room. They all have multipurpose classes that can be used for other activities. In most of these rooms, especially at primary and secondary schools, nothing would indicate that this is a music classroom if pupils were not there. At university the situation is slightly different as

each of the three visited had one or two pianos or synthesisers in the class. This inconsistency hinders the realisation of policy objectives and the development of a robust music education programme.

4.4.4.3 Leadership

Leadership entails appropriate actions that should be taken by those entrusted with school administrations to foster development and improvement of music education. The findings in this category were arrived at through both participant and non-participant observations of school set up. During preparations and planning for instruction with teachers informal conversations would ensue of course with no intentions of leading respondents to answers as guided by Manion et al., (2007) but as a way of dialogue. From these dialogue important issues that were not planned would come up which would later be recorded. Some findings here are as a result of this. For instance, participant observations revealed that, there is no music teachers subject association per se to speak for and help push for music policy change and advocacy" (Participant Observation, fields). Further findings show that a whatsapp group exists which acts like a subject association. Casual conversation during participant observation also revealed that support in terms of procuring music instruments, books and other aids to learning at all levels, is skewed towards other subjects deemed to be more significant than music. These are things heard from the respondents which can be concluded as issues that trouble them but appear to have no power to change them. Administrators in this case are the culprits as they are decision makers who should strike a balance in resource allocation. This lack of structural support undermines efforts to enhance music education and promote its importance within the broader educational curriculum.

4.4.5 Teacher enthusiasm

Despite the numerous challenges, there is a notable level of enthusiasm among some of the teachers for music education at all levels of education observed. For instance at primary school where the challenge seems to be immense. Through what they say it was observed that they have passion for the subject and would strive to teach amidst challenges such as lack of resources and average competence levels.

4.4.5.1 Teacher interest

Teachers demonstrate a strong interest and willingness to improve in music education, which is a positive indicator for future development of ME in Zambian schools. For instance if there is a willing leadership to scaffold them as they surmount their perceived challenges, eventually their interest would be boosted.

- **Enthusiasm for music education**

Observations indicate a general trend by teachers to shun teaching music for various reasons at various levels of education. It is worth noting that the biggest problem on this one was noted much at primary. This is worrying in the sense that primary schools feed secondary schools with candidates in music. If there is a gap at this level, then the future of ME in Zambia is at stake. In the participant observation undertaken in one primary school, the results from what was being said show that, "There is effort from a few courageous teachers to teach music" (Participant Observation, field notes). Their verbal and non-verbal gestures show that they are not only enthusiastic to teach, but are also showing attributes of being willing to learn to improve their practice. This enthusiasm, despite limited resources and support, shows a dedication to the subject that could be harnessed for future improvements of ME in Zambia.

4.4.5.2 Alternative resources and activities

In the quest for relevance and competence, teachers employ various strategies and resources to overcome the challenges posed by limited formal resources. This is very important in the sense that it is an assurance that ME will not go into oblivion because of negligence. Data was obtained through both participant and non-participant observations of the respondents and documents they were preparing such as schemes and lesson templates.

- **Use of online materials and participation in outdoor activities**

Logic and general talk from what is being said indicate that there is a lack of books especially for music. This through non-participant observations of lesson plans and schemes of work show that teachers are now seeking alternative teaching resources. Upon engaging in participant observations it was found that teachers now "are using alternative sources of information like Google to get online teaching materials or resources" (Participant Observation, field notes). This indicates a proactive approach among teachers to find innovative ways to deliver music

education despite constraints. For instance lesson plan templates from two primary schools that the researcher engaged in participant observations, it was observed that lesson plans bore Google in the reference section. At one of the universities observed, one lecturer went to further produce hard copy of downloaded music notes.

Both participant and non-participant observation indicate evidence of some teachers who were involved in extra outdoor music activities such as involvement in the National School Arts Association of Zambia (NASAAZ). This is an encouraging testimony that teachers desire to see the subject uplifted to higher heights even outside the classroom. In fact successful outdoor music activities is one indicator that there is healthy music education in the school.

This section presented findings of the observations that were done in institutions incorporating primary schools, secondary schools and tertiary levels. It was evident from the findings that resource constraints constituted the most echoed challenge. It is clear also that teacher capacity is inadequate, while ME implementation is not effectively done due to challenges like lack of administrative support. Despite the challenges highlighted, it was noted that teachers still show some enthusiasm to teach music in class and outside the classroom. The next section presents data findings from interviews that were conducted at primary, secondary and tertiary levels as well as with curriculum developers.

4.5 Empirical findings from interviews

In this section, findings of the qualitative research conducted on music education in Zambia, as guided by the research questions 1, 2, 3 and 4 will be presented. The data was collected from 58 interviews with music educators, learners and curriculum specialists. It has been organised thematically, focusing on policy and curriculum implementation, ideologies and philosophies on ME, challenges in implementation, and future prospects. Verbatim quotes from respondents are included to support the narrative and provide discernment into the lived experiences and perspectives of those involved in music education in Zambia. Apparently, data from interviews provided an opportunity to understand how policies are being implemented in primary schools, secondary schools, colleges and universities in Zambia. To conform to ethical issues on keeping identity of participants confidential, the respondents will be known by numbers from 1-58. The presentation will begin with the policy and curriculum implementation as elaborated below.

4.5.1 Policy and curriculum implementation

This theme explores the implementation of ME policy in schools drawn from interviews with 58 respondents, encompassing respondents' awareness of policy, curriculum content, teacher preparation, and school and community collaboration.

4.5.1.2 Respondents' ME policy awareness

The respondents exhibited varying levels of awareness regarding education policies, particularly those specific to music education. Some were well-versed in the national education policy and its implications for music education, while others showed limited understanding as indicated in these responses.

> **R1**:*"I have not seen an independent policy, which is able to explain that these are the dos and these are the don'ts".*

> **R3**:*"I have not read some of those documents"*

> **R2**:*"I've heard of education policies but can't recall specific documents"*

This is clear that respondents have no idea on the contents of the general policy documents and those that talk about ME. This is a critical finding to know, as it has an effect on the planning by teachers especially as regards aligning teaching to national goals enshrined in these documents. The next theme presents another transcendental area of this study which is the curriculum

4.5.1.3 ME curriculum components

The curriculum for music education in Zambia was analysed in terms of scope, inclusiveness, integration, technology usage, the balance between Western and local content, learning activities, and timetabling. In terms of scope, there were mixed feelings for those at primary and college. The former felt the scope was very shallow and needed boosting while the latter felt that it was overloaded, broad and not well scheduled in the syllabus. For secondary schools and universities, the feeling was that it was ok and appropriate. The response below captures feelings of a primary school teacher on ME who says;

> **R5:***"I think, basically, it's shallow. Mhmm. And, not much has been brought out in the syllabus to, like, capture the real situations that we are facing, like,*

in our own setup as in, like, in Zambia…Yeah. So, and the information that has been given, like, laid out, if it's in books, it's so limited".

When it came to inclusive education, the general understanding was based on the inclusion of those learners with disabilities overlooking those with special needs like the gifted. They were not aware of the inclusive aspect of how to break general barriers to presence, participation and achievement of music learners in their planning as new global trends. As for integration of Music with Art and Physical education, the general finding was that they were exposed to the concept at the college and were using it in their lesson plans. However, when asked how they did it the answers were varied.

R6: *"Okay. In the past, we used to integrate when planning. We could combine the arts, CTS, and also for music. Now there's also HE. Mhmm…Yes. So nowadays, what we do, we just scheme for expressive arts"*

R7:"*Integration, it's… how can I say it? It's like, I don't know again, but, yeah, I know"*

The responses are a clear testimony that respondents either had forgotten what they learnt at college, or they were completely ignorant and trying to play to the gallery, or better still maybe were not just being truthful about the whole matter.

The other findings revealed that there was minimal use of modern technology in the teaching of music at all levels of education. Let alone scanty use of keyboards, radios, computers and USB storage devices here and there. Additionally, concerning the aspect of curricula's proclivity towards Western ME, respondents highlighted the need for a more inclusive curriculum that integrates local music tradition with global content. The response below confirms those feelings.

R4:"The curriculum is based on the western way of life. So that is why I was saying, perhaps, we needed to revisit the curriculum so that we emphasise the people's way of life and the people's music so that as we prepare our children……Remember, this education is about the people"

Learners were interviewed to find out the nature of activities that they were involved in during music lessons. Data revealed that the most prevalent activity was singing at primary school,

with less instrumental playing lessons due to the dearth of these gadgets. One learner had this to say,

> **R8:** *"We clap Uh-huh. And we sing. And after that, we dance".*

At secondary school and tertiary levels, the activities varied immensely to include listening, analysis, instrumental playing and theory. Two learners described their learning activities like,

> **R9:** *"Then we have instrumental methods where we are taught how to play instruments like brass and percussion"*

> **R10:** *"For instance, when you go for culture, activities, or band, you go there for the sake of enjoyment and things like that, but through that, you learn music".*

The other finding was on scheduling as regards timetables. Data indicates that music is present at all levels of education. However, there was a discrepancy in the allotted time in the policy documents and what the ground provides for especially at primary, secondary and college levels. The policy suggests allotment of 12 periods per week for practical subjects. However, the general findings show an average of 1 period per week at primary, 4 periods per week at secondary and one hour period per week for colleges. This has a negative impact on the implementation of the ME curriculum especially if enough content is to be covered. One educator described the situation as follows;

> **R3***:"The allocated hours for teaching are radically reduced in almost every, institution I've been to. You don't get the standard 12 hours of instruction in a week. You get 4, 6".*

4.5.1.4 Teacher preparation

Teacher preparation is one cardinal aspect that impacts curriculum implementation. It was assessed based on methods, alignment with educational standards, and the competence, confidence, and attitude of music educators. Many respondents, especially those from primary schools, felt that firstly, teacher training they received was not adequate to handle music lessons and so, would skip certain topics deemed challenging. Secondly, the content was not completely aligned with the realities of classroom teaching, leading to a gap in competence and

confidence among this class of music educators. Though it is worth noting that there were some who acknowledged having received good training, save for their laziness and lack of interest. One educator had this confession to make about teacher training attended,

> **R11:** *"But for us, the lecturer was good. It was our laziness. Yes… we didn't take it serious".*

> **R6:**"*Oh, no, sir. Because sometimes there are certain topics…Sometimes we even wonder how you start it. Like, when teaching the notation, there's a topic which is saying notation. For us to just write the notes, it's very difficult. So you skip some lessons, then teach where you are conversant…No… We never got enough concepts on music".*

The two responses are representative of how various educators, especially at primary school, view themselves, the subject and their training.

4.5.1.5 School and community collaboration

Collaboration between schools and the community in music education was also explored, with a focus on both core and extracurricular activities. Respondents noted the importance of community involvement in enriching the music education experience and fostering a deeper appreciation for music among students. One educator had this response to give,

> **R12:**"*So we usually invite people, from different places….The Education Standards Officer, he also comes to help. Then we at some point, we also invited someone from Maramba cultural group in Livingstone to just come and teach culture (folk dance)*"

4.5.2. Ideologies on music education

This theme endeavoured to understand knowledge of ideologies and philosophies that have underpinned ME in Zambia under the category awareness and compliance.

4.5.2.1 Awareness and compliance

The ideologies and philosophies underpinning music education in Zambia, such as humanism that portrays '*ubuntu'* and democracy, were explored through respondents' awareness and compliance. Most respondents ranging from educators to learners showed little awareness of how humanism and democracy have influenced general education provision including ME through time. As such compliance to phrases like *education for democracy,* as stated in the

policy documents was not taken into account when planning. This implies a state of misalignment to national goals and objectives enshrined in these overarching guiding philosophies. However, it is worth noting that some respondents demonstrated a strong alignment with these ideologies, while others were less familiar or compliant. Their responses are varied and do not really align to education for democracy tenet as portrayed in policy documents, but simply an understanding of democracy in general as it is defined in politics. One respondent had this to say on the issue,

> **R15:**"*Democracy affects the music education in that, we give chance to the learners to choose what they want to learn in for instance education. So we don't need to force the learners to come and learn Western music about Handel, about Bach"*

4.5.3 Challenges in music education implementation

During interviews, several challenges that debilitate effective implementation of ME in Zambia were identified. Under this theme they were presented in terms of resource allocation and management, curriculum content, institutional challenges and prior background knowledge.

4.5.3.1 Resource allocation and management

One of the significant challenges identified was the allocation and management of resources, including instruments, funding, and learning materials. It was revealed that in most institutions the allocation of resources was very unfair when music and other subjects say science are compared. It was found out that it took long to approve and process financial requests by administrators as compared to when the same requests are made for subjects such as science or mathematics. As such equipment and instruments required for teaching are unavailable leading to poor implementation of policies. It is not a surprise that many respondents reported a lack of sufficient resources such as music instruments, which hampers the effective delivery of music education in schools.

4.5.3.2 Curriculum content

Challenges related to curriculum content were also highlighted, focusing on the language used, its relevance to the local context, and the overall structure of the curriculum. There were mixed feelings among educators when the language level in the content of the curriculum was concerned. Some felt that it was simple to decipher but others felt otherwise and as such, it was deemed as one of the challenges to lesson planning. Furthermore the findings indicate that the

content had a strong proclivity towards western music neglecting the local content. This is true especially at secondary and tertiary level. Nevertheless, the overall structure of the curriculum was generally applauded, albeit the problem cited was the challenge in implementation of the content. There was a consensus on the need for a curriculum that is more relevant and reflective of Zambian culture and music.

4.5.3.3 Institutional Challenges

Several institutional challenges were noted, including high student numbers, poor orientation for music education, administrative ignorance, and a lack of professional development opportunities for teachers within schools. Due to the pronouncement of free education by the government, numbers have swelled in most institutions making the teacher-learner ratios a challenge in class management. Ratios in schools visited on average portrayed one teacher to sixty-eight pupils. A ratio way too high when individual attention and provision of music instruments is concerned. Findings indicate that this affects provision of sufficient teaching and learning materials for each and every learner especially at primary school. The other challenge noted is the poor positioning of music educators. During deployment, there is no aptitude assessment done to identify areas of strength in terms of instrument or content knowledge. Additionally, administrators have no knowledge about the arts, especially music, and so are unable to procure materials for music or better still assign responsibilities to a teacher of music according to ability. This would help learners receive appropriate and quality instruction. Educators lamented also on the aspect of lack of refresher courses in terms of in-house training or professional development meetings for capacity building. Most of the teacher meetings held were in other areas like science and mathematics. These challenges have significant implications for the quality of music education provided.

4.5.3.4 Prior background knowledge in music theory

The prior background knowledge of learners at both secondary and tertiary levels was discussed, revealing gaps that affect the continuity and effectiveness of music education. Findings show that the teaching of music in primary schools visited is scanty. Only those who have interest are teaching, yet all are trained in primary teaching methods that include music. For example two teachers had this say on the aspect of non-teaching of music in primary schools.

R21: "*The weaknesses from what I can see, majority of teachers, they don't like music. And so they don't teach it. That's the weakness I can see."*

R18: "*Because some teachers, they don't teach music."*

This chasm created at this level of learning has a ripple effect on the music education provision and admission for those teaching at secondary and tertiary level. Instead of building on the foundation laid at initial levels, they actually begin to lay the foundation themselves. One respondent had this to say,

R13:"*So you find that maybe some from the schools where they were coming from, music was not a part of their curricular by far. They never learned music from. So for someone to start learning music at the college level, in 3 years, for some find it strange".*

With little time allotment already cited, coverage of the curriculum content will be in a haste, and exam oriented. Eventually, a half-baked product of a learner is graduated. Respondents suggested that more foundational knowledge should be provided at earlier educational stages. The next theme was looking at what the future of ME in Zambia will be in terms of the curriculum.

4.5.4 Future prospects of music education in Zambia

Looking at how the future music education for Zambia should look like was one of the objectives of the study. The theme's analysis was premised on topics like curriculum, teacher training and deployment and support systems.

4.5.4.1 Curriculum

Looking ahead, respondents expressed a desire for a more streamlined and specific music curriculum, with an emphasis on practical skills and early introduction of music notation. The decolonisation of content to include more Afrocentric perspectives and a stronger linkage between societal demands and the syllabus were also highlighted.

R1:*"We have also looked into elements of, decolonizing, certain aspects of the curriculum. Make it include Afrocentric, elements to make it more relevant to the continental, demands*".

Furthermore it was recommended that rather than depending on a general education policy, let there be a ME policy that specifically prescribes the parameters of operation in the provision of ME in Zambian institutions of learning. Additionally universities should be engaged to help recast the syllabus to bring about a bridge between societal demands and music for school. They should notate local content and package it in a manner that can be taught in schools. One respondent described this blend as follows,

> **R14:** *"We need to blend academic music with community music for a balanced approach. Let's have the university be ahead in spearheading the promotion of indigenous education".*

4.5.4.2 Teacher education and deployment

For future improvements, respondents emphasised the need for specialisation in music education teacher training, the adoption of locally developed teaching methods, aptitude assessments for educators before deployment, refresher courses especially those at primary school, and the establishment of a professional body for music educators. This body would help speak on behalf of educators on matters of policy and pedagogy.

4.5.4.3 Support systems (resource)

Responses from interviews identified the government, administrators, and the community as crucial support systems for the future of music education in Zambia. Respondents who participated in interviews further called for more robust support structures to ensure the sustainability and growth of music education programmes.

This section presented findings from interviews that were conducted on educators, learners, curriculum developers and parliamentary committee members. The findings revealed mixed awareness of policy document content and philosophical underpinnings that have influenced ME. Challenges like lack of background knowledge, scarcity of resources to drive the wheels of ME were revealed. A need for a streamlined curriculum that integrates local content was suggested by the majority of the respondents. The next section presents data findings from focus group discussions done on learners and educators.

4.6 Empirical findings from focus group discussions

This section presents the findings from focus group discussions whose data was collected from learners at primary, secondary, and tertiary levels, as well as music educators from primary schools. There were 40 learners across education levels and 8 educators from primary school. Educators from secondary school and tertiary level were not included as the staff establishment in these institutions is usually one or two hence, falling short of the required minimum number of three for a focus group discussion. The focus group discussions aimed to explore the institutional implementation of ME policy, the challenges faced in teaching and learning music, and future directions for curriculum and implementation. The data was based on research questions 1, 2, 3 and 4.The findings are therefore organised into themes, categories, and subcategories, with verbatim quotes provided to offer a deeper understanding of the participants' lived experiences and viewpoints. Participants will be identified using numbers from 1-48 to conform to confidentiality as required by research ethics.

4.6.1 Institutional implementation of music education policy

This theme reconnoitres the aspect of institutional implementation of ME policy by considering learning experiences and activities, policy awareness and influence, use of technology in ME, integration and inclusive education. The presentation below begins with learning experiences and activities that are experienced by learners in music lessons.

4.6.1.1 Learning experiences and activities

The findings from focus group discussions revealed that learning experiences and activities in ME across different educational levels varied, and took the form of indoor and outdoor activities. Some participants indicated that they were involved in band, folk dance, choir, instrument playing, composing and singing as highlighted in the extracts from respondents,

> **R2:** *"We also learn how to play keyboards. Yes…They teach us that. Hmmm. Even singing".*

> **R2:***"Then outside, we have, different groups here. We have the choir, the culture (folk dance) and the band".*

Participants highlighted the importance of practical activities, such as instrument playing and vocal training, which are crucial for skill development. The range of topics covered were diverse, with most schools concentrating on the theoretical aspects while a few emphasised meaningful practical components to ME. Collaboration and group work in class and outside were also identified as key elements in music education, fostering teamwork in ME and enhancing learning outcomes.

> **R3:** *"It really helps us in groups because when we are in a group, meaning we share ideas, this one has a different idea…Me, I have a different idea, and the other friend has a different idea. When you bring those ideas together, meaning we'll come up with one thing, which will help us to solve the problem".*

4.6.1.2 Policy awareness and influence

Awareness of general education and ME policies and their influence on teaching and learning varied among participants. A handful of educators and learners indicated having a speck of knowledge through assignments given either at teacher training or personal reading and conversation, but could not recollect actual content. Upon further probing, some were able to mention general ones such as the re-entry policy for a girl child and stated the current education policy document '*Educating our future 1996*' and what preceded it, the *Education reform of 1977.* When probed two respondents had this to say about policies,

> **R4***: "The re-entry policy. Where a learner who falls pregnant. After giving birth, they're allowed to come back".*
>
> **R5:** *"Then there's the educating our future".*
>
> **R6:** *"Education reforms of 1977*".

When asked to elaborate the content of the stated policy documents and what it says about teaching ME in Zambian schools, the answer was a resounding,

> **R4***: "Not really"*.

Others were completely unaware of or about specific music education policies and broader education policies that influence ME, and eventually this affects their ability to implement these policies effectively. Especially that these policies map the direction ME is supposed to

take. Another significant area that came out strongly was use of technology in ME which is now presented below.

4.6.1.3 Use of technology in music education

The use of technology in music education was another critical area explored. Findings indicate that there is minimal or no use at all of advanced technology such as video games, music writing and notation software to enhance the teaching of music. The most common form of technology mentioned was a synthesiser and radio, though not all institutions are privileged with these items. Participants noted that exposure to advanced technology, such as digital instruments and music software were pertinent but barriers to its use were rife. These barriers included a lack of resources, inadequate training, and limited access to technology in schools due to power outages and internet connectivity and non-provision by the powers that be. This revelation is indicative of the fact that learners are denied an opportunity to learn high quality music. When asked on how they used technology in class some learners had this to say

> **R20:** *"I feel it's barely used when it comes to music technology because the thing is when you're in 4th year, we just have to go for, like, three days at Evelyn Hone to learn about music technology outside."*

When further probed to find out the nature and type of technology that they were exposed to during music lessons. One respondent had this to say about the form of technology that their lecturer was using to teach music.

> **R19:** "*We have sometimes keyboarding, laptops, but due to power, it doesn't take that long."*

> **R21:** *"Music technology is being used, though not really much because the majority of students don't even know how to use, music applications."*

These findings are corroborated with what interviews and observations record also as already discussed above. As for documents, the mandate for technology use in music classrooms is clear, especially as a response to the 21st century's demand for modern teaching methods. This highlights a gap between what the policy demands and what reality entails in institutions of learning. This affirms what critical policy analysis theory advocates that without understanding the forces that bring policies into being, there is a likelihood that implementation might not be carried out as expected. Social constructively it is seen that keyboards and laptops might be what is deemed as a totality of technology resources. Yet there could be other forms of

technology that can even enhance learning of music much better. This calls for a change of mind sets to incorporate narratives on how best technologies can be embraced and advanced.

What follows is a discussion on two other pertinent areas to ME. They involve inclusive education and integration of music with other subjects. It is worth noting that interviews brought out these issues as discussed above. Since data sets are presented separately, it is important to note how focus group discussions handled it also.

4.6.1.4 Inclusive education

The inclusive education practices and integration of music education was discussed in terms of awareness, teacher preparation, and class size. Some participants were aware of the need for inclusive practices, which ensures that all students, regardless of ability, could participate in music education. When asked to describe what the concept of inclusive education meant one respondent had this to say.

> **R6:** *"In my own understanding, I feel inclusive education is where we include learners who have difficulties so that they can learn with their colleagues. They are not excluded from the normal environment of learning".*

When asked to elaborate more on how they used inclusion in their planning for music lessons, it came out that it was never used in actual practice despite having knowledge about it. It is also evident that inclusion is still perceived by many as only involving those with disabilities yet it is everybody's business. The response below sheds light on the assertion,

> **R4:** *"Let's just say, well, I don't use it. Yeah. What I'll say is we usually don't have, most learners with challenges except for learning difficulties. But with disabilities, especially physical disability, we usually don't have those learners"*

4.6.1.5 Integration of subjects in institutions of learning

At lower primary school music is under CTS and at upper primary it falls under Expressive Arts. By design and training, music is supposed to be taught in an integrated way. That is to say, meshing elements of the contributory subjects into a single lesson and creating overlaps. Findings revealed that one teacher should handle all the subjects integratively especially at

primary because they are trained to do so. Hence, due to insufficient training in music, some topics are skipped and furthermore teachers opt to teach what is easier in the combination. In most cases music suffers while other subjects thrive. In this case, challenges such as large class sizes and insufficient teacher preparation were found to be other significant obstacles to inclusion and integration. A case on hand is what one participant stated here,

> **R7***:"So we in government schools, there's this issue of having 80 pupils in class with different backgrounds, and those pupils, you find that they are seasonal pupils. It depends. Like, if it's rainy season, you find that you want to achieve your goals. Today, you start a topic, for example, in music. I start today, just basics. Tomorrow they won't come. Then you will receive those pupils who didn't come yesterday. So it's not easy to achieve your goals".*

This challenge to effective integrated teaching can also be related to inclusive education. Inclusive education implores teachers to have knowledge on the barriers that cause absenteeism such as this. This absence in essence affects participation and achievement which are novel tenets of contemporary perception of inclusion. The theme below now looks at challenges in ME implementation.

4.6.2. Issues in music education implementation

Music educators encounter several conundrums in teaching music due to various reasons such as this theme present. Therefore the challenges in implementing policy on ME is understood through the sub-theme; experiences and challenges in teaching and learning music.

4.6.2.1 Experiences and challenges in teaching and learning music

Participants discussed various challenges encountered in the teaching and learning of music. These included inadequate training and content knowledge among teachers, insufficient resources and support, and the late introduction of music notation. The discussion by music educators at primary school revealed that the training received at teacher training institutes was not enough to warrant an unshakable courage to teach at that level. Participants felt that either their programme was too shallow, or time was not enough to grasp all there is to absorb in music. As a result, the competence levels for most are low and it is no wonder most of them would skip some topics or abandon the subject altogether. Two respondents had this to say,

> **R8***:"I think I've had a very bad experience in teaching music in the sense that I think during my training, I had a hard time learning. So I think the*

actual content and the concepts, the way it's supposed to be taught, that part is missing

R9: *"What we learned at the college, I think it was not enough. Uh-huh. It was not enough to give you the confidence to teach you".*

Another issue which was more common in all discussions conducted with educators and learners was lack of resources and support, especially from institute administrators. It was felt that learning and teaching was not effective as books, music instruments that support this provision, were not provided by either government as indicated in policy documents, or by administrators. It was felt that school budgets only favour those subjects deemed to have market value and offer ready career prospects. A respondent indicated this in the discussion,

R6: *"Myself, I teach. It's. Indeed, I teach music, but the problem is we don't have resources to use. For example, when I'm introducing the lesson on how to play music on the keyboard, the keyboard is not here. How am I going to teach so that the learners will understand the notes".*

R10: *"They do affect our teaching because the instruments and the materials are not sufficient for the schools".*

Participants further highlighted another challenge in the area of music notation as part of content. It was felt that music notation, which is a topic introduced for the first time at grade five level, comes rather a little late. This delay causes adaptation issues when the learners progress to advanced levels of secondary and tertiary education. Many felt that this hindered students' ability to develop foundational music skills early on. Furthermore, participants felt that music should be a stand-alone subject from grade one onwards. Two participants expressed these sentiments as follows,

R5*:"And let it be taught from grade 1, not 2. I mean, from grades yeah. Preschool. Preschool Practical should start from as low as preschool So that as they keep on going up, the learners will have that skill, and they'll just keep on improving on it"*

R16: *"I feel music has to be an independent subject starting from the lower grades. Because if we put it like the way it is and, integrated, that is why we are not having time".*

The responses above indicate a feeling that music should be taught from grassroots and all way up to tertiary levels. This is to instil mastery in the learners from an early stage. The other respondent feels time for teaching is lost because of integrating music with other art and Physical education. So making it independent would help redeem the usually wasted teaching time. The theme below will now look at recommendations from discussions on the outlook of a future ME curriculum.

4.6.3 Future directions for curriculum and implementation

One of the overarching objectives of this study was establishing a pool of ideas about how the future ME curriculum will be. The future of ME is discussed under the sub-themes curriculum and teacher preparation.

4.6.3.1 Curriculum review

Participants provided insights into future directions for the music education curriculum. There was a strong consensus on the need to provide more supporting resources and emphasises practical skills from an early age. Additionally, the integration of technology, the development of a comprehensive and updated curriculum, and making music education compulsory at all levels were suggested to enhance learning outcomes and ensure that, all students have access to quality music education.

> **R15:** *"The government should bring in instruments like they did with computers".*

4.6.3.2 Teacher preparation

The need for improved teacher preparation was a recurring theme. Focus group participants emphasised the importance of specialised training for music educators. This came about as a response to the way primary school teachers are trained. Most of them are generalist teachers who specialise in none. The discussants indicated that those with strong interest are the ones to specialise so that they teach the subject with passion.

> **R7***:"I want to talk about college or university. They should start training teachers, with interest. Those teachers who have interest in music, they should be trained just specific for music".*

Participants recommended that in future consistent teacher placement be given precedence to allow teachers to spend some time with their pupils as they progress through grades. In a way, when a teacher picks a class in grade one for instance, should go all the way with it up to grade seven. *This would promote continuity and quality nurturing of students in ME.*

> **R4:** *"The issue of, changing, of teachers. Every year, you are changing the teacher. You find that, those who have gone to attend the workshops for the same music. Then the next year, you come and say, no you will not go to grade six. So now, the teacher coming afterwards may not have the concepts".*

Since the majority of participants feel ungrounded in music methods, they recommended that refresher courses and continuous professional development (CPD) opportunities be conducted frequently to keep teachers updated with the latest methods and practices in ME.

This section gave a presentation of findings from focus group discussions conducted among educators and learners. The findings indicate that there are various ME learning experiences and activities spanning primary through tertiary levels. It was also revealed that there is mixed awareness of general and ME policy documents, with low use of advanced technology coupled with little knowledge of how to integrate and plan inclusively. Several challenges in lack of resources and proper teacher preparation were also revealed by discussants. Finally it was recommended that a comprehensive and updated curriculum be availed and that teachers be trained well and maybe even specialise especially giving chance to those with interest. Therefore, the next section that follows subsumes integration of collated data from all the four data sets in what is referred to as triangulation. The aim will be to identify relationships in terms of similarities and differences across data sets, so as to verify and eventually validate it.

4.7 Data triangulation

This section will look at triangulation of data from document analysis, observations, interviews and focus group discussion presented above. Triangulation involved examining gaps between ME policy and implementation from multiple independent sources to gain a well-rounded perspective (Decrop, 1999). Data was assessed in terms of how similar it was, or different and better still how it complimented other data sets (Flick, 2018). Data triangulation used in this study as opposed to methodological triangulation, focused on various datasets that are complementary to each other (Farquhar, Nicolette, & Julie, 2020). Apart from the roles mentioned above, it was a means for validating and verifying data (Donkoh & Mensah, 2023). Hence the matrix helped with the discussion in chapter five. Below is a data matrix

triangulation table that will present extracts from four data sets. The merging of the data was aimed at producing new themes that will lay a foundation for discussion in chapter five.

Table 2. Data matrix triangulation table

Theme	Document analysis	Observations	Interviews	Focus group
Worldviews on ME policy in Zambia	Findings show that humanism, democracy and aestheticism underpin ME policies, pronouncements and beliefs highlight an emphasis on integration of music with other arts, while championing education provision that allows equal access to education with a bias LSEND. The curriculum review prospects, projects an emphasis on practicals, a shift from outcome to competence based curricular that recognises and integrates local cultural music.	indicate lack of policy and philosophical awareness of teachers, highlights integration of music and how it affects scheduling, emphasis policy misalignment, is silent on inclusion	Respondents show lack of awareness on policy demands and philosophical underpinnings, responses show that integration is a concept they know but practice shows otherwise. Knowledge on inclusion is limited to disabled. They acknowledge that instruction is usually theoretical; local cultural music should be integrated in mainstream curricular.	Focus groups show that participants have no idea on philosophies that underpin ME policies. The concepts of inclusion and integration are known theoretically but how to employ them is a problem. Acknowledge that most music lessons end at theory level.

Curriculum design and implementation	Highlight a strong emphasis on practical and outcome-based education and integration of the arts i.e. CTS & expressive arts. Emphasises integrative teaching methods, but no guidelines on instruction, supports integrating arts into curriculum and creating special schools for fine arts. Projects a shift from Outcome-Based to Competency-Based, emphasizing hands-on learning and real-life skills to meet individual, societal, and global needs	ME content is often shallow focused on Western genres, with inadequate exploration of music concepts & strategies in syllabus that fail to engage deeper musical theories or practices. Indicate a need for a diversified curriculum that integrates local content Observations did not bring out this due to the nature of the quest in this data set.	Respondents call for a practical, Afrocentric music curriculum, with early introduction of music notation and a dedicated policy, supported by universities to align with societal needs. Interviews revealed shallow and broad scope in ME, with little awareness of subject integration and inclusive teaching, less time for ME on timetables, singing as a prevalent activity. Emphasised streamlined and specific but with decolonised and Afrocentric content curriculum where notation starts early.	Emphasised the need for more resources, a practical skills focus from an early age, technology integration, an updated curriculum, and making music education compulsory at all levels. Participants' insights showed mixed awareness of subject integration and inclusive education. They Suggested need for adequate training in ME and provision of reasonable class sizes. Emphasised practical from early age, making ME compulsory, provide comprehensive and updated curriculum and, normalised enrolments.

Challenges to do with constraints	Government will be responsible for provision of learning materials, ME specific resources are not mentioned as clearly stated for other subjects. Documents recognises that there are no specialised rooms to support career pathways in schools.	Findings show limited music instruments, insufficient music books and inadequate technology use and gadgets. Data shows inadequate classrooms, especially specialised ones.	Strongly supported lack of funding, learning materials and music instruments at all levels of education interviewed. Advocated for government, administrator and community support in ME provision.	Dynamics revealed barriers concerning teachers' inadequate training and content knowledge, also lack of resources and support as well as late introduction to music notation. Revealed insufficient learning materials for quality ME provision.
Teacher capacity and preparation	Government will train teachers for the complete range of basic education, from Grade 1 to Grade 9 Government will provide specialised teachers and reduce student-teacher ratios.	Observations revealed that there are limited refresher training courses and CPD's for ME teachers Lack of enough knowledge to handle ME laden with high teacher-student ratio.	There is a need for specialised training to boost confidence and competence. Teacher training content should align with that of the classroom. Data show lack of proper placement of ME teachers when posted, administrators are ignorant of what to procure for ME, also high student numbers and lack of CPD's are perpetual barriers.	Participants indicated a need to have teachers who specialised in ME at primary and frequent professional development meetings. Discussion show need for more qualified teachers to address the high teacher-student ratios identified.

Policy implementation	Not clear on how policy and curriculum awareness will be achieved. Documents proposes support through training administrators in educational leadership. Acknowledge importance of subject association.	Programme aims and objectives not aligned e.g. no specialised rooms but mentioned in documents. Identified limited government and administrative support in ME provision. Is silent on the issue of subject association	There were mixed responses, others recognised alignment of goals and aims in policies and curriculum others did not. Recognised limited support from government and administrators. Recognise need of professional body confirms that there is none let alone a whatsup group	Awareness of general education policy and ME policy varied among respondents Data show agreement on insufficient resources and scanty government support. Not clear on subject association
Use of technology	Government integrated technology studies in CTS. Not clear on the barriers to adoption of technology By teachers.	Observations revealed limited use of technology in ME lessons. Reliance on outdated technology tools.	Data show inadequate use of advanced technology in teaching music save for keyboards and radio. There is no data on what hinder them to use advanced technology.	Participants agreed on low use of technology in ME. No use of advanced technology like video games.
Challenges in music education implementation	Music notation is introduced in grade five according to music arts education syllabus. Government is committed to reduce teacher-student ratio and offer adequate resources	Data show shallow music content, inadequate use of teaching strategies from the syllabus.	There were mixed responses here others felt language in the syllabus was clear others not.it was same on the relevancy of the ME curriculum.	Discussions revealed that music concepts especially notation are introduced late, as it comes in grade five and not one. Data revealed insufficient

		Observations revealed high teacher-student ratios is a barrier.	High number of students is cited as a challenge to effective teaching of music.	resources and support from administrators and government.
Future prospects in music education in Zambia.	Document analysis shows music notation starting in grade five. Document analysis encourage partnerships with community in resource mobilization and school management. Mentions and encourages use of technology in music education but is silent on how this should be done and no time frame. Only talks about training specialised teachers at secondary and tertiary institutions. Documents show a shift from outcome based to competence based curriculum by 2023. Is silent on specific policy for ME.	Observations are silent on the issue music notation maybe due to the nature of questions in the guide. Did not bring out data on community-school collaborations. Documents that technology use is scanty and nature is shallow. Data is silent on specialised training. Lessons are theoretical. Observations are silent on specific policy for ME.	Respondents advocate for introduction of music notation as early as grade one. Data show need to bridge gap between community music and academic music. Data show a need to incorporate a lot of technology to enhance music education. Supports specialised training music for primary school teachers. Interviews indicate that teaching in music is theoretical. Respondents desire a policy specifically for music education.	Shows that music notation comes late in grade five. Discussions are not very clear on community – school collaborations. Discussions highlight lack of technology in music lessons. Envisage a specialised training in methods for primary school teachers. There is a desire for music to be practically taught. Discussions show desire for specific guidelines for ME.

4.7.1.Interpretation of data matrix table

The triangulation of data across document analysis, observations, interviews, and focus groups, reveals a complex picture of various aspects of policy and music education (ME) implementation. The merger of all data sets produced new themes which include curriculum design, resource constraints, teacher capacity, use of technology, and administrative support. By comparing findings from different data sources, we will identify convergences, divergences, patterns, and areas of silence, to provide a more comprehensive understanding of the state of ME in Zambia.

4.7.1.1 Worldviews on ME policy in Zambia

Across all data sets, a significant divergence exists between the policy's stated aims (humanism, democracy, aestheticism, integration of arts, inclusive education) and the lived reality of music education. All sources reveal a lack of awareness among teachers regarding the policy's philosophical underpinnings and practical implementation of integration and inclusion. A common thread is the theoretical emphasis in music instruction, with a deficit in practical application, particularly concerning the integration of local cultural music.

While documents emphasise integration and inclusive education (particularly for learners with special educational needs and disabilities – LSEND), observations and interviews reveal a significant gap in practice. Observations highlight scheduling conflicts hindering integration, and interviews expose limited teacher understanding of inclusion beyond disability. Focus groups further underscore this lack of awareness, indicating a gap between policy aspirations and teachers' understanding and classroom practices.

The data reveals a silence regarding the practical strategies and support mechanisms needed to translate policy aspirations into classroom realities. There's a lack of information on teacher training related to policy implementation, inclusive pedagogy, and integrating local cultural music effectively. The interviews and focus groups do not explore the potential barriers to integration beyond scheduling and teacher knowledge, such as resource availability or community engagement.

The triangulation strengthens the findings by showing consistent patterns across different data sources. The discrepancy between policy intentions and actual practice is strongly supported

by the convergence of findings, highlighting a significant gap that requires attention. The omissions and silences identified point towards areas requiring further investigation to fully understand the challenges and develop effective strategies for policy implementation.

4.7.1.1 Curriculum design and implementation

Convergences emerge across all data sources regarding the need for a more practical and Afrocentric approach to music education. Document analysis highlights the importance of integrating practical and outcome-based education, including subjects like Creative and Technology Studies (CTS) and expressive arts. Interviews and focus groups strongly support this, calling for a curriculum that incorporates local and Afrocentric content, with early introduction of music notation and a greater emphasis on practical skills. The focus group also echoes the need for technology integration and an updated curriculum that makes ME compulsory at all levels.

However, divergences also appear in how well integrated teaching methods are understood and applied. Document analysis suggests a shift toward integrative approaches, but interviews and focus groups reveal mixed awareness and application of these methods. Observations show a shallow focus on Western music genres with limited engagement in deeper music theory, failing to align with the expressed desire for a practical and local curriculum. This suggests a gap between curriculum design and classroom reality, where the intended outcomes are not fully realised.

4.7.1.2 Challenges that have to do with resources

All data sources converge on the issue of inadequate resources as a major barrier to effective ME implementation. Document analysis indicates that ME-specific resources are not mentioned explicitly in government plans, a silence that is troubling given the widespread need for instruments, books, and technology. Observations and interviews confirm the scarcity of these resources, with insufficient music instruments, books, and limited use of technology noted in schools. Focus group participants further emphasise the lack of teacher training and support as well as late introduction of music notation which affect effective engagement of students in music education. This pattern of limited resources is consistent across all data sets, with respondents consistently pointing to the government's insufficient support.

Divergences arise in the level of detail provided about the challenges; for example, interviews probe deeper into the lack of specialised rooms and the misalignment between school infrastructure and ME curriculum requirements as stated in the documents.

4.7.1.3. Teacher capacity and preparation

Across the data sources, a clear convergence emerges on the need for better teacher preparation and training. Document analysis indicates the government's commitment to training teachers across all levels, but observations and interviews highlight gaps in this training, particularly for ME teachers. Observations suggest that refresher courses and continuous professional development (CPD) are limited, while interviews and focus groups stress the need for specialised training to boost teacher competence and confidence.

A consistent pattern of high teacher-student ratios is identified as a barrier to effective teaching. Document analysis mentions the government's intent to reduce this ratio, but observations and focus groups reveal that this remains a significant challenge. Divergences arise in how the issue of teacher placement is perceived. While document analysis suggests a structured approach, interviews reveal that ME teachers are often not placed appropriately, and administrators lack the knowledge to support them effectively.

4.7.1.4 Policy implementation

The triangulation reveals mixed findings regarding administrative support and policy alignment. While document analysis indicates that there is little clarity on how policy and curriculum awareness will be achieved, interviews and focus groups provide a more clear view. Some respondents recognise alignment between policy and curriculum goals, while others do not. Focus groups and interviews point to limited awareness of ME-specific policies among educators and administrators, suggesting a gap between policy formulation and classroom practice.

A consistent pattern emerges across the data that highlights the need for stronger government and administrative support. Observations and interviews identify inadequate support at both the government and school levels, with administrators often lacking the necessary knowledge or resources to effectively implement ME. Focus group participants echo this, emphasising that the lack of policy awareness and administrative support hinders the development of a sound

music education system. Documents and interviews recognise the significance of subject associations, interviews further confirm that there is no professional body for ME except for a whatsapp group.

4.7.1.5 Use of technology

The ‘use of technology’ theme reveals a consistent finding across the datasets, there is an inadequate use of advanced technology in music education. In document analysis, the government integrated technology studies into broader Creative and Technology Studies (CTS), but music education (ME) specifically lacks clear support for technological integration. Observations and interviews both highlight limited use of advanced technological tools, with only basic technology like keyboards and radios mentioned. Focus group participants also agreed on the overall low use of technology in ME. There is little divergence within the datasets, although the document analysis does not clarify the specific barriers preventing the adoption of advanced technology by teachers, while other data sets do not provide insights on this issue either.

The data matrix is relatively silent on the specific reasons why technology is not more widely used, beyond observations of outdated tools. Focus group data provides no information on what might hinder more advanced technological use, such as whether teachers lack training or resources for newer technologies, an issue unaddressed in the interviews or observations as well. The pattern suggests a systemic lack of resources, infrastructure, and possibly training, contributing to the low adoption of technology in ME. While other subjects have integrated technology, ME seems to be lagging behind in embracing modern teaching tools, which points to a broader issue within the curriculum and implementation policies.

All the data sets agree that there is limited use of technology, and none of them indicate that advanced tools like video games or sophisticated music software are being employed. This consistent finding strengthens the conclusion that technology in ME remains underutilised. The convergence across all data sets supports the conclusion that technology integration in ME is insufficient. This finding is validated by the consistent lack of advanced tools, as observed in lessons, noted by participants, and mentioned in policy documents.

4.7.1.6 Challenges in music education implementation

There is general agreement across the datasets that the implementation of ME faces significant challenges, particularly with the introduction of music notation at a late stage grade five (5). Document analysis highlights that music notation is only introduced in grade five, and this late introduction is consistently noted in observations, interviews, and focus groups as a key barrier. High teacher-student ratios also present a widely recognised challenge, further impeding the effective teaching of music concepts, which is noted in all datasets.

Interviews show mixed responses regarding the clarity and relevance of the syllabus language, with some respondents indicating confusion, while others find it straightforward. This divergence reflects varied experiences among participants, potentially depending on their roles or exposure to different aspects of the curriculum. Observations did not bring out the specific curriculum design issues as clearly as interviews or focus groups did. The focus group and interview data do not indicate whether there are efforts underway to shift the curriculum to address these challenges, such as the potential for earlier music notation instruction or smaller class sizes.

A clear pattern emerges where the late introduction of key music concepts, coupled with large class sizes, hampers the effectiveness of ME. This is exacerbated by inadequate teaching materials and a general lack of resources, contributing to poor student engagement with music theory and practice. There is a recognised need for systemic reform to address these issues. The data sets collectively suggest that the music curriculum requires revision to introduce music notation and key concepts at an earlier stage. Addressing teacher-student ratios and ensuring that both resources and teacher training are improved are critical steps for effective ME implementation. The triangulation of these data sets confirms the challenges facing ME. The consistent mention of large class sizes, late introduction of music notation, and inadequate resources across all data points strengthens the validity of these findings.

4.7.1.7 Future prospects in music education in Zambia

Analysing documents, observations, interviews, and focus groups reveals that a widespread desire for significant improvements in Zambian ME is evident. A strong consensus emerged across all data sources regarding the need to introduce music notation far earlier than the current grade five commencement. The critical importance of specialised training for music teachers

at the primary school level was as well noted across data. Overally, a clear need for greater integration of technology into music classrooms is one of the overarching convergence. Furthermore, all sources highlighted the absence of a dedicated music education policy and expressed clearly a strong desire for its creation.

Despite the noted convergence on key priorities, important divergences also emerged. For example the level of community engagement and the practical application of music education within the curriculum, showed inconsistencies across the data sets. While documents alluded to community partnerships in the provision of ME, other sources provided limited detail on their practical implementation or the effectiveness of bridging the gap between community music and formal academic learning, hence creating silences or omissions in the data sets. Similarly, while documents and observations suggested a predominantly theoretical approach to music teaching, interviews and focus group discussions emphasised a strong preference for a more practical, hands-on instruction equivalent to competence based curriculum stated in documents. There is a dire need to address issues raised in convergences such as integration of technology, early introduction of music notation and giving specialised training in music even for primary school teachers.

4.8 Summary

A critical examination of Zambian Music Education reveals significant disparities between policy ideals and practical realities. While policies express humanistic and democratic ideals and cultural integration, a lack of teacher awareness and a missing specific ME policy hinder effective implementation. The curriculum, though aiming for practical, competency-based learning and arts integration, often falls short with shallow, Western-centric content and delayed introduction of music notation. Additionally, inadequate resources, insufficient teacher training, and limited technology use further impede progress. Further challenges lie in a disconnect between community music and academic instruction. Addressing these gaps may require a comprehensive ME policy coupled with a revised curriculum that prioritise practicals. Afrocentric content and early notation, strategic investments in resources and teacher development will need policy streamlining. Furthermore, promotion of technology integration and stronger community-school partnerships will need enhanced advocacy. Further research is essential to explore effective integration strategies as well as assessing the impact of early notation as a way of bridging political rhetoric and practice. Research is needed in addressing technology adoption barriers and how to develop effective community collaboration models.

This would ultimately bridge the divide between aspiration and achievement in Zambian Music Education.

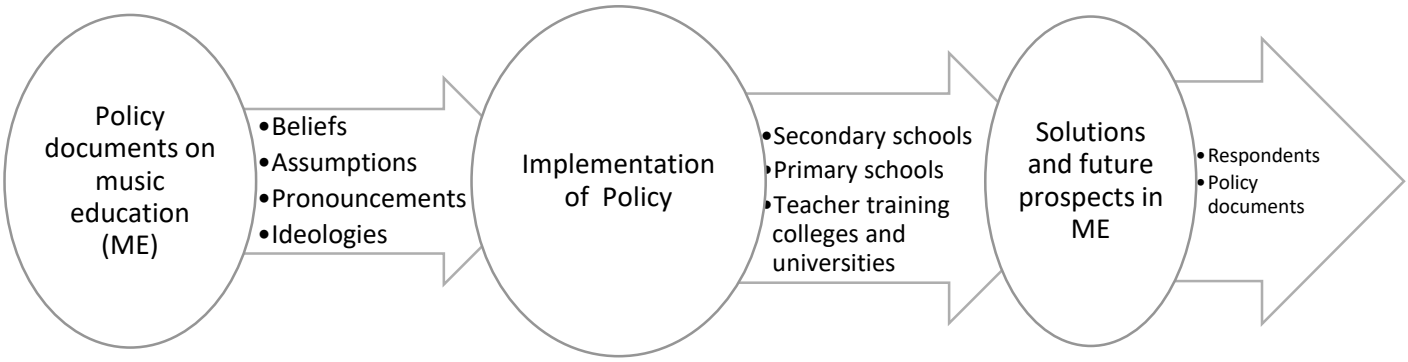
CHAPTER 5: DISCUSSION OF FINDINGS

5.1 Overview

This chapter discusses findings from document analysis, observations, interviews and focus group discussions which were presented in chapter four. The interpretation of the findings in this chapter will be enhanced by referring to the literature reviewed earlier on in chapter two. This will be in order to confirm or show divergences with what other studies have found within Africa and globally. The Critical Policy Analysis theoretical perspective stated in chapter one will be integrated in the discussion as well. The debate will revolve around answering the five research questions that guided this study. The questions included 1) What ideologies have underpinned ME in Zambia? 2) What were the policy pronouncements in Zambia's policy documents concerning ME in Zambia? 3) How was music education policy implemented in institutions of learning in Zambia? 4) What were the future prospects for ME in Zambia? These questions will be understood through eight main themes that emerged from an integration of all data sets, see last section of chapter four. Then a summary of what the chapter presented will be given.

The main thrust of this whole research was to understand how policy documents describe ME through policy pronouncements stated in the documents on education provided by the ministry of education (MOE) as the initial stage. This stage was then followed up by the actual investigation of how policy pronouncements are being implemented on the ground. The ground in this case refers to primary schools, secondary schools, colleges and universities. The culmination of all this was to eventually elicit solutions to the identified challenges in ME implementation. These solutions were sought from both documents and research participants. The paradigm below shows this thrust graphically.

Figure 3. Illustration of the research thrust pathway



To understand the whole thrust of the study in this discussion chapter, themes that emerged from a merger of data from all four data sets in a triangulation matrix table in chapter four, will now be utilised as a guide to a detailed discussion here in chapter five.

5.2 Worldviews on ME policy in Zambia

This theme on worldview on music education policy in Zambia, specifically answers research questions one, two and four which sought to understand the pronouncements in PD's that have guided and influenced music education policy implementation in Zambia and the future outlook. The theme is discussed under subthemes like, ideological foundations, issues in the national curriculum, resource distribution, infrastructure needs, inclusive teaching strategy and future directions in ME. Ideologies of a nation inform policy generation. The purpose of this is to move in a certain direction as a nation. As such, policies generated should be seen to tow this line. However, if the policies generated make pronouncements that seem ambiguous or not comprehensive enough, how can their implementation be effectively done? For instance in the Zambian music education policy, how can curriculum issues like lack of music instruments and specialised infrastructure be addressed. Additionally, would integrative teaching strategies espoused by policy documents be effectively done if the how part seems loosely articulated? This interplay of policy and practice power struggle points to whose interest is being advanced by generated policies. To understand these tensions, a more elaborate discussion is presented below.

5.2.1 Philosophical foundations

Philosophical foundations incorporate underlying ideologies and pronouncements that inform general education policy formulation and enactment in policy documents. The overarching

finding under this theme revealed that, through history Zambia's education policy pronouncements on ME and education in general have been embedded firstly in humanistic/socialistic philosophical views. Though not openly emphasised since the exit of UNIP government, documents still carry traces of humanism in their policy goal emphasis as seen in phrases like 'life long education' and 'harmonious development of all faculties of learners (Zambia, 2022; CDC, 2013abe; Education, 1996; Education, 1992; Education, 1977), which are purely humanistic beliefs. This finding is consistent with Cosumov (2023) who concludes that humanistic education is a tool for transmitting values from one generation to the other by developing their mind, soul and body harmoniously. In the current study the findings implies that the focus of the government in this philosophy is not only training one faculty of a person like for instance being knowledgeable about things, however the focus is in being able to move knowledge and ability to apply it in tandem. For instance it is not enough to know (head) what a crotchet or quaver in music is. However, it is more beneficial to be able to use a crotchet and quaver to create music which can be performed (hands) and affect people in one way (soul) and further, even be sold as means to earn a living. Hence, harmoniously develop the cognitive, the affective and psychomotor domains (Education, 1996). Education (1992:32) indicates that, "The curriculum at the lower and middle basic levels must be concerned with the pupil's complete needs: those of the body (physical education, sport, performing arts) as well as those of the mind (concepts, literacy, numeracy, knowledge); affective (music, dance, creative arts) as well as social needs (hygiene, citizenship). The policy text is quite clear as stating the position of the government, yet how this can be achieved remains silent. As a result the role teachers need to play as equally important actors is downplayed (Schmidt, 2009). Moreover, placing music education under affective domain, while it can also be beneficial in social needs, cognitive and psychomotor, is to diminish the value of the subject and its capability. Since how these policies are to be achieved is not stipulated, the crucial role implementers like teachers can play in teaching music holistically is ignored, and hence the very goal humanism intends to attain of benefiting the entire community is negated. Rather than policies in policy documents being descriptive, they should be prescriptive to balance power struggles between policy makers and policy implementers.

Secondly, the findings show that beginning from 1996, policy pronouncements on ME in the policy documents, espouse liberal democratic ideals. As such, all forms of education practice and curricular generation therefore should espouse these liberal democratic principles which, through instruction, should manifest in the learners (CDC, 2013a; CDC, 2013d; Education,

1996). These democratic principles focus on uplifting the individual's capabilities and social sensitivity which should translate in championing the interest of the nation through tolerance of coexistence, and respect of other people's views and rights (Education, 1992). Due to democratic aspirations embraced by the Zambian government, choice and respect of that choice becomes very cardinal. For example instead of forcing all learners to take music as a subject, choice should therefore be guided by interest. And so, at secondary school music is an elective subject where learners are free to take it or not (Mumpuka, 2009). This finding on democratic influence on ME policies, corroborates the study results of De Villiers (2015) who looked at the transformation of the South African education policy just after independence in 1994. He notes that, content in the documents indicate democratic influence in the general education policy and ME inclusive. As reinforced by results from Looseley (2012), Enu and Eba (2014) and Bowman (2007), this influence eventually affects policy generation and practice. In Zambia, this is echoed by Education (1996:2), which says, Zambia is a liberal democratic society. Hence, it is the values of liberal democracy that must guide the formulation of educational policies and their implementation". The intention texturally is clear, however the overlaps between humanistic and democratic goals seem unclear. For instance humanism aims at education that embraces the whole community, yet as a democratic goal music is an optional subject in schools and usually given to one class. This might exclude those learners who really need this subject but are in a class where it is not offered. Policies should therefore give guidance for instance by making music open for selection to even those outside an ascribed class, and looking at numbers, constitute a class. In this way, no one would be excluded and the goals of both humanism and democracy would be met.

Thirdly, when education policy documents describe music, dance and art they are referenced to as aesthetic areas (CDC, 2013a; CDC, 2013d; Education, 1996). The analysis of Educating Our future policy document, shows that when practical subjects are mentioned music is implicitly included. However in some instances, music and other arts are simply referred to as aesthetic areas. The use of the term aesthetic areas to refer to music gives an impression that policy pronouncements on ME in the policy documents, are also underpinned in aestheticism as a philosophical worldview. By hinging ME policies in aestheticism, the Zambian government recognises that music is an art form whose aesthetic qualities should be upheld (Silverman, Davies & Elliot, 2013). However, using the term loosely hinders appreciating the very foundation and tenets that it fosters. For instance it is premised on performance based learning and a holistic approach that incorporates culture and history (Reimer, 2009). It is not

clear though when the term is used whether these are factored in by policy generators. Policy, however advances a position that expressive and artistic dimensions be explored (Koopal, Vlieghe, & De Baets, 2022), in areas such as expressive arts where music belongs. The inclusion of technology in the Zambian music syllabus (CDC, 2013a; CDC, 2013d) to enhance instruction and comprehension is reflective of aestheticism in music education (Li & Sun, 2023; Zhang, 2018). The finding about aestheticism in policy pronouncements is partly consistent with a study by Men (2024), whose research compared the Chinese and French primary school music education curriculum in terms of how they are similar and different, so as to suggest and appreciate their impact on music curriculum development in the two countries. Results show that the curricular of the two nations are similar in their promotion of aesthetic abilities. Based on aesthetic abilities mentioned in Men's study, we could infer that the policies in policy documents where this curriculum gets its inspiration, could be embedded in aestheticism similar to the Zambian situation stated above. Policy pronouncements in Zambia describe aesthetic areas as being,

> … powerful channel of expressing feelings, communicating messages, fostering imagination and inventiveness, interacting with others, expressing solidarity, and balancing feelings and emotions against 'intellectualism' and 'bookishness, the arts can also serve for the teaching and learning of other areas (Educating,1996:38).

The policy pronouncement looks good at a quick glance. However, it is packed with terms that might be misconstrued when it comes to music education. For instance arts being used to teach other areas may imply that music becomes a mere conduit to fulfil objectives of other subjects. The implication is that, at that moment music ceases to be important. It becomes even more complicated if we think of the inverse say mathematics being used to teach music concepts which is practically impossible. The question would be why is it only possible for music to teach other subjects but impossible for other subjects to be used to teach music? This confusion can lead to unintended consequences of policy practice which would lead to ME being abandoned by teachers in actual classroom practice (Megan, 2014; Allan et al., 2010). Hence, it is important that policy pronouncements be clear on what they are trying to say.

A nation that upholds, integrates its cultural heritage and strives to pass it on to its members, has a chance of perpetuating its existence (CDC, 2013a; Education, 1977). The apposite place for this integration is in the national curriculum. Government's intent on cultural integration is evident and replete in education policy documents and syllabi texts (CDC, 2013b; CDC, 2013c; CDC, 2013d; Zambia, 2006). This intention spans post-independence to date, where integrating

of local cultural content that respects diverse culture has been proposed (Education, 1977; Education, 2011), hence providing the historical background cardinal in policy analysis (Cardno, 2018; Megan, 2014). However the continued insistence on its inclusion even in the subsequent documents, indicates that it has not been fully done since then (Zambia, 2006a; Education, 1996). The period under consideration is long. It is expected that policy makers should have by now been grappling with how to enhance this cultural integration. However, even in the latest curriculum framework of 2023, the matter is still an intent. It is sad that even local research findings show apathy by teachers when it comes to teaching cultural music (Kakoma, 2017). Yet countries like China seem to have sorted out this challenge (Sun & Leung, 2014). This finding confirms what McConnachie (2016) found when exploring why indigenous African music was not taught by teachers at primary school in South Africa. The findings revealed that policy documents have provided for the teaching of local content over a period of time. The only challenge that the study puts forth, is lack of proper implementation by the teachers in these government schools. Various studies are also replete on the aspect of integration of local cultural content in the curriculum (Campbell, 2017; Sinclair, 2014; Cain, Lindblom, & Walden, 2013; Joseph & Southcott, 2009; Ho & Law, 2004). The term local music cultural content is quite broad, and the way it is used in the policy pronouncements does not give full details of what the term implies generally and in ME. Moreover, the way this integration is to be done by implementers is not well stipulated. Considering that Zambia is a multicultural society and that each culture is quite diverse. It is not clear how, what should be included in the curriculum can be negotiated from the owners, and which aspects of the target music culture can be incorporated as well. These silences create gaps in what should be said yet not being said. As noted by Musakula (2014) and Mumpuka (2009), this leads to uncoordinated implementation of ME by teachers. As a result learners are negatively affected due to the disconnection between home and school music experiences.

The current study further found that, content in the policy documents such as ‘Educating our Future 1996’, is awash on the aspect of promoting equal access to education in a fair manner to all regardless of gender, creed, ethnicity and disability (CDC, 2023; Zambia, 2006, Education, 1996,). It is stated that all learners will have access to instruction in subjects that are in the offing such as practicals like music, arts, home economics and agriculture science (Education, 1996; Education 1992). This stance endorses the contemporary global perspective of inclusive education where barriers to do with learner presence, learner participation and learner achievement is addressed and truncated (NAD, 2019). Worth noting is the fact that,

these policies in 'Educating our Future' on inclusion are general and not music specific thereby creating an implementation gap for music teachers in institutions of learning. There is a convergence in this finding with a study conducted by Tillborg (2020), in Sweden. The study involved analysing discourses from focus groups with teachers of music on practice as regards inclusion of pupils with disabilities in the light of a policy. Results show that policies talk about inclusion in general terms as such, teachers appear not to be obligated to implement it when it comes to music as there is no policy guideline per se. This in both cases creates an implementation gap that eventually denies learners equal treatment and fair access to ME. Further analysis shows that the policy is silent on how access will be achieved especially when music is factored in. For instance interviews, focus groups and research indicate that music is not taught at primary school (Mwila, 2015), while only a few secondary schools offer it in Zambia (Mumpuka, 2009). These two cases show that learners are denied access to ME, the very thing the policy is trying to avoid. The silence in the policy concerning implementation guidelines, brings a challenge on those teachers who are supposed to execute ME policies in schools. For instance how can slow and fast learners in music be integrated in the same education system? Or how can left handed learners be handled in instrumental instruction? To answer these questions the policies will need to be more prescriptive than descriptive to avoid having policies being political rhetoric (Diem et al., 2014; Allan et al., 2010).

These findings confirm Ball's (1993) Critical policy analysis theory which understands policy from three aspects that is text, context and consequences. As argued by Cardno (2018), it is important to understand the forces that bring the policies into existence and the history of how they were created. In line with this, these findings have revealed that humanism, democracy and aestheticism are likely the forces behind text generation in the policy documents (Education, 2011; Education, 1996; Education, 1992; Education, 1977). Consequently, this is in direct response to research question one and two which sought knowledge on ideologies and policy pronouncements in PD's that describe ME. Additionally, these forces have, from post-independence, influenced various curricular reviews which have resulted in the generation of policy documents such as education reform 1977, Focus on learning 1992 and educating our future 1996. Policy pronouncements in these PD's such as fair access to education and integration of local culture (CDC, 2013c), have in turn affected the context (schools) in which music implementation takes place by advocating for these values to be carried out through instruction. In the discussion on theoretical framework (section 1.7.1), consequences were highlighted as interplay between policy and implementation through human actions. In this

study, it is shown through observations, interviews and focus groups conducted that humanistic, democratic and aesthetic values seem not to be effectively passed on and received by educators and learners respectively. In a case like this ME implementation in the institutions of learning become uncoordinated as they are not linked to the national goals. Hence, educators become disoriented as they do not understand why they have to teach music education (CDC, 2023). This then creates a gap between policy directive and implementation. Therefore, the Zambian government, through the ministry of education, needs to address the issue of clarity in the policies that are reflected in 'Educating our future'.

5.2.2 Issues in the national curriculum

The policy documents portray education as a means to self-reliance and therefore provides a channel through which national development can be achieved (Zambia, 2022; CDC, 2013d). The projection in the content is to promulgate a proclivity towards practical subjects rather than academic ones though, the ideal is a balance (CDC, 2023; Education, 1996). Sadly, as revealed by interviews and focus groups, reality in institutions of learning suggest opposing results. As a matter of concern, in the documents music is not explicitly stated as a practical subject, but it is rather assumed so. In fact all documents analysed put together, mentions very little about music such that, those times it is stated can be counted and may not exceed fifty times. This revelation is supported with what Savage (2021) found in England. His research disclosed that the current English national curriculum only mentions about music 594 times compared to the previous document where it was mentioned 2270 times. This may imply how low music is esteemed by both governments though we could say what is portrayed in the British situation is slightly better. The policy on self-reliance especially through practical subjects in the 21st century is an ideal goal. However, the policy is supposed to be elaborate enough on how for instance funding will be availed, how implementers will be prepared to adequately prepare learners in turn. The silence ignores the role stakeholders say the corporate world, artisans, community and teachers can play in making the goal a reality. Hence, when such policies are rolled out, they follow top-bottom approach which according to Schmidt (2009), receive resistance from implementers as they feel marginalised.

In Zambia, the generators of education policies are cognisant of the fact that, on the ground pupils and teachers tend to prefer academic pathways rather than practical pathways because even the labour market seem to readily absorb those in the academic pathway (Education, 1996). This finding, partly confirms what is obtaining in the international study by McPherson

and O'Neill (2010) that compared student motivations to study music versus other subjects. Findings show that academic pathways are preferred due to societal and economic pressures, confirming that ME is often side-lined despite its recognised value in education. This finding is also supported by a study in China conducted by Sun and Leung (2014), and in Nigeria done by Emielu (2011), whose results reveal that ME is not considered important by learners and their parents due to the same reasons proffered above. The realisation by policy makers that learners prefer academic rather than practical subjects, then becomes a potential area for future research with a focus on mitigating the trend. Moreover, since this trend is known, there should have been deliberate policies to counter the vice especially that the envisioned self-reliance is through practical subjects that are shunned (CDC, 2023). This problem might be traced to the lack of awareness in terms of national guiding philosophy which spells out our goals as a nation, where we are coming from and what we hope to be. Measures to have all citizens be aware of humanism, democracy and aestheticism in ME seem to be ignored, hence learners feel practical subjects are a sheer waste of time, yet these are the ones that can contribute greatly to the national gross domestic product, revenue and provide ready employment (Yum, 2020). Unless policies become elaborate in this area, self-reliance through practical subjects will remain a political rhetoric (Diem et al, 2014).

The Zambian music curriculum is presented as an integrated area where music, art and physical education are combined to form creative and technology studies and expressive arts respectively (CDC, 2023; CDC, 2013e). It also espouses an outcome based pathway with the subsequent instruction tailored to embrace integrative teaching methods (CDC, 2013b). The findings show that policy documents do not proffer a stipulated guide to educators on the execution of integration (Kalinde & Bwalya, 2023), which by design is handled by one teacher. This finding is supported by interviews and focus groups conducted among music educators. In Zimbabwe, Nota (2010) found the same results when he conducted a study on the non-teaching of music in three primary schools. The results show that teachers were struggling in teaching music integratively. This we may conclude, could have been due to lack of elaborate guidelines in the policy documents on how to teach integratively. Viewed in the CPA theoretical lens, it is evident that the text (Ball, 1993), in the documents could have been framed that way due to influences of humanistic, democratic and aesthetic ideologies. Especially when humanism is considered premised on 'harmonious development' which is integration implied.

Stone (2012) avers that, almost all policies have a value system that firstly involve the generators and secondly those affected. In the documents there is little said about music, this

brings into question the value that developers attach to ME. There is a danger that the power struggle might be skewed towards the will of policy makers ignoring those who carry out policies (Cardno, 2018) in ME.The ideal would have been a detailed explanation of the value of music itself extended to detailed content and meticulous explanations of the pedagogy and practice process to set the context (Savage, 2021; Benard & Savage 2017; Stavrou, 2010). However this part is deafeningly silent and quite discouraging to a novice music educator needing strong muscles to traverse the consequential pedestal of music education implementation. This power struggle and lack of vivid guidelines leads to poor implementation of, for instance subject integration mentioned above in the learning institutions. This unequal social interplay between policy makers and implementers is also responsible for a negative perception of music as a subject by learners, yet they have no problem when it comes to listening to it (Emielu, 2011). In showing that humanistic, democratic and aesthetic ideals influence policy content such as emphasis on lifelong learning, integration of subjects and culture in the curriculum, research question two is answered. The question sought to examine how policy pronouncements in PD's inspire music education in Zambia.

5.2.3 Resource distribution

This was one of the major findings that cut across all data sets. It is clearly stated that the responsibility of the government will be to distribute resources for all subjects equitably (Education, 2011; Education, 1996; Education, 1992; Education, 1977). Specific resources are noticeably presented for subjects like science, mathematics and English in 'Educating our Future'. Surprisingly, resources for music education are not even mentioned at all (Education, 1996), a situation which is confirmed by interviews and focus groups done on educators and learners. This implies that the value that generators of these policies attach to music education is stumpy (Ho & Law, 2004), yet the curriculum demands placing all subjects on equal footing (CDC, 2023). As discussed in the section above, policy projects self-reliance through practical subjects. Yet as noted by Mwamba et al (2021), how can practical subjects thrive when there is no infrastructure, equipment and books to support instruction? This calls for elaborate policies when it comes to spelling out the role that the government will play and how it will play that role when and where. Bath et al, (2020), conducted a study in England on the provision of music education in English schools. The findings indicate that ME is highly marginalised especially in public schools despite its legally sanctioned place on the national curriculum. While researchers note financial constraints, they also point at accountability lapses as encumbrances to ME provision, hence corroborating the results of the current study.

For ME provision to thrive and attain its intended goals and aims, resources should be provided as means of support that scaffold positive growth. The government in this vein assumes responsibility for this significant role according to the 'Education Our Future 1996' policy document. As a response to this, the recurrent pronouncements in the education policy documents and party manifestos as regards practical subjects, was provision of specialised rooms for music and other subjects of that nature by the government in all learning institutes. It further talks of instituting creative arts centres in provinces and specialised art schools (CDC, 2023; PF, 2021; Zambia, 2006a). Appropriate as these pronouncements are to the ear, the challenge however lies in their lack of implementation. Especially when economic instability exacerbated by donor fund restrictions is considered. For instance a study done in South Africa by West (2023), on comparing practice environments for ME among public institutions done through a mixed method, revealed that specialised rooms are inadequate and consequently adversely affect teaching time. This confirms the assertion that it is not enough to make pronouncements about educational matters, but the substance lies in the provision (Kriger, 2020). In line with the Critical policy analysis theory, this finding disturbs the contextual frame in which ME implementation sits. The government has in most cases had challenges to carry out its own mandate and so this has adverse consequences on the quality of ME that is being implemented in all levels of education. For instance, how can practical components of music be implemented well by teachers if they do not have say, music instruments and resources such as books? The answer is, there will be little or no positive results at all. This finding answers research question one in that, lack of curriculum support leads to poor implementation of ME in institutions of learning and hence, learners are subjected to low quality ME which has adverse impact on their future music learning and careers.

5.2.4 Integration in policy documents

The policy documents present a curriculum whose content is integrated and gives credence to interdisciplinarity in terms of subjects (Education, 1996). And so, music at lower primary school is integrated under the theme Creative and Technology Studies, while at upper primary and secondary school it falls under expressive arts (CDC, 2003; CDC, 2013a; CDC, 2013e). The documents are however silent and do not give prescriptive guidelines on how this is to be precisely effected. Interviews and focus groups done on educators confirm this inadequacy in terms of skills to carry out subject integration effectively. Furthermore, the curriculum emboldens an outcome based perspective which seeks links between what is learnt and the real world (CDC, 2013a; Education, 1996; Education, 1992). This finding is consistent with what

Machingura and Zinhuku (2019), found out about the Zimbabwean music curriculum. Additionally, a research by Vermuelen (2009) posits the same results about the South African music curriculum post-independence. Similar findings were made in the USA by Parsad and Spiegelman in 2012. The only difference is, the latter study extends integration to other subjects (Kalinde & Bwalya, 2023) rather than the traditional art and PE marriage. In CPA, phenomenon is perceived as a social construct where meaning of life experiences is entirely dependent on the players, who in this case are educators, learners and developers of the music curriculum. This social construct in terms of ME policy understudy in this research is both contextual and consequential in nature (Cardno, 2018; Stone, 2012; Ball, 1993). As elaborated by scholars, Arts are perceived and experienced holistically and not in a fragmented manner by society, and so must be experienced as such especially for young learners who are still in the concrete cognitive operational development stage (Mochere, 2017; Nzewi, 2003). This assertion may be responsible for the integration of the arts as either Creative and technology studies or expressive arts as evident in policy documents. Humanism also appears to be responsible for this due to its emphasis on harmonious development of learner's faculties (Cosumov, 2023). In this case the consequential aspect of the theory begs the question as no evident guidelines for its effective execution are out rightly spelled out in the PD's that describe ME in Zambia. This ensues into a total onslaught on the well-intended policy pronouncement and practice. As regards research question two, the silence on how integration of arts should be ably applied, has a negative influence on how practice should be done on the ground.

5.2.5 Future ME curriculum projections

As a projection for the future, recent policy documents envisage a national curriculum that will espouse a competence based approach (CDC, 2023). This approach is known for its ability to create learners who possess critical problem solving skills, independent learning skills coupled with confidence and exhibiting lifelong learning abilities (Mulenga & Kabombwe, 2019). This is in line with the contemporary world trends as seen in the comparative study of USA and Korea by Muchira et al, in 2023. The results show a general improvement in student problem solving skills, autonomy and confidence levels after being subjected to a competence based curriculum. It is shown also that effective implementation demands adequate resources and proper teacher preparation. To add more, the documents analysed also project an improved state of infrastructure and inclusive education through government involvement and support (Education, 2011; Zambia, 2006a; Zambia, 2006b). Curriculum reviews in Zambia trace back

to 1977 and runs through to the present (Kelly, 1999). These concurrent review activities are indicative of the fact that problems in the curriculum especially ME, are perpetual (Mumpuka, 2009). In answering research question four which was finding out the outlook of the future curriculum in music, it has been shown that a competence based approach might just be the answer sought for (CDC, 2023). This is because right now Zambia is grappling with an education system that espouses *head knowledge* or rote learning devoid of skills on effective application of that knowledge in real life contexts (Education, 1996). These perpetual debates on policy objectives and goals on education, content emphasis and contemporary pedagogy aimed at refining and refocusing the education pathway that responds to the 21st century, aligns with the critical policy analysis theory (Cardno, 2018; Stone, 2012). Below, is a discussion of the next theme on ME curriculum and how it is being implemented at all levels of education.

In the above discussion, the Zambian government needs to honour its mandate of resource provision if ME is to be revitalised in schools. It should go further to reassess pronouncements that have been made in the policy documents such as 'Education our Future'. There is a need to clarify how inclusion for instance in music education can be carried out. This should be cognisant of those with disability but also those with special needs like the left handed, tone deaf and so on. Overally there is need for instance to unpack how humanism's *ubuntu* stance and democracy can be realised in music education. This would effectively bridge policy directive and policy practice by teachers.

The Zambian music education curriculum suffers from a gap between policy and practice, hindering effective implementation. While policy documents emphasise a comprehensive ME, they lack specific guidelines for decolonisation, integration of local music traditions, and practical implementation. Socio-economic factors also prioritise subjects like science and mathematics, leading to inadequate resources and teacher training for ME. Consequently, classrooms face challenges in resource availability, teacher preparedness, and the application of integrative teaching methods, ultimately undermining the effectiveness of ME in achieving its educational goals.

5.3 Curriculum design and implementation

This theme addresses research questions one, two, three and four which sought to address curriculum influences, implementation of ME in schools and future directions. Curriculum design entails a process of creating a curriculum based on the guiding national philosophy. It

is supported by policies that give direction of implementation. If a curriculum is not financially supported, it is bound to fail. However, that is not the only challenge. Power struggle such as who creates the curriculum? and whose interest abounds? The actor or maker? become other challenges coupled with unclear propositions and procedures. These and many tensions would affect how a music education curriculum for instance, would be implemented. The foregoing presents findings in the stated areas of challenges raised.

The findings across all datasets highlight the urgent need for a more practical, culturally relevant, and technologically integrated ME curriculum in Zambia. Respondents consistently call for the decolonisation of the ME curriculum to embrace Afrocentric content. This aligns with Carver's (2017) study in South Africa, which similarly advocates for the incorporation of local content into the music curriculum. This need for localised curriculum reform reflects the broader concept of policy as text (Cardno, 2018) in the critical policy analysis (CPA) framework, where policies are shaped by historical and cultural contexts but often fail to adequately represent the needs of diverse communities (Crooke & McFerran, 2015).

A significant point of convergence is the emphasis on making the curriculum more practical and relevant to local contexts. As such, respondents suggest introducing music notation as early as Grade 1 and ensuring that practical skills in music education are developed from primary to tertiary levels. This recommendation contrasts with findings from Savage and Barnard (2019) in England, where practical music education is compulsory and begins early with a strong focus and emphasis on instrumental learning which is broadly supported by government provided instruments. The disparity between Zambia and England in terms of resource allocation, practical emphasis and curriculum focus highlights the policy as the context dimension of CPA (Allan, 2012; Busher, 2006), where the socio-economic priorities of different countries shape their educational policies (see also Diem, et al., 2014). In Zambia, where music education is undervalued, policy implementation remains weak, contributing to the absence of practical ME from early grades (Mulenga, Yan, & Dixian, 2021). The findings here present the participants' envisaged future ME curriculum thus answering research question four which examined future prospects in ME.

There is also strong support across the data for integrating advanced technology into music education, which respondents believe would enhance student engagement and performance. Here lies another ideological influence, specifically aestheticism, which encourages integrating of technology in ME to enhance instruction (Li & Sun, 2023; Zhang, 2018). However, barriers

such as power cuts, poor connectivity, and lack of equipment are significant challenges in integration of technology. For instance one respondent from interviews had this to say on barriers in technology,

> **R19**: *"We have sometimes keyboarding, laptops, but due to power, it doesn't take that long."*

These barriers potentially impede effective ME implementation hence responding to research question three. The positive effects of using technology in ME are supported by studies in Beijing (Li & Sun, 2023) and China (Han, 2022), where intelligent technologies and Learning Management Systems (LMS) were found to improve student performance. This finding highlights the importance of technological innovation in modern education and speaks to the policy as effects dimension of CPA (Stone, 2012), where the failure to address infrastructural barriers in Zambia impedes the successful adoption of these technologies (Mwamba, 2021). The absence of technological integration in Zambian ME not only limits students' engagement, but also widens the gap between policy pronouncements and actual classroom experiences (Born & Devine, 2015; Crawford, 2013).

The data further reveal inconsistencies in the compulsory nature of ME in Zambia. While document analysis asserts that music is mandatory from Grade one to seven (CDC, 2003; Education, 1996), yet responding to research question three on how ME teaching is done, interviews and observations show that, in practice, music is often marginalised or skipped by teachers. This stands in sharp contrast to countries like Germany, where ME is compulsory from Grade one to ten, offering students more extended exposure to music concepts and practical applications (Nimczik, 2018). The Zambian system's limited timeframe for ME creates a significant disadvantage, as students are not given enough time to develop a strong foundation in both music theory and practice. This discrepancy between policy as text and policy as effects illustrates (Busher, 2006; Taylor, 2006) how the government's policy intentions are undermined by inconsistent implementation, ultimately depriving students of the benefits of a comprehensive ME curriculum.

Divergences also emerge in how educators understand and apply integration in the teaching of Creative and Technology Studies (CTS) and Expressive Arts, particularly in primary and teacher training settings. Document analysis suggests the use of integrative teaching approaches (CDC, 2003; Education, 1992), but interviews and observations indicate that many educators are unaware of how to effectively apply these methods. The finding corroborates

results of a study in Zambia by Kalinde and Bwalya (2023), who studied perceptions of college lecturers on integration. The results indicated that lecturers had limited knowledge on how to teach integratively and that time was inadequate to ably employ the concept. This gap between policy and practice leads to a poorly implemented ME policy, as noted by De Villiers (2015) and Vermuelen (2009) in their studies of South African schools. This directly answers research questions two and three which investigated policy pronouncements and ME implementation in learning institutions. In Nigeria, similar results were recorded by Etim (2017) who observed that teachers still did not know how to teach integratively despite exposure. These findings accentuate the critical policy analysis theoretical framework (Taylor, 2006; Ball, 1993) on policy as context dimension, where policies that emphasise integration are not supported by sufficient teacher training (Kigozi, 2018) or professional development, resulting in inconsistent application in the classroom.

Another divergence identified subsumes a gap identified between documents and what observations, interviews and focus groups confirm that planning by teachers is based on available music handbooks and not the syllabus. The implication of this is that the suggested strategies and methodologies in the syllabus are not used by teachers. This creates a ME implementation challenge whereby policy pronouncements and directions are not adhered to, potentially responding to research question three on ME implementation. This may further deny learners quality experience of music lessons that address their needs in a differentiated manner. This finding contrasts a study by Shaw (2017) who studied lesson planning practices of three experienced band teachers. The results show that their planning was meticulous, and due to experience idiosyncratic too.

A theme which was also consistent, is the biasness of the music curriculum towards Western music, especially at secondary and tertiary levels. Despite the desire expressed in government documents for a more practical and locally oriented curriculum (Education, 1977; Zambia, 2006), the reality on the ground reflects a curriculum that heavily leans towards Western music traditions. This creates a gap between the intended outcomes of the curriculum and its actual implementation. Buthelezi's (2016) study in South Africa similarly found that cultural traditional music was often missing from school curricula, despite policy directives for its inclusion. This reinforces the policy as text and policy as effects dimensions of the critical policy analysis theoretical framework (Cardno, 2018), where curriculum design does not align with classroom realities, leading to ineffective policy outcomes (Falalu, 2020).

The final significant divergence across the data sets concerns the time allocated for music instruction. Government policy mandates no less than 12 periods per week for music education at primary through secondary levels (CDC, 2023; CDC, 2013a). However, interviews and observations reveal that this requirement is rarely met in practice. This misalignment between policy and praxis has detrimental effects on achieving the intended goals of ME, which champion lifelong education aiming at cultivating independent thinking and problem-solving skills through a well-rounded education (Zambia, 2022; Zambia, 2006b; Education, 1996). The problem is compounded by head teachers who have to grapple with limited space on the time table as a result, subjects like music which are usually marginalised, receive less of that time despite policy mandates. Again this is a case of policy not being elaborate in really what has to happen at the point of implementation. Despite showing the apportionment of periods in curriculum framework documents, more guidance on the 'how' part is needed. Similar challenges were noted by Sun and Leung (2014) in their study of rural Chinese schools, where inadequate time for music instruction hindered effective policy implementation.

The curriculum and policy documents reflect a commitment to providing comprehensive ME, yet they lack specific guidelines for practical implementation, particularly regarding the decolonisation of content and integration of local music traditions (Zambia, 2022; CDC, 2013a; Zambia, 2006a). In the broader socio-economic context, subjects like science and mathematics receive more funding and attention (Crook & McFerran, 2015; Russel-Bowie, 2011), in Zambia as well hence marginalising ME, a reflection of a global trend where the arts are often undervalued (Falconer, 2013), leading to inadequate resource allocation and teacher training. The effects of these policy gaps are evident in classrooms, where teachers face challenges such as insufficient resources, inadequate training, and a lack of clarity in applying integrative teaching methods (Moswate, 2011). This failure to fully implement policies as intended undermines the effectiveness of ME in achieving its educational goals. This links well to firstly the context dimension of the critical policy analysis theoretical framework where effective operation of ME implementation due to inadequate support is hampered (see Ball,1993), secondly the consequence dimension which involves actual teaching in institutions of learning, gets affected as seen in failure of effective ME implementation on the ground (Crooke & McFerran, 2015; Busher, 2006).

5.4 Challenges that have to do with resources

This theme on challenges that have to do with resources to support quality ME, seeks to address research questions three and four. These questions strive for knowledge on how music is being taught and what should be the future ingredient to enhance its quality. Adequate resource provision, underscores a successful music education program. In the light of negative mindsets by governments and school administrators towards ME in Africa, would resource distribution be based on equity? If not, what impact would this have on curriculum mandates for subjects such as music? These concerns form the basis for this section's discussion.

All data sources converge on the issue of inadequate resources as a major barrier to effective ME implementation. The 'educating our future' policy document indicates first of all that the Ministry of Education will supply resources to support all subjects (Education, 2011). Specific resources for science, mathematics and English are unequivocally stated (Education, 1996). Despondently, ME specific resources are not mentioned explicitly in government plans, a silence that is troubling given the widespread need for instruments, books, and assistive technology towards quality learning of music. This is in line with a study by Savage (2021) in England where documents talk very little about music, a sign of the level of value attached. The danger here is that this has a spillover effect on implementation. Implying that, administrators may have no referral point on what to procure to support ME in institutions. Interestingly, recent documents like curriculum framework (2023), acknowledge this dearth, and political will to address the challenge is evident. In fact, observations and interviews confirm the scarcity of these resources, which are in the form of insufficient music instruments, books, and limited use of technology noted in schools visited. Savage and Barnard (2019) contrast this finding, when they report that in England the problem is not instruments, but lacunae in the fundamental policies and philosophies that govern ME. Resource constraints noted in ME come about because the government prefers subjects with better funding prospects (Crook & McFerran, 2015; Russel-Bowie, 2011). This finding answers research question three which sought to find out how ME is being implemented in learning institutions. Resource constraints as noted impede ME implementation (Kriger, 2020). The Zambian government has not stated in 'educating our future' how and when it would provide the resources that support ME. This silence in the documents, therefore draws attention to the critical policy analysis theoretical framework focus in terms of policy silences and consequences (Allan, Iverson, &

Roper-Huilman, 2010), which leave implementation at the mercy of the implementers, due to lack of guidance, it becomes uncoordinated.

Focus group participants further emphasise the lack of teacher training, which in turn hampers efficient and effective provision of ME due to lack of qualified human resource. This affects effective engagement of students in music education. This pattern of limited resources is consistent across all data sets, with respondents consistently pointing to the government's insufficient support. This highlights the critical policy analysis theory that projects policies as mere political rhetoric (Diem et al., 2014). The most common instrument that was being referred to as not being available, was the synthesiser or keyboard (Wang, 2024). There was no mention of how improvisation in the light of this inadequacy was being addressed. For instance there was no mention of how voice can be utilised effectively in teaching music or how traditional instruments like a thumb piano or xylophone would take the place of a piano (Tan, 2023). Further, how even folk tunes can be a better teaching and learning aid as suggested by Kakoma (2017) and Kalinde and Vermuelen (2016). This points to low levels of creativity and eclecticism among educators (Dorfman, 2022). Studies globally on the issue of resource constraints, are replete (Bath et al., 2020; Kriger, 2020; Machingura & Zinhuku, 2019; Hedgecoth, 2017; Sun & Leung, 2014; Fitzpatrick, 2013; Falconer, 2013), however, there is very little that is offered as feasible solution to this seemingly ubiquitous challenge found in most literature and studies. This makes it an ideal area for future research. This finding answered research question three on how ME implementation is being done and what hampers effective execution.

There are also divergences that arise, in the level of detail provided about the challenges; for example, interviews probe deeper into the lack of specialised rooms and the misalignment between school infrastructure and ME curriculum requirements as stated in the documents. Hence, aligning to critical policy analysis in terms of what policy says and what it does (Cahill, 2015). Out of all institutions visited, only universities and colleges had some form of designated room for music. These are just rooms without special consideration for things like acoustics, sound proof aspects for noisy performances, visual and audio recordings as well as storage for instruments. This neglect of infrastructure and specialised rooms for music has an adverse effect and perception of the subject altogether. For instance, music by nature is noisy and so a music performance lesson for example may not be handled well amidst classrooms of the so-called academic lessons (Abou-Dargham, 2012). It would be considered as noise and a potential disturbance for learning in academic classes if done at the same time. Hence an

altercation between academic and practical lessons would ensue. This result on infrastructure is contrasted with a study conducted in England where it was found that at least all schools visited by the researchers, had a designated room for music, though the nature, state and size of those rooms is not clearly described in the study (Welch et al., 2016).

These findings can be framed within the critical policy analysis theoretical framework, which views the phenomenon of resource constraints as part of policy in ME and is socially constructed. This is done by comprehending policy as text, in a context and with ensuing consequences (Cahill, 2015; Stone, 2012; Taylor, 2006). Government documents provide a textual basis for understanding the prioritisation of subjects in Zambian education curriculum. The explicit support for subjects like science and mathematics, while ME is omitted (Education, 1996), reflects a policy narrative that implicitly devalues music education. This absence of outright mention of ME specific resources in policy texts, can have a trickle-down effect (Diem, 2014), leading to confusion among administrators on how to support ME.

The lack of resources for ME also reflects broader social discourses on what is valued within the educational system. The prioritisation of subjects with better funding prospects (Crook & McFerran, 2015; Russel-Bowie, 2011) suggests that music, as a discipline, is seen as less economically viable, leading to limited investment. In the Zambian context, this discourse shapes the allocation of resources, with ME receiving minimal attention compared to other subjects.

The consequences of these policy decisions are evident in the findings. The scarcity of resources, lack of specialised rooms, and insufficient teacher training directly affect the implementation of ME in Zambian schools. This echoes findings from other global studies, such as Hedgecoth (2017) and Falconer (2013), which also point to the negative impact of inadequate resources on music education outcomes.

Inadequate resources, including instruments, books, and specialized rooms, significantly hinder effective music education implementation in Zambia. Government policies prioritize subjects like science and mathematics, leading to insufficient support and teacher training for ME, reflecting a societal undervaluation of music. This scarcity, coupled with a lack of clear guidance in policy documents, results in uncoordinated implementation and limits students' engagement and overall quality of music education.

5.5 Teacher capacity and preparation

The mission of the confab here is to understand the implementers of ME in various institutions, in terms of their capability to handle the implementation, and what they have gone through in preparing them for this noble and challenging charge. The theme addresses research questions one, two, three and four which focus on ideologies and policy pronouncements in PD's on the ME curriculum, how ME is being taught and what could go in to enhance current practice and the future outlook. When music teachers are trained, the expectation is that their training should translate in quality implementation in their stations. If the opposite becomes the norm, then reasons for such poor practice needs to be sought and addressed. However, it becomes difficult to point at the exact source of this challenge. Especially where the problem seem to be perpetual from post-independence to date, with so many studies having been done already. It becomes important to search in areas that have not been searched before. As such, below is a discussion of the findings of this study.

Across the data sources, a clear convergence emerges on the need for better teacher preparation and training (Kalinde, 2017, Mwila, 2015; Mumpuka, 2009). Document analysis indicates the government's commitment to training teachers across all levels (CDC, 2023; Education, 1996), but observations and interviews highlight gaps in this training, particularly for ME teachers. Viewed through the lens of critical policy analysis theory, the findings suggest that policy here is reckoned as mere political rhetoric (Diem, 2014; Cahill, 2015). Implying that the projection of training specialised teachers has not been met. It is worth noting that this lack of proper preparation is more pronounced among primary school teachers also referred to as generalist teachers. This finding is consistent with what Adjepong and Obeng (2018) found in Ghana as well as what Machingura and Zinhuka (2019) found in Zimbabwe. Teachers in Zambia claimed that the content given at teacher training was inadequate, and the time in which it was taught is also short to warrant a stead-fast competence level. Additionally, interviews revealed that delivery methods of lecturers in teacher training do not always lead to understanding of the concepts (Sianagowa, 2013), bearing in mind that most of them do not have music background knowledge from secondary schools (Mumpuka, 2009). However, this is quite surprising given that the same teachers teach art and Physical education with confidence and yet, most lack background knowledge in that too (Kalinde, 2016). This lack of capacity to handle ME implies a poorly implemented policy direction with a trickle-down effect. Here lies what might be the genesis of the observed poor ME implementation throughout the system, which is regrettable

as this stage is considered the foundation for ME ,which should be laid properly in order to feed into the higher echelons of education (Fitzpatrick, 2013). A study in the USA confirms these findings when it reports that all respondents who participated in the study indicated that their training did not prepare them enough to handle instrumental instruction (Colquhoun, 2019). In answering research questions two which sought to understand what policy pronouncements on ME implementation are in PD's, it is shown that lack of proper enforcement of policy decrees by the government concerning quality teacher preparation, has dire consequences on the quality of ME implementation in schools.

Moreover, observations suggest that refresher courses and continuous professional development (CPD) are limited. The only CPD meetings that are frequent involve other subjects like science and mathematics which are usually highly supported and funded by administrators (Crook & McFerran, 2015; Russel-Bowie, 2011). As a future prospect highlighted in research question four, interviews and focus groups stress the need for specialised training to boost teacher competence and confidence. The suggestions subsume having specialisation in teacher training like it is at secondary and tertiary levels. This should take into account a teacher's interest as it was felt that this is an immense push factor towards a teacher embracing ME policy implementation with passion. This confirms what Nota (2019) found in Zimbabwean schools, where teachers, despite holding relevant qualifications, were deficient in both music content and pedagogy. Apart from that, there was no specialisation in music at primary school level.

A consistent pattern of high teacher-student ratios is identified as a barrier to effective ME instruction. Document analysis mentions the government's intent to reduce this ratio, but observations and focus groups reveal that this remains a significant challenge especially when primary and secondary schools are considered. These high ratios are exacerbated by the fact that, in 2021 the government in Zambia announced a free education policy (Machinyise, Kasebula, & Chabu, 2023; Mwanza & Silukuni, 2020). However, it did not quickly mitigate the consequences of this pronouncement in terms of availing adequate space and human resources. This has an adverse effect on resource distribution that is already strained. The finding that large class sizes are quite challenging to handle in a music lesson corroborates Riester's (2018) study, in Oklahoma which looked at effects of a large class in ME. It was revealed that big classes have a negative impact on learner achievement. It was further recommended that teacher training should take account how trainees will handle large classes once deployed.

This challenge reflects the policy as effects dimension of CPA (Cardno, 2018; Stone, 2012; Taylor, 2006), where the consequences of poorly implemented policies - such as the free education policy without adequate resource planning - are felt throughout the education system (Bwembya & Daka, 2024). In this case, the high student-teacher ratios directly impact the quality of music education, further hindering effective ME policy implementation. This answers question two on how policy pronouncements in PD's affect ME in Zambia.

Divergences arise in how the issue of teacher placement is perceived. While document analysis suggests a structured approach, interviews reveal that ME teachers are often not placed appropriately, and administrators lack the knowledge to support them effectively. For instance most administrators do not always know the strength of the teachers of music they are receiving. The perception is, a teacher of music can handle everything yet some are guitar majors, voice majors or pianists and or teachers by training. In line with research question four, this knowledge if properly elicited would help managers to appropriately assign a class and task as regards indoor and outdoor activities. Eventually, policy implementation would be well handled, adequate and effectively implemented. Garnett's (2013) research highlights the importance of proper teacher placement, noting that matching teachers to their areas of expertise not only increases employability and satisfaction but also enhances self-efficacy and task efficiency. This finding is highly relevant to the Zambian context, where a more elaborate approach to teacher placement could lead to a more effective ME policy implementation.

Referring to CPA theoretical framework, government policies (text), broadly commit to teacher training and resource allocation, but the lack of specificity in addressing the unique needs of ME teachers leads (consequence) to gaps in implementation (Cardno, 2018; Stone, 2012, Ball, 1993). This lack of clarity results in inconsistent interpretation and application of instruction at teacher training establishments and schools. This is confirmed by interviews and focus groups when some participants said that what they learnt at teacher training does not match what they found in the schools they were deployed to. Additionally, broader social discourse prioritises subjects with clearer economic and social value, such as science and mathematics, influencing how resources are allocated and how teachers are trained (Fitzpatrick, 2013; Falconer, 2013). Consequently, music education receives less attention and investment, leaving teachers feeling underprepared, overstretched, and improperly placed. These policy gaps ultimately impact students, who receive suboptimal ME instruction due to the insufficient training and support provided to educators (Russell-Bowie, 2009).

Inadequate teacher preparation and training, coupled with high teacher-student ratios, significantly impede effective music education implementation in Zambia. Despite government commitments to teacher training, gaps persist, especially among primary school teachers, with limited refresher courses and specialised training for music education. Misplaced teachers and a lack of administrative support further exacerbate these challenges, undermining the quality of music education and hindering the proper enforcement of policy decrees.

5.6 Policy implementation

The input that school managers provide in the management of the education system under their charge cannot be overemphasised. Especially that, they are deemed as torch bearers of governments and hence, are expected to help those led in interpreting and putting to good use policy pronouncements decreed verbally and or in written form (Feliu, 2016; Obilo & Sangoleye, 2010; Okoroma, 2006). To ably discuss this theme, research questions one, two, three and four are referred to and answered.

The triangulation reveals mixed findings regarding administrative support, policy alignment, awareness and compliance and subject associations. For example, policy document analysis in answering research question one, shows that ideologies that have guided curriculum design through time, are largely humanism, democracy and aestheticism, though there are others like capitalism which are beyond the scope of this study. Additionally, like Malawi (Ligoya, 2011), Uganda, Kenya and Tanzania (Akuno, 2014) and Zimbabwe (Nota, 2019), results show that there is no specific ME policy document per se in Zambia, but simply a general one. And that, policy pronouncements in the general documents are intended for implementation. Nevertheless, documents for instance are not explicit on how ME policy and curriculum awareness among educators will be achieved. It appears also that teacher training and administrative support falls short of bringing this policy awareness issue for effective ME implementation. The consequence of this, is a mixed state of affairs where, some respondents recognise alignment between policy and curriculum goals at teacher training and national policy document level and actual schools where they are, while others do not. Viewed in the critical policy analysis theoretical framework, this interplay of factors negatively affects ME implementation in terms of context and consequences (Diem, 2014; Busher, 2006). We can further argue that, if educators are not sentient of the national guiding philosophy and policy pronouncements, firstly how would they know why they need to teach ME? Secondly, how would they plan in such a way that their aims and goals match those decreed in the policy

documents and together move the nation in the intended trajectory? A point to note here is that, a philosophy gives direction and purpose for action (Onyiuke, 2015), while policies coupled with parliament acts gives authority (Westerlund, 2012;Wright, 2012). Additionally, philosophy influences policy generation, curriculum goals, aims, methodologies and priorities (Reimer, 2022; Looseley, 2012; Wiggins, 2011; Bowman, 2007). If music educators and administrators do not have this campus and authority at their fingertips, they will not effectively carry out policy directions. Deductively, we would infer that this is where the problem of poor implementation of ME lies. This stance is supported by studies that have posited that the failure of ME implementation is misapplied priorities (Crooke & McFerran, 2015), where educators preoccupy themselves in debates other than those to do with fundamental policies and philosophies governing ME (Savage & Barnard, 2019). By showing that participants are not conversant with philosophies and policies in documents girding ME, research question one on ideologies underpinning ME in Zambia , research question two on what policy pronouncements are in PD's concerning ME and how they are affected and question three on ME implementation are answered.

As a response to research question four concerning future directions in ME, a consistent pattern emerges across the data that highlights the need for stronger government and administrative support in terms of provision of instruments, specialised rooms, books and refresher training (Kriger, 2020). Observations and interviews identify inadequate support at both the government and school levels, with administrators often lacking the necessary knowledge or resources to aid music teachers in effectively implementing ME. This is seen in their biases when it comes to procuring resources for ME as compared to when science or mathematics is involved. Focus group participants echo this, emphasising that the lack of policy awareness and administrative support, hinders the development of a sound music education system. A study by Harper-Reneau (2022), confirms this finding when the participants who took part affirmed that administrative support is cardinal if a music programme is to thrive. In line with the critical policy analysis theory (Busher, 2006; Ball, 1993), the study's findings indicate inadequate support for implementation of ME. This in turn affects the context in which practice of ME takes place and eventually negative consequences in terms of poor quality of ME delivery for learners is seen.

There is also a convergence between PD's and interviews when it comes to subject associations as a cardinal entity in championing policy generation and implementation. For instance curriculum framework 2023, describes these subject associations as professional bodies whose

constituent are teachers who happen to be experts in a particular subject, potentially sanctioning the need for their existence. The roles are listed as;

i. Sharing new teaching methodologies in the teaching and learning process
ii. Conducting research on specific subjects with a view to generating new knowledge in the area
iii. Evaluating the curriculum content in terms of its relevance to societal needs
iv. Suggesting means and ways of teaching specific subjects and contribute by determining the best type of evaluation procedures to employ in assessment of learners' performance in different subject areas
v. Influencing effective implementation of the curriculum at different levels (CDC, 2023:40).

Interview responses acknowledge the need of these professional bodies to foster the general welfare of ME. However, they also confirm that in terms of music, there is no subject association in existence let alone a whatsapp group. Without a professional body for ME, the stipulated role for example of evaluating the ME curriculum to align it with societal needs will be impossible. Furthermore, effective implementation of ME curriculum at all levels will fail. In fact this role on influencing effective implementation of ME curriculum, implicitly points to awareness of policy pronouncements and ideologies in PD's about ME which is cardinal if proper implementation of ME is to be realised. Using this finding from interviews and PD's, we can say this might be one of the reasons ME policy implementation in institutions of learning seem to be lagging because research on best practices, methodologies, evaluation and assessment is lacking owing to the fact there is no professional body to spearhead these activities. Elpus (2007), in his study on improving music education advocacy, identifies the significance of a professional body in providing advocacy for ME backed with philosophical knowledge that is grounded in robust research methods. He argues that this basis would lead into lobbying for meaningful laws that give arts a core status from the Federal government. This finding rhymes with the desire of respondents from interviews carried out, to have a professional body that would complete this role.

A lack of explicit music education policy documents and insufficient administrative support hinders effective implementation. This results in educators' limited awareness of national guiding philosophies and policy pronouncements. The absence of a dedicated music education subject association further impedes curriculum evaluation, implementation, and advocacy.

Hence, preventing the necessary research and lobbying for policy improvements. Furthermore, stronger government and administrative support are needed to provide instruments, specialised rooms, books, and refresher training for music teachers. This is crucial for fostering a sound music education system aligned with societal needs and philosophical underpinnings.

5.7 Use of technology

The world today has become so sophisticated and highly technical. From an act of cutting potatoes in a particular shape in the kitchen, to a self-driving cars when tired (Badue, et al., 2021; Fonseca, et al., 2019). All these aspects of life have embraced technology to achieve intended goals in a shortest possible time. The field of education has not been left behind in this quest for speed and efficiency, and so does music education (Nart, 2016). However, the fuller realisation of its use in Africa and Zambia in particular leaves much to desire. Especially with unstable economies like Zambia. In such countries many things compete for meagre resources, requiring prioritisation. Therefore, the discussion on technology seeks to answer research questions three and four which investigate how music education is carried out in schools, and the mitigation measures that can be put in place for quality teaching of music education and the future projections.

The theme on the 'use of technology' reveals a consistent finding across the data sets. It is clear that there is an inadequate use of advanced technology in ME (Namaiko & Mwila, 2023; Namaiko, 2015). In document analysis, the government integrated technology studies into broader CTS (CDC, 2013b, d, e, f), but music education specifically seems to lack a clear policy support for technological integration. This is echoed by Nyamful (2016) in his study in Ghana where he found no overarching policy on integration of technology in ME as well as a general limited knowledge across the trestle on its use in teaching music. At the time of writing this report, a recommendation from the parliamentary committee on education was being considered to have a stand-alone policy guiding how general technology studies should be taught (Mwamba et al., 2021). It would be commendable if such, would be extended to use of technology in ME and just ME as a subject.

Observations and interviews both highlight limited use of advanced technological tools like video games such as fender play and piano maestro, notation and compositional software (Han, 2022; Han, 2017; Abril & Gault, 2008), with only basic technology like keyboards and radios mentioned. This is a serious misnomer, bearing in mind that the general expectation is that a clear policy pronouncement on integration of technology in ME be made by policy makers to

fire up action and resource support. Furthermore, the 21st century classroom instruction has evolved and even the learners' worldview is not the same anymore. Therefore, most learners now depend on some form of technological device to negotiate life's challenges. So devoid of integration of these devices, risks leaving the learners behind (Abril & Gault, 2008).

Further analysis of focus groups shows that participants also agreed on the overall low use of technology in ME. However, there is very little divergence within the data sets. For instance, document analysis does not clarify the specific barriers preventing the adoption of advanced technology by teachers. This silence aligns with the aim of critical policy analysis theory where it aims at examining what is said and what is not in the text of policies (Bell & Stevenson, 2006). Similarly other data sets do not provide insights on this issue either. Generally all data sets are silent on the specific reasons why technology is not more widely used, let alone the observation that most technology tools are outdated. This is a potential area for future study to understand the dynamics leading to this trend and how it can be alleviated. This finding directly answers research question three based on implementation of ME in institutions.

It can be inferred however, that the hindrance on use of more advanced technological tools might be teachers' lack of training or resources for newer technologies, an issue unaddressed in the interviews or observations as well (Nota, 2019). The pattern suggests a systemic lack of resources, infrastructure, and possibly training, which contributes to the low adoption of technology in ME. While the world has made strides in integrating technology, ME in Zambia seems to be lagging behind in embracing modern teaching tools, which points to a broader issue within the curriculum and implementation policies (Mwamba et al., 2021). In a study in the US, Bauer and Dammers' (2016) research result, show that trainee teachers indicated lower levels of readiness to use technology despite having received the training in integration of technology in music. The research reveals inadequate time and space in the teacher training curriculum and funding for its actualisation as compounding factors. This affect the context and consequences part of implementation of ME as highlighted by the critical policy analysis theoretical framework (Bell & Stevenson, 2006)

The use of technology in Zambian schools, particularly in ME, reveals a significant gap in the adoption of advanced tools, which can be analysed through the critical policy analysis framework (McPherson & Welch, 2018; Ball, 1993). At the level of policy as text, while the government has integrated technology into broader creative and technological studies, ME lacks specific policy support for technological integration. Similar gaps are found in other

countries like Ghana (Nyamful, 2016), where policies for integrating technology into ME are also absent. This lack of policy direction leads to limited use of advanced technological tools such as video games, notation, and compositional software (Han, 2022; Han, 2017; Abril & Gault, 2008), with only basic technology like keyboards and radios in use. The absence of clear policy guidelines reflects a critical contextual issue in shaping educational practices that should support the integration of technology and overall implementation.

At the level of policy as context (Busher, 2006), barriers in the system such as a lack of resources, infrastructure, and teacher training prevent effective technological adoption in Zambian ME. Numerous institutional challenges, including inadequate teacher training and funding, compound this issue further, linking it to global challenges also observed in studies from countries like the U.S (Bauer and Dammers, 2016). The policy as consequence reveals that the failure to integrate modern technology in ME leaves learners disadvantaged, particularly in a 21st century context where technology plays a crucial role in everyday life (Nhlapo, Marais-Botha, & Botha, 2023). Without a clear policy to promote its use, outdated technology persists in classrooms, further widening the gap between students' technological experiences in and out of school (Collins & Halverson, 2018). This highlights an urgent need for comprehensive policy reform across all three levels of education, to ensure ME in Zambia embrace modern teaching tools and better serve its learners.

The findings on Zambia's education policies, particularly regarding ME, can be linked to Ball's (1993) critical policy analysis, which views policy as text, context, and consequences. As text (Bell & Stevenson, 2006), Zambia's education policies reflect embedded liberal democratic and humanistic ideals, aiming to foster inclusivity and cultural integration. However, as seen in the policy documents, the specific mention of music and its practical application is marginal, creating gaps in the text that affect implementation. Contextually (Cardno, 2018), societal and economic pressures, as reflected in both Zambian and international studies, influence the prioritisation of academic pathways over practical ones like music. This socioeconomic context further impacts the interpretation and value attached to ME. In terms of consequences (Busher, 2006), these policies result in unequal resource distribution, inadequate teacher training, and a lack of concrete guidelines for integrating subjects like music. The divide between policy ideals and actual practice, particularly in the provision of resources and infrastructure, exemplifies the broader consequences that Ball describes where policy rhetoric does not necessarily translate into equitable implementation in real world settings (Diem, 2014).

The use of technology in Zambian music education is inadequate, with a lack of clear policy support for technological integration and limited use of advanced tools. This systemic issue is driven by a lack of resources, infrastructure, and teacher training, preventing effective adoption of modern teaching methods. The absence of clear policy guidelines leaves learners disadvantaged in a 21st-century context where technology plays a crucial role in everyday life. Comprehensive policy reform is urgently needed to prioritise technology integration in music education and bridge the gap between policy ideals and actual classroom practice.

5.8 Challenges in ME implementation in Zambia

This theme responds to research questions number three and number four which seek to understand how ME implementation is done, the barriers and how those barriers can be mitigated as a prospect for the future. Challenges in music education wear many different faces such as barriers in resources, infrastructure, perception among learners, teachers and the general community. Challenges have to do with who should do what?, and who is not doing what. This highlights the role the government, teachers, parents, curriculum developers and learners are supposed to play in the dispensation of music education. A lapse in one of these stakeholders can adversely affect policy realisation. For instance, fails in its duty to music books, instruments and appropriate infrastructure implementation will fail. Same applies if teachers are reluctant to carry out policy directives there will be a break in policy intent. This socially constructed need to be maintained if success is to be attained.

The implementation of ME in Zambia faces a range of significant challenges, and the discussion in this theme explores these issues through the lens of the critical policy analysis framework. This framework posits that policy should be understood in three dimensions that is as text, context or discourse, and consequences (Ball, 1993). Through this lens, we analyse the late introduction of music notation, high teacher-student ratios, and insufficient resources in the Zambian ME context. These challenges, as identified in the data sets, highlight a significant gap between policy pronouncement and its implementation, strengthening the need for a reformation of the system and practice.

One of the most notable challenges in the implementation of ME is the introduction of music notation in grade five, which is widely regarded as too late. The CTS syllabus mandates that music notation be introduced only at this stage, a policy confirmed by observations, interviews, and focus groups. From a CPA perspective, this reflects a policy text that is misaligned with effective pedagogical practices. Late introduction hampers students' foundational knowledge

in music, leaving them ill-prepared for advanced courses at secondary and tertiary levels (Darby, 2018). The failure to grasp fundamental concepts at an earlier stage potentially leads to diminished interest in the subject, negatively impacting students' persistence and success in music education as well impeding effective ME implementation. By highlighting this challenge, this finding answers research question three on how ME implementation is done in schools.

In Ghana, similar findings by Adjepong and Obeng (2018) show that music notation in the previous curriculum was introduced as late as grade ten, further confirming that this challenge is not unique to Zambia but reflects broader educational trends in the region. This convergence between policy pronouncements (text) (Allan, 2012; Busher, 2006) and its subsequent implementation (or lack thereof) illustrates a crucial barrier to effective ME. Without an earlier introduction of key musical concepts like notation, students' ability to engage deeply with the subject is undermined (Hoffer, 2017).

Another critical challenge affecting the implementation of ME is the high teacher-student ratio, particularly at the primary school level (Section 5.5). According to policy, music education is compulsory at the primary level but becomes elective in secondary and tertiary levels (CDC, 2013e; CDC, 2013d; CDC, 2003; Education, 1977; Education; 1992; Education, 1996). As a result, class sizes at the primary level are significantly larger, putting a strain on the available resources and teachers' capacity to provide one-on-one attention. In terms of context in CPA, implementation becomes a challenge and eventually the consequence is a failed ME altogether. Just like Doyle (2014)'s study, fewer students choose music at secondary schools and tertiary level. This was consistently noted across all data sets involving secondary schools and tertiary levels as a significant impediment to effective ME instruction. This finding answered research question three on ME implementation in schools.

In the context of policy as discourse, this issue accentuates a broader problem within the Zambian education system, while music education is valued enough to be made compulsory at primary school (CDC, 2013; Education, 1996), the infrastructure and support for its effective teaching are lacking. The struggle for scarce resources, such as teaching materials and specialised music rooms, exacerbates this challenge, hindering student engagement and learning outcomes. This disparity between policy and practice reflects how CPA's policy discourse (Diem, 2014), while well-intentioned, fails to address the realities of implementation. This is consistent with a study by Nii-Dortey and Arhine (2019), which notes a chasm between

policy and practice in Ghana due to politicisation of the education system by underpinning it to party manifestos rather than national goals.

The consequences (Bell & Stevenson, 2006), of the current music education policy are felt most acutely in the lack of student preparedness at secondary and tertiary levels. Interviews revealed that students entering these levels often have little to no background knowledge in music, requiring educators to revisit primary and secondary content to bring learners up to an acceptable level. This bridging process can waste valuable instructional time and further detracts from covering the prescribed curriculum, ultimately affecting student outcomes. However, Nii-Dortey and Arhine (2019) refutes this in their findings, when they note that background is just one factor, there could be other latent causes for this.

The data highlights the inadequacies of the syllabus, particularly at the primary school level. While some educators found the syllabus straightforward, primary school teachers frequently described it as shallow and inadequate, further complicating lesson planning and delivery. As a result, teachers often resort to using handbooks for specific learning outcomes instead of the syllabus, reflecting a break between policy expectations and classroom realities. This divergence between the content of the curriculum and its practical implementation reveals the unintended consequences of policy design and consequently aligning with the critical policy analysis theoretical framework (Allan, 2012). In bringing out these challenges, research question three on implementation of ME is answered.

At the tertiary level, the syllabus is seen as relevant, though concerns were raised about the inclusive learning and support in implementation. Interviews revealed that integrating learners with disabilities (Zeserson et al., 2014) in the mainstream was challenging without proper training. This finding aligns with global studies that have found similar issues in music education curricula across various contexts (Yu & Leung, 2019; Feliu, 2016; Sun & Leung, 2014). Despite these challenges, there is no evidence from the documents, focus group, interviews and observation data to suggest that efforts are being made to address these gaps, such as the introduction of music notation earlier than grade five or, the reduction of class sizes. This silence in policy documents reinforces the critical policy analysis theory that intends to unearth policy silences and unintended consequences (Allan, 2012). Thereby, addressing research question three on ME implementation and challenges.

The triangulation of data from interviews, observations, and document analysis reveals a clear pattern of challenges that need to be addressed for effective ME implementation. Large class

sizes, late introduction of music notation, inadequate resources, and lack of proper teacher preparation are consistently mentioned across data points, underscoring the validity of these findings. The CPA framework emphasises that policy must be understood not only in its textual form but also in its real-world application and consequences (Cardno, 2018; Bell & Stevenson, 2006; Busher, 2006; Ball, 1993). In this case, the Zambian ME policy, while well-intentioned, fails to address the practical challenges faced by educators and students alike (Diem, 2014).

5.9 Future prospects in music education in Zambia

The process policy analysis has identified key prospects for the future of Music Education (ME) in Zambia. This is derived from a convergence of policy documents such as 'Educating our future', 'Education reform', interviews, and focus group discussions. These include the early introduction of music notation, strengthened community and school collaborations and increased technology integration. Others include specialised music training for primary school teachers and the establishment of a stand-alone ME policy. Lastly, the adoption of a competence-based curriculum. While these prospects represent a clear vision for improving ME, a critical examination is needed to assess their realistic and attainability. Which would be within the current Zambian political, economic, and ideological landscape, particularly concerning its espousal of humanism and democracy. For example the proposition for introducing music notation as early as grade one, while pedagogically sound (Darby, 2018), faces potential hurdles within the existing curriculum structure. The current CTS and expressive arts syllabus prioritises sound exploration and traditional music in early grades (CDC, 2013f; CDC, 2013b). Therefore, a shift would necessitate curriculum reform and teacher retraining. This would require significant human and financial resource investment and political will. Furthermore, the long-standing debate on balancing traditional and Western musical elements in the curriculum may resurface, potentially creating ideological challenges.

Strengthening community-school collaborations, as envisioned by policy documents (Education, 2011; Education, 1996), also encounters practical barriers. The disconnect between schools and communities, exacerbated by a lack of active facilitation from cultural officers and limited engagement from universities (Nicholas, 2024; Williams, 2011; Kratus, 2007), highlights systemic issues. While deliberate policies promoting collaboration are crucial (Mpuangnan, & Ntombela, 2024), their success depends on addressing the underlying resource constraints and capacity gaps within both the education and cultural sectors.

The widespread agreement on the importance of technology integration across data sets (Han, 2022; Born & Devine, 2015) is strengthened by the reality of low technology adoption in Zambian schools. While intermittent power outages and connectivity issues are contributing factors, deeper reasons such as limited know-how, lack of resources, and indifference by teachers and authorities must be addressed (UNESCO, 2017; Crawford, 2013). Although policy is open to technology inclusion (Education, 1996; Mwamba et al., 2021), translating this into meaningful implementation requires a multi-faceted approach. This might involve infrastructure development, teacher training, and a shift in mindset towards technology-enhanced learning.

The call for specialised music training for primary school teachers, diverging from the current generalist approach (De Viliers, 2015; Rohan, 2010), represents a significant departure from existing policy and resource allocation. While the specialised teaching is backed by policy (Ndhlovu et al., 2021), implementing specialised training might require a fundamental restructuring of teacher training programs and deployment strategies. This would necessitate substantial financial investment and a re-evaluation of priorities within the education sector.

The consistent advocacy for a stand-alone ME policy, given the current absence of a specific guiding document (Education, 1977; Education, 1996), is a critical step towards establishing a clear vision and goals for ME in Zambia. A dedicated policy could address issues such as integration with other arts, funding mechanisms, and access for learners with disabilities (Di Lorenzo, 2019a; Kalinde & Bwalya, 2023). However, the creation and implementation of such a policy would require strong political will and a commitment to prioritise ME within the broader education agenda.

Finally, the envisioned shift towards a competence-based curriculum (CDC, 2023) aligns with the broader goals of enhancing practical skills and addressing the limitations of outcome-based approaches (Educating, 1996). While the need for hands-on learning in ME is widely recognised (Kivijarvi & Rautiainen, 2021; Mary, 2015; Mumpuka 2009; Safari, 2021; Soini, 2015), the successful implementation of a competence-based curriculum requires curriculum reform. Not only that, but also a shift in teaching methodologies, assessment practices, and resource allocation.

Overall, while these prospects hold significant promise for the future of ME in Zambia, their realisation hinges on addressing the underlying political, economic, and ideological

constraints. As the CPA theoretical framework highlights, the context, power dynamics, and socio-cultural considerations play a crucial role in policy formulation and implementation (Ball, 1993; Cahill, 2015; Cardno, 2018). A bottom-up approach involving all stakeholders (Schmidt, 2009; Zeserson and Welch, 2017) is essential to ensure that these prospects translate into meaningful and sustainable improvements in ME for all Zambian learners. The identified prospects suggest a misalignment between policy formulation and implementation, emphasising the need for a more inclusive and negotiated process (Cahill, 2015; Ball, 1993). Moving forward, it is imperative that policymakers engage with educators, community members, and other stakeholders to develop realistic and contextually appropriate strategies for advancing the field of ME in Zambia.

5.10 Summary

In this chapter, findings derived from an integrated analysis of policy documents, interviews, observations, and focus group discussions were presented. A central and disconcerting conclusion emerges. This shows that policy pronouncements regarding Music Education (ME) in Zambia, have largely failed to translate into effective implementation across educational levels. This disconnect stems from several interconnected factors. However, inadequate teacher preparation and capacity building at teacher training institutions stand out as critical impediments. The absence of prescriptive guidance within policy documents, particularly concerning the practical integration of music within subjects like Creative and Technology Studies (CTS) or expressive arts, further exacerbates the issue.

A deeper examination reveals a troubling lack of awareness among educators regarding the philosophical underpinnings that guide educational provisions in Zambia. This extends to a limited understanding of national goals, aims, and objectives as articulated within national policies. Without this foundational knowledge, educators struggle to align their teaching with the nation's broader vision. This results in a disjointed, uninspired, and ultimately purposeless teaching. The absence of a stand-alone ME policy further compounds this problem. Thereby leaving implementation to teachers operating within a context of ambiguity and uncertainty. Viewed through a philosophical lens, the study suggests that the root cause of ME's struggles lies in a profound lack of awareness of guiding philosophies, goals, and aims. Philosophy provides the essential purpose and justification for action. Without it, teaching becomes disjointed and ineffective. The absence of a dedicated ME policy further muddles the situation, leaving educators without clear direction.

The implications of these findings are profound and demand immediate action. It is no longer sufficient to simply acknowledge the shortcomings. However, we must embark on a course of correction that will fundamentally revitalise ME in Zambia. This necessitates a paradigm shift that addresses both systemic and individual deficiencies.

There is a dire need for a professional body to advocate for ME. This will influence policy change, and hold educators accountable to a clear policy direction. This body must serve as a voice for the profession and a catalyst for positive change. Teachers should take centre stage in advocating for its formation.

A comprehensive overhaul of teacher preparation at training institutions is imperative. This includes introducing specialisation, even for generalist teachers who demonstrate a passion for music. As well as significantly increasing the time dedicated to music education. Thereby ensuring that teachers are thoroughly grounded in both the theory and practice of music. The government should whole heartedly spearhead this.

The Ministry of Education, in collaboration with educators, musicians, and other stakeholders, must prioritise policy generation in music. This would help in the development and implementation of a comprehensive, stand-alone ME policy that provides clear goals, objectives, and implementation guidelines.

Teacher training programs and professional development initiatives must emphasise the importance of understanding the philosophical underpinnings of education, equipping educators with the knowledge and understanding necessary to align their teaching with national goals. Policy documents must become more prescriptive. In order to provide concrete guidance on how to effectively integrate music across the curriculum. As well as implement innovative teaching methodologies.

The responsibility for revitalising ME rests on the shoulders of multiple stakeholders. The Ministry of Education must take the lead in policy development and resource allocation. While, teacher training institutions must prioritise music education and pedagogical innovation. Educators must embrace a commitment to continuous professional development to gain a deeper understanding of the philosophies that guide their practice.

Failure to act decisively will perpetuate the current state of affairs. Thereby, denying generations of learners in Zambian the opportunity to experience the transformative power of

music education. The time for change is now. A vibrant and thriving ME system is not merely a desirable aspiration. It is an essential investment in the cultural, intellectual, and social development of Zambia.

CHAPTER 6: CONCLUSION AND RECOMMENDATIONS

6.0 Overview

This concluding chapter aims at showing that the task of answering the research questions posed at the beginning of the study was achieved. Further that, the research gaps evident in the literature review have been filled. In this chapter, it is shown that the objectives and research questions set at the beginning have been answered. The content also presents the main key findings and how these findings impact theory and their implication on practice in music education. The constraints of the study are given as well as recommendations for mitigating the issues raised. It is also shown how original the study was and how it contributes to the ever growing body of knowledge in music education. Finally, some gaps identified which could not be exhaustively attended to, due to circumstances beyond the researcher, have been presented as possible areas for future research.

6.1 Main research findings and conclusions

The overarching aim of this study was to review policy pronouncements in PD's concerning music education, and how they influence the implementation of music education in Zambian institutions of learning, as well as how the future curriculum should look to address the noted gaps and challenges. This was viewed in a philosophical lens that underpin music education implementation in Zambia, a gap that many studies in this area seem to have not adequately handled (Mulenga, Yan, & Dixian, 2021; Kasebusha, Mwansa, & Banda, 2022; Tu & Teng, 2021; Mwila, 2015; Namaiko, 2015; Sianagowa, 2013; Mumpuka, 2009). This process was to eventually rest in suggestions for an improved future curriculum that speaks to the 21st century demands. The key research findings are now presented under four themes that are directly related to research questions one, two, three and four which guided the entire data gathering procedure.

6.1.1 World views on ME policy in Zambia

The main findings of this theme attempted to answer research question number one which reads, 'What ideologies have underpinned music education in Zambia?'. The analysis of key policy documents, including Educating Our Future (1996) and Focus on learning (1992), reveals that while explicit and comprehensive statements on music education content are

absent, the overarching principles strongly suggest an underpinning in humanism, democracy, and aestheticism. The stated educational goals within these documents such as 'lifelong learning' and the 'harmonious development' of all faculties of learners, appears to reflect tenets of humanism and democracy. Furthermore, the integration of music, art, and physical education under Creative and Technology Studies, along with the emphasis on inclusive education for all learners regardless of ability, race, creed, ethnicity, seems to support the influence of humanism, democracy and aestheticism. The data shows that policy pronouncements are consistent in advocating for the teaching of humanist and democratic values to all citizens and implicitly extends this to the music education context. Which affirms Ball's (1993) critical policy analysis component of policy as text.

However, a critical finding emerges from the data showing a significant chasm between these stated policy ideals and the practical realities of music education implementation. The study reveals a substantial lack of awareness and understanding among teachers of music regarding the humanist, democratic and aesthetic philosophies underpinning national music education policy. This lack of knowledge, as evidenced by interviews and focus group discussions, presents a major obstacle to effective music education implementation (Crooke & McFerran, 2015). Within the limitations of this study, the data strongly indicate that this knowledge gap is a primary factor contributing to the observed shortcomings in music education practice in Zambia. The implications are profound, for example how can educators effectively implement music education if they lack understanding of the fundamental philosophies guiding the 'why' part of their actions? Furthermore, how can appropriate content be effectively conveyed to learners without a thorough grasp of the policy directives? Based on the research, while Zambian music education policy documents 'like Educating Our Future' and 'Focus on Learning' appear to be underpinned by the ideologies of humanism, democracy, and aestheticism, there's a significant gap between these ideals and the actual understanding and implementation by music teachers in Zambia. This gap hinders the effectiveness of music education in the country.

6.1.2. Curriculum design and implementation

The research findings under this theme, sought to answer the research question which reads, 'What are the policy pronouncements in Zambia's policy documents concerning music education in Zambia?'. Results indicate a consistent emphasis on integrating humanist, democratic and aesthetic ideals into all aspects of the educational system, which includes music

education. The data provides evidence that all instruction in institutions of learning should embody these principles that support an environment of inclusive participation and appreciation for diverse perspectives. The envisioned music education curriculum, as depicted in policy documents, reflects this commitment. Results indicate that policy pronouncements promote a practical, outcome-based approach curriculum, integration of various subject areas and incorporating culturally relevant and locally sourced content. Based on available data, the integrated approach aims to move away from fragmented learning towards a more holistic and culturally sensitive educational experience.

Furthermore, the results indicate an expectation of government support in realising these policy goals. This support is envisioned to manifest in the provision of necessary resources, specifically those for development of appropriate infrastructure such as specialised facilities for music education instruction. Within the limitations of this study, these findings strongly suggest a policy framework which prioritises the holistic development of students through music education, emphasising cultural sensitivity and democratic engagement. The study suggests further research, to investigate the extent to which these policy pronouncements are effectively translated into practice, and the degree to which the intended resources and support systems are adequately implemented with an increased sample size and study sites. The findings support the idea that understanding the gap between policy aspirations and the lived experiences within the Zambian ME context is crucial.

Within the limits of the study, Zambian policy documents articulate a vision for music education that emphasises humanist, democratic, and aesthetic ideals. Thereby, promoting a holistic, culturally sensitive, and integrated approach to learning. These policies also envision government support through resource allocation and infrastructure development. However, further research is needed to determine the extent to which these policy pronouncements are effectively translated into practice.

6.1.3 Music education implementation

This key finding was based on answering research question number three which states, ‘How is music education policy implemented in institutions of learning in Zambia?’ This question focused on understanding how the teaching of music education was done in schools, as a way of confirming whether policy pronouncements were being adhered to. So as to infer, whether music education was well implemented or not. Results which are confirmed by interviews and focus groups suggest that music education is broadly not well implemented and available data

seem to point at the observed gap between policy direction and policy practice. The study provides evidence on the factors leading to ineffective music education implementation as being premised on poor teacher training and preparation leading to lack of confidence and competence. Additionally, the study suggests that being unaware of the philosophies and policies that influence curriculum design and its implementation also affects music education implementation negatively. Observations as well confirmed the lack of a music education specific policy document that guides instruction and can be used to applaud or reprimand non-execution of policy. Results confirm further that there is no professional body for music educators to help advocate for policy generation and approval. Lastly, the overarching finding that cut across all datasets was that there is inadequate support from the government and administrators. Based on the available data, music education policy implementation in Zambian institutions of learning is generally ineffective due to several key factors. These include poor teacher training and preparation, a lack of awareness of the philosophies and policies underpinning the curriculum. Others are the absence of a specific music education policy document, the lack of a professional body for music educators, and inadequate support from the government and school administrators. This contributes to a significant gap between policy and practice in music education.

6.1.4 Way forward for music education in Zambia

This finding was inspired by research question number four which reads 'What are the future prospects for music education in Zambia? It sought solutions on an improved music education curriculum for the future that speaks to the 21st century demands. The results from all datasets indicate a desire for a curriculum that incorporates advanced forms of technology to keep abreast with global trends. The findings support the idea that music education curriculum should moreover, shift from a theory based to a more practical one where competence based outcomes are emphasised over outcome based goals. The study suggests that there is a need to decolonise the music education content by making it Afrocentric that is to wean it from western or classical music proclivities. This subsumes incorporating more of the cultural music of Zambia without negating western music completely. The results indicate that universities should take up the role of transcribing local music to tailor it in such a way that it can be incorporated for instruction in the main music education curriculum. This would help bridge the community music and the so-called school music. The study suggests that generalist teachers should be given a chance to specialise like their counterparts at secondary schools

during teacher training. Based on this available data, there would be an improvement in teaching of music education at primary school, which is the foundation, as we would have teachers who have passion for the subject and teach it in that manner. Within the limitations of this study, the findings support the idea that there is a need for a modernised music education curriculum that uploads Zambian local content. This involves integrating technology, shifting to a more practical, competency-based approach, incorporating Zambian cultural music while retaining some elements of Western music, and improving teacher training to create specialised primary school music education. In conclusion, the future of music education in Zambia hinges on modernising the curriculum to meet 21st-century demands. This includes integrating technology while shifting to a practical, and competency-based approach. Additionally, decolonising music content by emphasising Zambian cultural music, and enhancing teacher training to create specialised primary school music educators, will be targeted.

6.2 Theoretical implications of the study

The critical policy analysis theoretical framework discussed in chapter one, aligns well with the findings of this study, which in turn supports the social-constructivist philosophical underpinning addressed in the methodology chapter. Relating to critical policy analysis, (Busher (2006) and Ball (1993), guide that policy should be studied by considering the text, context/discourse and effect. As text, the findings in this study show that, reflected in the policy documents are values such as humanism and democracy that guide the aspiration of Zambians on their envisaged education system, music education inclusive. It is noted also that the text in PD's, reflects the ideas, values and meaning the generators of curricular attach as evidenced in explicitly stated requirements for other subjects. As well as a resounding silence or omission on the part of music education. The noted poor implementation of music education due to lack of knowledge on guiding policies and philosophies, with misaligned demands of curriculum at teacher training and schools, provides a policy context. The ensuing result therefore, are evident in the abandoning of music education instruction in some schools due to reasons such as inability to understand language in music education syllabus, or having no competence in pedagogical and content knowledge. Results are as well seen in fewer number of learners taking music as an elective or major subject. This implicates a general inconsistency between policy pronouncement and practice (Diem, Young, Welton, Mansfield, & Lee, 2014).

The study's findings, viewed through the lens of critical policy analysis (Ball, 1993; Busher, 2006), resonate with a social constructivist philosophical foundation. Critical policy analysis

reveals that policy documents, as text, articulate humanist and democratic values for the education system, yet simultaneously demonstrate a disconnect through the omission of explicit guidance for music education. This disconnect, coupled with poor implementation due to a lack of understanding among teachers, forms the policy context. Social constructivism, as a learning theory, emphasises that knowledge is constructed through social interactions and experiences. In this context, the lack of clear policy directives and inadequate teacher preparation hinder the social construction of effective music education practices. The observed abandonment of music instruction and declining student participation reflect the tangible effects of this misalignment, highlighting how the intended knowledge and values within the policy framework fail to be constructed and internalised within the educational community. This underscores the importance of bridging the gap between policy aspirations and lived experiences to foster a more meaningful and effective music education system in Zambia.

6.3 Implications for practice

The findings of this study have critical implications which border on music education policy implementation and sustenance in institutions in Zambia. The finding that teacher preparation is not well handled at teacher training, and that practicing teachers have little or no knowledge at all of the guiding philosophies and policy pronouncements on music education, have serious ramifications on how they teach music in institutions. Furthermore, the dearth of government and administrator support in providing resources like music instruments, music books, specialised rooms and continuous professional development meetings, is a serious deterrent to even those few who exhibit desire to teach music at all levels. Most PD's say little or nothing at all about music education, hence giving very little policy guidance on content, resources and pedagogy. This dwindles the motivation of the implementers as they feel the subject they teach is less valued even by curriculum developers, which creates a serious implementation glitch. Unless music educators have knowledge on why they are teaching music, and unless the training in teacher training grounds them in content, pedagogy and philosophies of the nation, their quest and practice might end up in vain. This in turn would lead to most departments closing country wide because of numbers and lack of motivation due to disjointed delivery. According to Reimer, (2022), music educators need knowledge about a philosophy because this helps in attaching value to their profession, as well as receiving guidance on what actions to take in the process of providing instruction in ME.

6.4 Limitations of the study

Despite this study contributing some valuable insights on ME policy and implementation, a few constraints were observed and acknowledged. The fact that qualitative methods were used is a limitation on its own. And so, great caution is taken into account when generalising these findings country wide as a true reflection of what is obtaining in most institutions. The researcher tried to ameliorate this by using a multi-site case study which involved using sampled institutions in three distinct provinces as a means of increasing representation. Furthermore, not all the respondents targeted were accessed. This was due to various reasons encompassing busy schedules, meetings at the appointed time, lack of specialised officers in certain offices due to retirement and lack of interest to take part in the study. Time and financial resources also encumbered doing a countrywide study, hence only three out of ten provinces were sampled and studied.

6.5 Recommendations

As a way of ameliorating the issues and challenges from the study's findings, the participants of the study made the following recommendations.

a. The Zambian government should create awareness to teachers on the knowledge of the country's philosophical underpinnings, policy directions that influence ME, content and pedagogy of ME through teacher training and continuous professional development meetings.
b. The Zambian government to generate a policy document specifically for ME through the ministry of education via the curriculum development center. This should then be supported with an act of parliament like it has been done with technology studies. This will act as a guide for effective ME curriculum implementation in Zambia.
c. The ministry of education to upgrade and streamline the ME curriculum after doing a needs assessment. So as to contain more practical emphasis, inclined to local content and cultural music than western classical music. To also incorporate advanced music technology. The curriculum should be adequately supported with the necessary resources like instruments, books and so on by the government.
d. The Zambian government should reform teacher training to allow generalist teachers to specialise in music like their counterparts at secondary school and tertiary levels. This would create a cadre of teachers with interest in the subject who can teach ME with

passion. This would reinforce the already existing policy on specialised teaching at primary school.

e. The Zambian government to align curriculum in teacher training with the ones in schools. So as to avoid praxis shock when graduate trainee teachers get deployed. This will ensure continuity and improve quality of practice in ME teaching and activities.
f. The ministry of education to reorient the curriculum, so that music notation is introduced in grade one and not grade five as it is. This will reinforce the practical emphasis to start early where pupils are allowed to specialise in this pathway as early as grade one. More like saying, identifying talent as early as possible and nurturing it into maturity, hence allowing learners to choose this career pathway at this level.
g. Music teacher and lecturers to form a professional body for music educators that is registered with registrar of societies and recognised by the ministry of education. This would speak on behalf and influence ME policy creation and implementation in a coordinated manner.
h. Universities should conduct research and embark on collecting local music both traditional and contemporary to transcribe it and repackage it. This should be in a way that it can be integrated in the main ME curriculum for the purpose of teaching and performing it. This would help bridge the gap between school music and community music experiences.
i. The Zambian government should deploy teachers on account of their area of emphasis in music and place them appropriately for effective ME implementation. Instrumentalist, music therapist, music educationist, sound technicians and vocal coaches, should be placed appropriately. This would help procurement of the right resources for the right competences.

6.6 Originality of this thesis, innovations and contribution to new knowledge

One of the significant requirements for a doctoral thesis is that a statement be made on the originality of the study. I will therefore, in this section state and indicate how original the study is and further show the innovation and contribution the study has made to the body of knowledge. Doing this is important in the sense that, it gives an opportunity to justify that this work has not been published before and to reinforce the ME discipline in practical or theoretical ways. It also justifies why the study deserves recognition by scholars in the field of ME.

The findings of the study are original in the sense that they draw from policy pronouncements about ME, in documents, and how these policy directions are implemented in Zambian schools, which is a new cohort altogether from what reviewed studies did before. This is an emerging and contemporary issue on policy studies that is trending globally in ME (Schmidt, 2020) debates concerning primary, secondary schools and tertiary institutions, as regards ME curriculum design and practice (Crooke & McFerran, 2015). The study suggests that, lack of awareness of policy pronouncements and philosophies underpinning ME by educators in Zambia, breeds inadequate practice in schools, thereby challenging the assumption that poor ME implementation is exclusively as a result of lack of resources, competence and pedagogical content knowledge. Furthermore, this study was guided by the critical policy analysis (Ball, 1993) theoretical framework, which is a theory that has been tried and tested with proven results in the field of educational policy (Cardno, 2018; Cahill, 2015; Bell & Stevenson, 2006, Ball, 1993). This theory proved useful in the process of analysing policy as text, context and finally effect. This theory was probably used for the first time in ME, as it has usually been employed in general education. This presents an opportunity for its use in future research works especially in ME to solve further ME implementation and policy challenges.

Within the limitations of this study, a philosophical lens was used in the light of a qualitative method and multi-site case study research design. Based on the available data, previous studies done in Zambia on ME implementation in schools considered this challenge from the perspective of status, practical, pedagogical terms, participation and or lack of or insufficient resources (Mulenga, Yan, & Dixian, 2021; Kasebusha, Mwansa, & Banda, 2022; Tu & Teng, 2021; Mwila, 2015; Namaiko, 2015; Mumpuka, 2009). This study therefore, is the first one in Zambia to look at problems of teaching music education from primary school through tertiary institutions from a philosophical perspective. Therefore, this study makes a contribution to the body of knowledge in the field of ME by providing other ways of looking at the challenges of music education policy implementation and practice. This study provides evidence that, unless educators are aware of the overarching philosophies of the nation that guide policy generation and the content of policy pronouncements and directions, effective implementation of ME will remain unachieved. This contribution opens a way for further research in the area of music education using an increased sample size and study sites in other localities too.

In conclusion this study provides evidence that the findings in the study are not products of hallucinations but drawn from rigorous study of policy documents that describe ME as well as observations and views of respondents from interviews and focus groups. Reference was also

made to related literature relevant to the objectives of the research. The study has suggested invaluable insights in understanding the link and inconsistences that exist between policy pronouncement and practice in ME in Zambian institutions of learning. The findings have supported what previous studies found that implementation of ME is hampered by lack of inadequate supply of resources like music instruments by either the government or the managers of the schools. Results indicate that the most sought after instrument in schools is a keyboard/synthesiser which most respondents felt was adequate to handle most music lessons. The study provides evidence that lack of proper teacher preparation in teacher training leads to educators having little or no competence and confidence in teaching music. This was a consistent pattern in this study. Furthermore, the findings confirmed that non-teaching of music especially at primary school was affirmed. The findings support the idea that, 'ME is tipped towards western classical music' as one of the cross cutting issues. However, there were new findings as well which emerged from the data. For example, this study provides evidence that, almost all music educators talked to, are not aware of the national philosophy that guides policy generation and pronouncements in PD's. Hence, data show that a gap is noted in their way of planning and teaching as this is not reflected. This was coupled with ignorance of policy pronouncements, in the general policy documents about ME. Based on available evidence, the results indicate that misalignment between ME policy direction and practice eventually ensue. The study suggests that, lack of awareness of policy pronouncements, presents a significant finding in the sense that philosophy and policy give direction for action, so if these are not known by educators, how can effective implementation take place? Additionally, the study provides evidence that there is no policy document specifically for ME and that there is no professional body to speak on behalf of music educators. Hence lobbying for meaningful laws and policies for ME from government is a challenge (Elpus, 2007).The study suggests that, generalist teachers who teach at primary school should be given a chance to specialise in music based on their interest, so as to have a cadre of educators who can teach music with passion. Within the limitations of this study, findings support the idea that advanced technology be introduced in ME across the trestle and that music notation should start as early as grade one, whereby learners should be allowed to choose their music career pathway as early as this stage. Based on available data, these findings make a unique contribution to ME in general and the curriculum design for ME in Zambia. It has laid a basis for curriculum upgrade also at teacher training to align the content with schools, and to also further prepare teachers and ground them in the philosophies and policies about ME for effective and improved classroom practice.

This study illuminates a critical juncture for music education in Zambia, revealing a stark contrast between policy aspirations and practical realities. While reaffirming existing challenges like resource scarcity and inadequate teacher preparation, the research unveils a profound lack of awareness among educators regarding the guiding philosophies and policies underpinning music education. This discovery, coupled with the absence of a dedicated policy document and professional advocacy body, underscores a systemic chasm that hinders effective implementation. Yet, within these challenges lies immense potential for transformation. By addressing these gaps through curriculum reform, enhanced teacher training, and the integration of technology and Zambian cultural heritage, we can reimagine music education in Zambia as a vibrant, inclusive, and empowering force that cultivates creativity, cultural understanding, and a lifelong love of music for all learners. This study, therefore, serves as a call to action, urging stakeholders to collaborate in crafting a future where music education truly flourishes, enriching the lives of Zambian students and contributing to the cultural tapestry of the nation. It can therefore be said that the research objectives and research questions set at the beginning of the study have been achieved and answered.

6.7 Suggestions for future research

There is a dearth of research in the field of music education in general in Zambia, especially when it comes to the areas to do with problems with teaching of music in schools. This study adds to the already existing corpus of data. However, it could not exhaustively expedite and explore all there is to analyse and study concerning ME policy direction and practice. Hence, an opportunity has been presented for further study in the field to understand this phenomenon more and make substantial strides towards solving and alleviating this conundrum. To add substance to the assertion, areas for further research on ME implementation and policy are suggested below.

a. There is a need to investigate effective strategies for increasing educators' awareness of ME related policies and the ideologies guiding education in Zambia.
b. The processes and challenges of integrating Afrocentric music content in the ME curriculum, while maintaining a balance with global music traditions should be examined.
c. If technology in ME is to be effective, then exploration of how modern technological tools can be effectively incorporated into ME instruction to align with 21st-century educational demands should be conducted.

d. It is significant to research on the formation and impact of professional bodies for music educators in advocating for better ME policy development and implementation.
e. The role that government and institutions have in providing adequate infrastructure, resources, and support for effective ME implementation in schools should be analysed.

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APPENDICES

APPENDIX A

DOCUMENT ANALYSIS TOOL FOR ZAMBIA'S MUSIC EDUCATION POLICY DOCUMENTS.

Section 1: Document Information

Title of Document

1. What is the title of the policy document?
2. Does it reflect a specific focus on music education?

Date of Publication

1. When was the document published?
2. Does the publication date indicate any changes in policy over time?

Key Stakeholders

1. Who are the key stakeholders mentioned in the document?
2. How are they involved in music education?

Section 2: Beliefs and Assumptions

Beliefs Regarding Music Education

1. What explicit beliefs does the document express regarding the role and significance of music education in Zambia?

Assumptions Underlying Music Education

1. What implicit assumptions are present in the document about the context, students, and educators involved in music education?
2. How are beliefs and assumptions about the value of music education articulated in these policy documents?

Section 3: Pronouncements

Official Pronouncements

1. Are there any official statements or declarations in the document regarding the objectives, goals, and standards for music education?

2. What are the stated goals and objectives regarding music education within Zambia's education policy documents?

Policy Instruments Mentioned

1. What policy instruments (laws, guidelines, and frameworks) are mentioned in the document?
2. How are they relevant to music education?
3. Are there any mechanisms for monitoring and evaluating the effectiveness of music education programmes outlined in the policy documents?

Section 4: Influence on Music Education

Implementation Strategies:

1. How does the document outline strategies for implementing the stated beliefs and pronouncements in actual music education programmes?
2. What specific strategies or initiatives are proposed for the development and implementation of music education programmes?

Resource Allocation:

1. How resources are (financial, human, and infrastructural) allocated to support music education according to the policy?
2. What teaching and learning resources are incorporated in the documents?

Impact on Curriculum:

1. How has the policy influenced the music education curriculum in schools?
2. Are there specific changes mentioned?
3. How do the policy documents address issues of inclusivity and diversity in music education?
4. How do the policy documents address the integration of traditional music into formal music education curricula?

Section 5: Ideologies in Music Education

Cultural Ideologies:

1. What cultural ideologies are identified in the document regarding music education, such as the preservation of traditional music or the promotion of cultural diversity?

Socio-Economic Ideologies:

1. How do socio-economic ideologies shape the goals of music education, such as promoting skills for employment or fostering entrepreneurship in the music sector?

Political Ideology Influence:

1. How is political ideology or philosophy reflected in the policy document?
2. How does it impact the goals and priorities of music education?

Section 6: Future Prospects

Future Goals and Objectives:

1. What are the future goals or objectives for music education outlined in the policy documents?
2. What indications or prospects for the future of music education in Zambia can be derived from the policy documents?

Anticipated Changes:

1. Based on the content of the document, what potential changes are anticipated in music education practices or policies?

Section 8: Additional Comments

Overall Impression:

1. What is the overall impression after analysing the document?
2. Does it seem comprehensive, focused, or lacking in certain areas?

Recommendations for Further Research:

1. What areas might require further research or investigation based on the gaps or insights identified in the document?
2. Are there any unanswered questions?

APPENDIX B

PARTICIPANT OBSERVATION PROTOCOL (PLANNING PROCEDURE)

Place: ……

Date: ……

Time:……

Session number:……

Aspect of observation	**Notes and comments**
1.Physical setting • Staffroom • Classroom	
2.Planning • Review of music education policies and curriculum guidelines. • Examination of the documented music programme goals and objectives. • Assessment of the alignment between the programme and policy requirements.	
3.Aims • Identification and clarity of specific learning outcomes in the music programme. • The establishment of clear connections between programme aims and policy goals. • Integration of diverse musical genres and cultural elements in programme aims.	
4.Planning Procedure	

• Assessment of the planning process for music lessons, units, and assessments. • Documentation of instructional methods and strategies planned for implementation. • Identification of resources and materials planned for use in the programme.	
5.Collaboration • Teacher-teacher • Teacher group meetings • Professional development meetings	
6.Miscelleneous • Things not done • Things being done well	
7.Closing	

APPENDIX C

NON-PARTICIPANT OBSERVATION PROTOCOL

Place: ……

Date: ……

Time:……

Session number: ……

Aspect of observation	Notes and comments
1.Physical setting • Staffrooms • Classrooms • School Halls • School Outdoor Environment	
2.Planning • Syllabus • Schemes • Time tables • Teaching resources	
3.Human setting • Teachers learners interaction • Ratio learners and teachers • Teacher's qualification • Engagement and participation in music class	
4.Interractional setting • Teacher-Teaching Documents • Teacher-Pupil Interaction • Pupil-Pupil Interaction • Pupil-Learning Material Interaction • Teacher-Teacher Interaction	
5.Activities	

• Singing • Instrument playing • Dancing • Composing	
6. Miscellaneous • Things said about music education • Things not said about music education.	
7. Closing	

APPENDIX D

MUSIC EDUCATOR'S INTERVIEW GUIDE [PRIMARY, SECONDARY AND TERTIARY].

Name of institution: ……

Province/District: ……

Time:……

Respondent number: ……

PART A: General information

- Sex of the respondent ☐
- Age bracket of the respondent (20-30, 30-40, 40-50 or above 50).
- Educational qualification/s of respondents?.....
- Respondents number of years in teaching ……
- Teacher training institution attended by respondent……..
- Respondent's period of teacher training?.....

PART B

1. Please briefly describe your role and responsibilities as a music educator at [primary/secondary/tertiary] level in Zambia?
2. How do you view the music curriculum, syllabus and other teaching and learning documents for music education?
3. How do you perceive the theoretical vs practical components of music education?
4. How music education currently is integrated into the curriculum and teaching methodologies in Zambian schools?

5. What are your perceived strengths and weaknesses of existing music education programmes?
6. What is your view on the role of music education in promoting (holistic development and cultural preservation) in Zambia?
7. What challenges have you encountered in delivering music education, and how do you address these challenges?
8. What support do you need to overcome the challenges above?
9. Are there specific ideologies or cultural perspectives that inform the approach to music education in Zambia? Which ones are they?
10. What do you do to collaborate with local communities and cultural institutions to enrich music education initiatives?
11. From your perspective, what are the prevailing beliefs or attitudes towards music education at [primary/secondary/tertiary] levels in Zambia?
12. Please share insights into how music education is currently implemented in [primary/ secondary/tertiary] in terms of teaching methods and strategies in institutions in Zambia?
13. Are there specific aspects of policy documents that you find particularly impactful or challenging in your role as a music educator?
14. What are your expectations for the future of music education in Zambia?
15. What needs to be done to realise the expectations in the question above.

APPENDIX E

STUDENT'S INTERVIEW GUIDE [PRIMARY, SECONDARY AND TERTIARY]

Name of institution: ……

Province/District: ……

Time:……

Respondent number: ……

PART A: General information

- Sex of the respondent ☐
- Age bracket of the respondent (10-12, 13-15, 16-19, 20 above).
- Grade/level ……..

PART B

1. Please share a bit about your experiences as a learner at [primary/secondary/tertiary] level in Zambia?
2. What is the importance of music education in your overall learning experience at [primary/secondary/tertiary] level?
3. What are your thoughts on the role of music education in enhancing creativity, cultural awareness, and social skills?
4. Can you describe your experiences with music education in your school or institution?
5. What types of musical activities or lessons are provided?
6. How do you feel about the incorporation of local and cultural music traditions into your music education?
7. Have you faced any challenges in participating in music education, and if so, how have you or your peers overcome them?
8. What aspects of music education do you find most enjoyable or beneficial to your personal and academic growth?
9. From your perspective, how do education policies influence the availability and quality of music education at your level?

10. Are there specific aspects of music education policy that you feel positively or negatively impact your learning experience?
11. How is technology integrated into your music education?
12. Does it enhance your learning experience?
13. How do you collaborate with your peers in music-related activities?
14. Are there opportunities for group performances or projects?
15. Have you participated in any music performances or events at your school or institution?
16. How do you see the role of music education in your future academic and personal development?
17. Are there specific areas or improvements you would like to see in music education at your level?

APPENDIX F

POLICY MAKERS IN MINISTRY OF EDUCATION AND CURRICULUM DEVELOPERS' INTERVIEW GUIDE

PART A

Age: …….

Occupation:…….

Highest educational qualification:……

PART B

1. Could you please share your role and responsibilities related to education policy in Zambia?
2. What are the key objectives outlined for music education in Zambia's curriculum and education policy documents?
3. What beliefs and assumptions do you have about the importance of music education reflected in these policy documents?
4. What specific pronouncements or mandates exist regarding the integration of music education into the national curriculum?
5. How do you perceive the current state of music education in Zambia and its alignment with national development goals?
6. What measures are in place to ensure equitable access to music education for students across different regions and socioeconomic backgrounds?
7. What strategies are being considered or implemented to enhance the quality and effectiveness of music education programmes in Zambia?
8. What prevailing attitudes exist towards music education in Zambia, particularly within the policymaking community?
9. How is the importance of music education perceived in the overall development of students in Zambia?
10. Are there specific cultural or societal values associated with music that influence policymaking decisions regarding music education?
11. In what ways have beliefs and assumptions about music education influenced the content and priorities outlined in Zambia's education policy documents?

12. How is the cultural diversity and traditions of Zambia incorporated into music education policies?
13. What challenges have been encountered in implementing music education policies in Zambia, and how are these challenges being addressed?
14. How are different stakeholders, such as teachers, musicians, and local communities, involved in the policymaking process for music education?
15. How do you envision the future of music education in Zambia, and what steps are being taken to realize these aspirations?

APPENDIX G

MODERATOR GUIDE FOCUS GROUP- MUSIC EDUCATORS (PRIMARY)

Introduction:

Welcome, everyone! Thank you for joining us today. To get started, could each of you briefly introduce yourselves and share your role in music education?

Icebreaker

Before we delve into our discussion, let's start with a quick icebreaker. Please share a memorable experience or achievement related to your work in music education.

Perceptions and Beliefs on Music education

1. What are your personal beliefs and perceptions regarding the importance of music education at your respective levels (primary, secondary, tertiary)?
2. Why do you think music education is valuable?

Experiences and Challenges

1. Can you share some of your experiences in teaching music?
2. What challenges do you encounter in promoting music education, and how have you addressed them?
3. Are there any success stories you'd like to share?

Influence of Policies

1. How familiar are you with music education policies in Zambia?
2. Are there specific policy pronouncements related to music education that you are aware of?

Policy Implementation

1. How do you see the influence of policy beliefs, assumptions, and pronouncements on your day-to-day implementation of music education at your respective levels?
2. What challenges or facilitators have you experienced in aligning your teaching practices with policy directives?

Vision for the Future

1. What is your vision for the future of music education in Zambia at your educational level?
2. Are there specific changes or improvements you would like to see in music education?

Professional Development and Collaboration

1. How do you engage in professional development related to music education?
2. Additionally, can you discuss any collaborative efforts with colleagues, musicians, or other stakeholders to enhance music education in your institution?

Wrap-up and Appreciation

Thank you all for sharing your insights and experiences. To wrap up, let's briefly summarize the key points discussed. Any final thoughts or comments before we conclude today's discussion?

APPENDIX H

MODERATOR GUIDE FOCUS GROUP- STUDENTS (PRIMARY, SECONDARY AND TERTIARY)

Welcome and Introduction

Welcome, everyone! Thank you for joining us today. To start, could each of you briefly introduce yourselves, share your level of education (primary, secondary, or tertiary), and tell us something you enjoy about music?

Icebreaker

Before we delve into our discussion, let's start with a quick icebreaker. Can each of you share your favourite musical genre or artist and why you enjoy it?

Importance of Music Education

1. In your own view, how important do you think music education is in your overall learning experience at [primary/secondary/tertiary] level?
2. Why or why not?

Experiences with Music Education

1. Can you describe the experiences you've had with music education in your school or institution?
2. What types of musical activities or lessons are provided?

Challenges Faced

1. Have you faced any challenges in participating in music education, and if so, can you share what they are and how you or your peers have overcome them?

Enjoyable Aspects

1. On a positive note, what aspects of music education do you find most enjoyable or beneficial to your personal and academic growth?

Awareness of Music Education Policies

1. Are you aware of any music education policies in Zambia?

2. How do you feel these policies impact the availability and quality of music education at your level?

Implementation of Policies

1. From your perspective, how are music education policies implemented in your school or institution?
2. Are there specific aspects of policy directives that you see affecting your music education?

Vision for the Future

1. How do you see the role of music education in your future academic and personal development?
2. Are there changes or improvements you would like to see in music education?

Integration of Technology

1. How is technology integrated into your music education, if at all?
2. Do you find it enhances your learning experience?

Collaboration with Peers

1. How do you collaborate with your peers in music-related activities?
2. Are there opportunities for group performances or projects?

Participation in Music Events

1. Have you participated in any music performances or events at your school or institution?
2. How did these experiences impact you?

Wrap-up and Appreciation

Thank you all for sharing your thoughts and experiences. Before we conclude, is there anything else you would like to add or emphasize about your experiences with music education in Zambia?

APPENDIX I

UNZAREC FORM 1b

THE UNIVERSITY OF ZAMBIA

DIRECTORATE OF RESEARCH ND GRADUATE STUDIES

HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE

Telephone:	+260-211-290258/293937	P. O. Box 32379
Fax:	+260-211-290258/293937	Lusaka, Zambia
E-mail	drgs@unza.zm	

HUMANITIES AND SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE

CONSENT FORM

(Translated into vernacular if necessary)

TITLE OF RESEARCH: Interrogations and Prospects in Educational Policy in Music Education in Zambia.

REFERENCE TO PARTICIPANT INFORMATION SHEET:

1. Make sure that you read the Information Sheet carefully, or that it has been explained to you to your satisfaction.

2. Your permission is required if tape or audio recording is being used.

3. Your participation in this research is entirely voluntary, i.e. you do not have to participate if you do not wish to.

4. Refusal to take part will involve no penalty or loss of services to which you are otherwise entitled.

5. If you decide to take part, you are still free to withdraw at any time without penalty or loss of services and without giving a reason for your withdrawal.

6. You may choose not to answer particular questions that are asked in the study. If there is anything that you would prefer not to discuss, please feel free to say so.

7. The information collected in this interview will be kept strictly confidential.

8. If you choose to participate in this research study, your signed consent is required below before I proceed with the interview / group discussion with you.

VOLUNTARY CONSENT

I have read (or have had explained to me) the information about this research as contained in the Participant Information Sheet. I have had the opportunity to ask questions about it and any questions I have asked have been answered to my satisfaction.

I now consent voluntarily to be a participant in this project and understand that I have the right to end the interview/ group discussion at any time, and to choose not to answer particular questions that are asked in the study.

My signature below says that I am willing to participate in this research:

Participant's name (Printed):
…….....……...

Participant's signature: …… Consent Date:
…….....

Researcher Conducting Informed Consent (Printed)
…….

Signature of Researcher: ……..…….. Date: ……
…….

Signature of parent/guardian: ……. Date:
……..

APPENDIX J

THE UNIVERSITY OF ZAMBIA

DIRECTORATE OF RESEARCH AND GRADUATE STUDIES

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APPROVAL OF STUDY

IORG No. 0005376

HSSREC IRB No. 00006464

REF NO. HSSREC-2024-MAY-006

24th May, 2024

Mr. Chipo Namaiko
The University of Zambia
P.O. Box 32379
LUSAKA

RE: "**INTERROGATIONS AND PROSPECTS IN EDUCATIONAL POLICY OF MUSIC EDUCATION IN ZAMBIA.**"

Reference is made to your submission of the protocol captioned above. The HSSREC resolved to approve this study and your participation as Principal Investigator for a period of one year.

REVIEW TYPE	ORDINARY REVIEW	APPROVAL NO. HSSREC:2024 - MAY– 006
Approval and Expiry Date	Approval Date: 24th May, 2024	Expiry Date: 23rd May, 2025
Protocol Version and Date	Version - Nil.	13rd May, 2025
Information Sheet, Consent Forms and Dates	English.	To be provided
Consent form ID and Date	Version - Nil	To be provided
Recruitment Materials	Nil	Nil
Other Study Documents	Questionnaire.	
Number of Participants Approved for Study		

Specific conditions will apply to this approval. As Principal Investigator it is your responsibility to ensure that the contents of this letter are adhered to. If these are not adhered to, the approval may be suspended. Should the study be suspended, study sponsors and other regulatory authorities will be informed.

CONDITIONS OF APPROVAL

- No participant may be involved in any study procedure prior to the study approval or after the expiration date.

- All unanticipated or Serious Adverse Events (SAEs) must be reported to HSSREC within 5 days.

- All protocol modifications must be approved by HSSREC prior to implementation unless they are intended to reduce risk (but must still be reported for approval). Modifications will include any change of investigator/s or site address.

- All protocol deviations must be reported to HSSREC within 5 working days.

- All recruitment materials must be approved by HSSREC prior to being used.

- Principal investigators are responsible for initiating Continuing Review proceedings. HSSREC will only approve a study for a period of 12 months.

- It is the responsibility of the PI to renew his/her ethics approval through a renewal application to HSSREC.

- Where the PI desires to extend the study after expiry of the study period, documents for study extension must be received by HSSREC at least 30 days before the expiry date. This is for the purpose of facilitating the review process. Documents received within 30 days after expiry will be labelled "late submissions" and will incur a penalty fee of K500.00. No study shall be renewed whose documents are submitted for renewal 30 days after expiry of the certificate.

- Every 6 (six) months a progress report form supplied by The University of Zambia Humanities and Social Sciences Research Ethics Committee as an IRB must be filled in and submitted to us. There is a penalty of K500.00 for failure to submit the report.

- When closing a project, the PI is responsible for notifying, in writing or using the

Research Ethics and Management Online (REMO), both HSSREC and the National Health Research Authority (NHRA) when ethics certification is no longer required for a project.

- In order to close an approved study, a Closing Report must be submitted in writing or through the REMO system. A Closing Report should be filed when data collection has ended and the study team will no longer be using human participants or animals or secondary data or have any direct or indirect contact with the research participants or animals for the study.

- Filing a closing report (rather than just letting your approval lapse) is important as it assists HSSREC in efficiently tracking and reporting on projects. Note that some funding agencies and sponsors require a notice of closure from the IRB which had approved the study and can only be generated after the Closing Report has been filed.

- A reprint of this letter shall be done at a fee.

- All protocol modifications must be approved by HSSREC by way of an application for an amendment prior to implementation unless they are intended to reduce risk (but must still be reported for approval). Modifications will include any change of investigator/s or site address or methodology and methods. Many modifications entail minimal risk adjustments to a protocol and/or consent form and can be made on an Expedited basis (via the IRB Chair). Some examples are: format changes, correcting spelling errors, adding key personnel, minor changes to questionnaires, recruiting and changes, and so forth. Other, more substantive changes, especially those that may alter the risk-benefit ratio, may require Full Board review. In all cases, except where noted above regarding subject safety, any changes to any protocol document or procedure must first be approved by HSSREC before they can be implemented.

Should you have any questions regarding anything indicated in this letter, please do not hesitate to get in touch with us at the above indicated address.

On behalf of HSSREC, we would like to wish you all the success as you carry out your study.

Yours faithfully,

DR. J. I. Ziwa
CHAIRPERSON
THE UNIVERSITY OF ZAMBIA HUMANITIES AND
SOCIAL SCIENCES RESEARCH ETHICS COMMITTEE - IRB

CC: Director, Directorate of Research and Graduate Studies

Assistant Director (Research), Directorate of Research and Graduate Studies

Assistant Registrar (Research), Directorate of Research and Graduate Studies

APPENDIX K

Publications done

a. Namaiko, C & Kalinde, B. (2025). Ideologies and approaches in music education in Zambia: A review of curriculum and practice. *International Journal of Multidisciplinary Research and Development*, 12,(3) , 10-18, www.allsubject journal.com

b. Namaiko, C & Kalinde, B. (In press). Bridging policy and practice: challenges and opportunities in implementing music education in Zambia, *Journal of Research in Music. (Submitted for production. We can add link later)*

APPENDIX L: MOTIVATION FOR THE STUDY

My journey into this research began with a disconcerting observation made during my time as a music lecturer at a primary school teacher training college. Repeatedly, during student teaching practice observations, it became apparent that music education was conspicuously absent from the curriculum being delivered. Student teachers, despite having received training in music pedagogy, rarely, if ever, incorporated music into their lessons, instead focusing primarily on subjects such as mathematics, science, and English language. This pattern was further confirmed through informal discussions with experienced teachers already serving in the schools, suggesting a systemic issue extending beyond the realm of initial teacher training. This inconsistency between policy expectations and classroom realities sparked a deep curiosity and a commitment to understand the underlying causes contributing to the apparent marginalisation of music education within Zambian schools.

Driven by this initial observation, this study was conceived as a comprehensive investigation into the multifaceted factors influencing music education policy and practice in Zambia. While previous research has explored the challenges of policy implementation in various educational contexts, this study distinguishes itself through its unique approach. Rather than simply examining the practical barriers to implementation, it adopts a critical, philosophical lens to unearth the deeper ideologies that shape and inform music education policy. By analysing the values, beliefs, and assumptions embedded within policy documents, this research seeks to understand how these philosophical underpinnings influence the way music education is perceived, prioritised, and ultimately, implemented in the Zambian context.

Furthermore, in contrast to prior studies that have often focused on specific levels of education or isolated aspects of music education, this research takes a holistic perspective, examining the entire educational ecosystem. From primary schools to universities, the study investigates how music education policy is translated into practice across different institutions and levels of learning. By considering the interconnectedness of these various components, this research aims to provide a more nuanced and comprehensive understanding of the challenges and opportunities facing music education in Zambia. This inclusive approach, encompassing the entire educational spectrum, is a key contribution to the existing body of knowledge, offering a broader and more integrated perspective on the complexities of music education policy and practice.

Ultimately, this multi-site case study sought to offer a critical analysis of music education policy, implementation, and future prospects in Zambia. By uncovering the ideologies that have shaped policy from 1964 to 2024, examining the realities of implementation in diverse educational settings, and incorporating the perspectives of stakeholders, this research aimed to inform policy and practice in Zambia. The findings of this study will contribute to a better understanding of the challenges and opportunities within the Zambian music education system. Hence, providing a foundation for evidence-based recommendations that can guide future policy development and pedagogical approaches.

APPENDIX M: PERMISSION LETTER PERMANENT SECRETARY [MOE]

The Permanent Secretary,

Ministry of Education,

P.O. Box 50093,

Lusaka, Zambia.

29th May, 2024.

Dear Sir/Madam,

RE: Request for Permission to Conduct PhD Research on Music Education Policy in Zambia

I am writing to request permission to conduct research in selected educational institutions in Southern, Lusaka and Copperbelt provinces of Zambia as part of my PhD studies at the University of Zambia. My name is Chipo Namaiko, and I am a PhD candidate in Primary Education. My research is entitled: "INTERROGATIONS AND PROSPECTS IN EDUCATIONAL POLICY OF MUSIC EDUCATION IN ZAMBIA." This research is a requirement for the award of my PhD degree. My supervisor for this research is Dr. Bibian Kalinde at the University of Zambia.

The purpose of this study is to collect information on the current state of music education in Zambia, examining its implementation in primary schools, secondary schools, colleges, and universities. The research aims to get views of teachers, learners, and curriculum developers regarding the challenges and opportunities within the existing music education system.

By identifying the challenges faced by music education in Zambia, the study will provide a basis for developing recommendations to improve its quality and relevance. This will, in turn, help teachers enhance their pedagogical skills in music education. It will enable curriculum developers also to identify areas for improvement within the curriculum, ultimately charting a path forward for a more effective and engaging music education system.

All data collected will be treated with the utmost confidentiality and used solely for the purpose of this academic research. Participation in the study will be voluntary, and all participants will be fully informed about the objectives of the research.

I would be grateful for the opportunity to discuss my research proposal in more detail and answer any questions you may have. Thank you for considering my request. I look forward to your positive response.

Sincerely,

Chipo Namaiko

0976291520

chipnama@yahoo.co.uk

APPENDIX N: PERMISSION LETTER DISTRICT EDUCATION BOARD SECRETARY [MOE]

The District Education Board Secretary,

Ministry of Education,

P.O. Box

Lusaka, Zambia.

29th May, 2024.

Dear Sir/Madam,

RE: Request for Permission to Conduct PhD Research on Music Education Policy in Zambia

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Sincerely,

Chipo Namaiko

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chipnama@yahoo.co.uk

APPENDIX O: PERMISSION LETTER DISTRICT EDUCATION BOARD SECRETARY [MOE]

The District Education Board Secretary,

Ministry of Education,

P.O. Box

Monze, Zambia.

29th May, 2024.

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Sincerely,

Chipo Namaiko

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chipnama@yahoo.co.uk

APPENDIX P: PERMISSION LETTER DISTRICT EDUCATION BOARD SECRETARY [MOE]

The District Education Board Secretary,

Ministry of Education,

P.O. Box

Kitwe, Zambia.

29th May, 2024.

Dear Sir/Madam,

RE: Request for Permission to Conduct PhD Research on Music Education Policy in Zambia

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