

**TOWARDS ACHIEVING SUSTAINABLE DEVELOPMENT GOAL 4.7:
PERCEPTIONS ON GLOBAL CITIZENSHIP EDUCATION FROM MUSIC
EDUCATORS AND PROFESSIONALS IN THE FEDERAL CAPITAL
TERRITORY ABUJA, NIGERIA**

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Abstract

This study is about how Global Citizenship Education programs affect students' perceptions of the Sustainable Development Goals 4,7. These perceptions are taken from music educators and professionals as program participants operating in the Federal Capital Territory (FCT) Abuja, Nigeria. A qualitative research approach is used with an interview guide sent to participants. Values and Attitudes, one of the GCE's key elements is used to evaluate participant perceptions. This procedure focuses on three core learning domain concepts identified cognitive, socio-emotional and behavioural. The findings are used to proffer the adoption of SDG themes for global citizenship in the music profession, This research promotes the interoperability of Music Education, GCE and SDG 4.7 as a paradigm of learning. The paper postulates how this learning approach contributes to achieving social justice, equality and sustainable development in FCT Abuja, Nigeria. The study places a foothold on SDG 4.7 which UNESCO (2015) specifies among other things, that by 2030 learners should have acquired the knowledge and skills needed to promote sustainable development, including, education for sustainable development and sustainable lifestyles. This paper suggests that SDG training with the adoption of the concepts of GCE is an appropriate method to develop a network of a globally competent community of professionals and educators in FCT, Abuja, Nigeria.

Keywords: Social Justice, Sustainable Development Goals, Global Citizenship, Values and Attitudes, Cognitive and Socio-Emotional Domains, Federal Capital Territory.

Introduction

In 2018 Cloman Consulting collaborated with Soft Contents UK in an educational program to use GCE to create awareness of SDGs among music educators and professionals working in the FCT Abuja Nigeria. The FCT is a model capital city and administrative base of Nigeria. Abuja is made up of a cosmopolitan society with indigenes and migrants from every part of the country working as civil servants, consultants to government institutions, professionals, and entrepreneurs. This demography suited the SC-CLOMAN Global Citizenship project which took place in both school and community hub environments. In 2019 Cloman Consulting and Soft Contents gathered participants in a Musical Jamboree in the Bwari region of Abuja. This was a concert where all music professionals who had participated in the 2018 program came to perform.

This paper has been written to ascertain the perceptions of participants developed over the last 5 years, and what further actions need to take place for sustainable development to be

achieved. According to Oduaran A. & Bhola H. S. (2006), Nigeria's philosophy of education has been to integrate individuals into a sound and effective citizenry with equal educational opportunities for all at all levels. In light of this philosophy, Nigeria's policy on education (Federal Republic of Nigeria, 2013) aims to foster national consciousness and national unity, the inculcation of the necessary values and attitudes for the survival of the individual and Nigerian society, In addition, the promotion of training for a deeper understanding of the surrounding world and of the necessary *values and attitudes* for the survival of the individual and Nigerian society. (Oduaran A. & Bhola H.S 2006)

Literature Review

Music is a form of art that employs organised sound patterns to evoke emotions, convey ideas, express feelings, or simply provide pleasure to the listener. It encompasses a wide range of elements including melody, harmony, rhythm, dynamics, texture, and timbre. Music can be created using various instruments, vocals, electronic devices, or a combination of these elements. It serves diverse purposes across cultures and societies, such as entertainment, cultural expression, ceremonial rituals, storytelling, and communication. Ultimately, music is a universal language that transcends boundaries, connecting people on emotional and spiritual levels. Freire (2000) posits that the ideal educational environment is transformative for everyone involved: Teachers and students "become jointly responsible for a process in which all grow, and over time, build a shared understanding of what and who they are, (Freire 2000). This transformative process gives students an understanding of the three key elements of Global Citizenship Education: Cognitive, behavioural and Socio-emotional. According to Elliot and Silverman (2015), music is a social phenomenon, 'For music to exist, people must first enact music. No persons, no music' (Elliot and Silverman 2015:86). According to Mellizo J.M. (2019) 'when people come together as a community of music-makers, they construct musical experiences that are satisfying, relevant, and meaningful, in both individual and collective ways. (Mellizo 2019). According to Nigerian musicologist, Ekwueme (2002), music in Africa is characterized by its rich diversity, with different regions and ethnic groups having their unique musical styles and traditions. Omojola (2013) posits that in Africa, music is deeply rooted in traditional cultures and plays a significant role in various aspects of life, including socialization, spiritual practices, and cultural preservation. In Nigeria, for instance, music is an essential part of cultural heritage, with various genres such as highlife, fuji, and afro beats reflecting the country's cultural and historical experiences (Omojola, 2013).

Music Education and Global Citizenship

According to Sharma (2023), Global Citizenship Education is an educational approach that aims to foster a sense of global awareness, understanding, and responsibility among learners so that they can actively participate as global citizens in an interconnected world. There has also been an increased focus within this initiative to foster critical thinking and a sense of social justice. This approach is being used across formal, non-formal and informal learning experiences. (cited in Faggioli, 2023). Global Citizenship Education (GCE) is not an additional subject to cram into an overcrowded curriculum. It is cross-curricula and multidisciplinary. Understanding the perspectives of music professionals in this context is crucial for designing effective GCE initiatives and integrating them into

musical events and programs. According to Doe (2022) GCE ‘expands cultural horizons, fuels creativity, enhances professional skills, fosters cross-cultural collaboration, promotes social awareness, and enriches lives on both personal and professional levels’ (Doe, 2022).

Music education has a profound impact on both cognitive and non-cognitive domains, influencing various aspects of human development and behaviour. GCE enhances critical thinking and cross-cultural understanding, while non-cognitively, it promotes empathy, intercultural communication, and cooperation, preparing individuals to engage meaningfully with diverse perspectives and contribute positively to a globalized world. According to UNESCO (2018). GCE addresses three core conceptual dimensions of learning (see Table 1). For education to be transformative, knowledge (cognitive domain) must touch the heart (socio-emotional domain) and turn it into action to bring about positive change (behavioural domain). This framework emphasizes an education that fulfils individual and national aspirations and thus ensures the well-being of all humanity and the global community at large. (UNESCO 2018:2).

Table 1 Conceptual Dimensions of Learning in GCE Source: Adapted UNESCO Report 2015

Cognitive Domain	Socio- Emotional Domain	Behavioral Domain
To acquire knowledge, understanding and critical thinking about global, regional, national, and local issues and the interconnectedness and interdependency of different countries and populations.	To have a sense of belonging to a common humanity, sharing values and responsibilities, empathy, solidarity and respect for differences and diversity.	To act effectively and responsibly at local, national, and global levels for a more peaceful and sustainable world.

Integrating GCE principles into the music industry using the Sustainable Development Goals 4.7 targets as guidelines, promotes a sense of global responsibility, solidarity, and compassion among musicians, industry professionals, and audiences, contributing to a more interconnected and equitable world. (See Fig 1).



Fig 1 Source: Department of International Development 2005

Music, as a universal language, holds immense potential to contribute to the achievement of the Sustainable Development Goals (SDGs). The role of music professionals in leveraging music for SDG realization is quite multifaceted, drawing insights from scholarly literature, case studies, and empirical evidence. By examining various dimensions of music's impact on social, economic, and environmental development, the importance of collaboration, advocacy, education, and community engagement in harnessing music's transformative power for sustainable development becomes visible.

The Influence of Paulo Freire's Educational Philosophy

Global Citizenship Education, (GCE) as we know it today, has its roots in Development Education (DE) which emerged as a learning process that uses the themes of social justice and freedom to construct knowledge postulated by Paulo Freire, a teacher from Recife in Brazil. Freire's perception was that education is a tool for liberation from pedagogical approaches that undermine the freedom of the learner. (Nweke & Owoh, 2017). Freire, (2000), presents his banking and libertarian models of education. The banking model relates to the traditional methods of learning by rote where knowledge sharing is didactic, and teacher-centred with passive students. The Libertarian model refers to the opposite of the banking system and is an enabler of the acquisition of values and attitudes needed to manage local and global issues (Lugton, 2015). Freire's critical pedagogy theory has been widely adopted to explain transformative learning in global citizenship. This approach is identified and discussed to answer the given research questions, taking our cue from the

perceptions provided by participants at the Cloman–Soft Contents Global Citizenship training for music professionals in FCT Abuja, Nigeria.

Problem Statement

In 2019 the COVID-19 pandemic impacted music professionals and music educators in positive and negative ways as it presented challenges as well as opportunities. On the positive side, the pandemic forced music professionals to adapt to technology-enabled learning (TEL) leading to increased accessibility and footprint of musical content. Virtual concerts, online workshops, and remote collaborations have emerged as innovative ways for artists to connect with global audiences. On the other hand, and from a revenue-generating perspective, the closure of live venues and restrictions to public gatherings severely affected musicians' livelihoods, particularly those reliant on income from live performances. In addition, the pandemic exacerbated existing inequalities in the music industry, negatively impacting musicians from marginalised and deprived communities. Despite the crucial role of music in promoting sustainable development and global citizenship, there is a limitation on how to optimize this opportunity. There is a need to identify and exercise interoperability models of GCE and SDG 4.7 to promote equality and social justice for sustainable development in the music industry. The paper is written to amplify the voices of music professionals and music educators, about fostering a more inclusive and sustainable music industry that promotes global citizenship and advances the SDGs targets in FCT Abuja, Nigeria.

Research Questions

From the literature review given above, the interoperability of GCE and SDG 4.7 must be embedded in music education and practice in FCT Abuja Nigeria. The following research questions were derived to achieve this objective.

- How do music professionals in the FCT perceive the integration of global citizenship skills in achieving the SDGs?
- What challenges and opportunities do music professionals in the FCT face in promoting sustainable development through their work?
- How can music professionals in the FCT be empowered to effectively contribute to the achievement of the SDGs using global citizenship skills?

Research Methodology

Research Approach: A Qualitative analysis is employed to gather detailed data on the perspectives of music professionals regarding global citizenship. This approach enables a deeper understanding of participants' experiences and allows for the exploration of diverse viewpoints. The population that took part in the training was thirty and twelve were sampled for this study.

Sampling Criteria: A purposive sampling technique was adopted to select participants with five to forty years of experience in music, specialising in various genres.

Semi-Structured Interviews: Semi-structured interviews with selected participants to explore their perspectives on GCE are conducted to allow for flexibility in probing participants' responses while ensuring that key topics are addressed.

Open-ended questions were used to probe participants' experiences, attitudes, and practices related to GCE in the music industry.

A thematic analysis was used to identify themes and key insights related to music professionals' perspectives on global learning. Coding of collated data to organize and interpret participants' responses.

Ethical Considerations: The researcher ensured the confidentiality of participants' identities and responses by anonymizing data and storing it securely.

Respect for Participants: Respect participants' autonomy, privacy, and cultural sensitivities throughout the research process. *Consent:* Continuously seek participants' informed consent and provide opportunities for them to withdraw from the study if they wish to do so.

Research Findings and Discussion

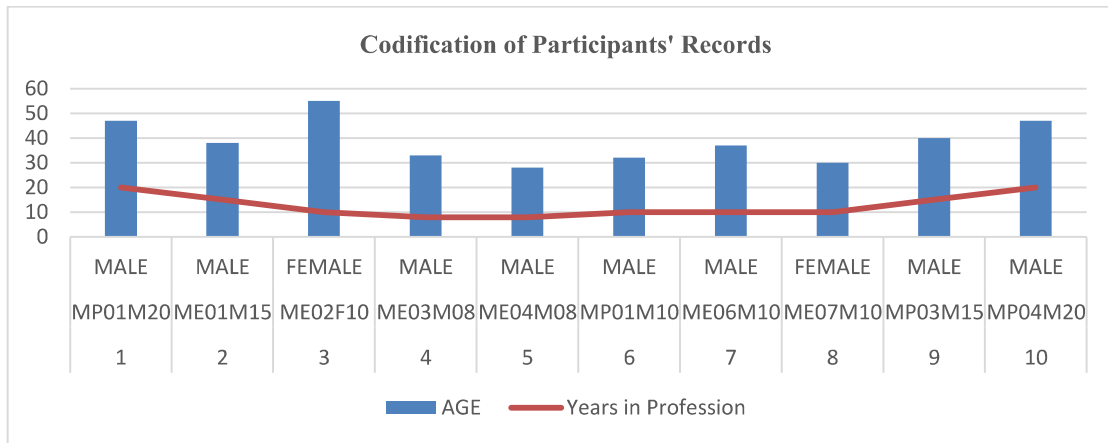


Fig 2 Source: Cloman-Soft Contents fieldwork 2024

Ten responses out of twelve (5 Performers and 5 Educators) were chosen for analysis. The interviewees were asked questions based on their current knowledge and experience. Working as trained professionals in GCE. The responses were coded considering the music genre, and number of years in the profession. So, the first respondent was coded as MPM20 translating to a Music Performer, Male with 20 years of experience. MEF10 translates to Music Educator Female with 10 years of professional experience. This codification approach revealed that the music profession in the FCT was male-dominated with only 1 out of the 10 participants being female. 2 of the participants had 20 years' experience in the music industry and the 2 least experienced recorded 8 years in the profession. These statistics ensured the project team that the responses gathered were credible. Participants were asked about their experiences working in the music industry in the FCT under the GCE key element of Values and Attitudes. The feedback was collated and is provided in Table 3.

Table 3 Participants Feedback. (Source Fieldwork Soft Contents & Cloman 2024)

ID CODE	Response to Social injustice and Inequality question	Music Genre	GCE – Values and Attitudes	SDG Targets
MP01M20	I was denied the federal government musicianship permit for no other reason than social injustice in Nigeria.	Gospel Music	Empathy, commitment to social justice and equity	SDG 8 - Promote sustained, inclusive, and sustainable economic growth, full and productive employment and decent work for all
ME01M15	Substandard salaries below actual job delivery and services rendered are evidence of social injustice and inequalities.	Gospel Music	Commitment to social values and equity	SDG 8 - Promote sustained, inclusive, and sustainable economic growth, full and productive employment and decent work for all.
ME02F10	In my workplace I experience partiality, favoritism, injustice sentimentalism.	Classical	Sense of identity and self-esteem. Value and respect for diversity	SDG 10.3 Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices.
MB03M08	As a musician, there are several cases where clients pay lower than my expectations.	All Genres	Sense of identity and self-esteem. Value and respect for diversity	SDG 8 - Promote sustained, inclusive, and sustainable economic growth, full and productive employment and decent work for all
ME04M08	There is unequal access to music education. These schools have limited resources for quality music programs. Unequal access for private music lessons..	Gospel Music	Empathy, commitment to social justice and equity	SDG 4.7. all learners acquire the knowledge and skills needed to promote sustainable development, through education for sustainable development.
MP01M10	Religious discriminations at my workplace create inequalities and social injustice.	Gospel Music	Empathy, commitment to social justice and equity	SDG 10.3 Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices.
ME06M10	People preferring to give a Hausa speaking persons jobs and not me.	Classical	Sense of identity and self-esteem. Value and respect for diversity	SDG 10.3 Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices.
ME07M15	Discrimination in terms of financial power and preferential treatment.	Gospel Music	Empathy, commitment to social justice and equity	SDG 10.3 Ensure equal opportunity and reduce inequalities of outcome, including by eliminating discriminatory laws, policies and practices.
MP03M47	The activities of social miscreants popularly known as area boys who demands for settlement whenever we have live music performance.	Classical	Sense of identity and self-esteem. Value and respect for diversity.	SDG 8.8 Protect labour rights and promote safe working environments

MP04M15	There is a significant underrepresentation of women, and individuals from marginalized communities.	Gospel Music	Empathy, commitment to social justice and equity	SDG 5,1 End all forms of discrimination against all women and girls everywhere
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It transpired that the knowledge of the environment influenced the perceptions of the respondents. For instance, Abuja is a model capital city, a cosmopolitan society comprising all indigenes of Nigeria carrying out their economic activities in the country’s capital. Abuja is the hub of the civil service and international consulates and embassies are located there. Also, these economic migrants have come to work with Abuja’s original indigenes and have changed the dynamics of the society. In this instance we have the cognitive domain coming into play. In GCE the participant is trained to apply his or her knowledge and skills to the understanding of local and global issues in the environment in which they operate including the interdependency of a multicultural society.

From the responses emerges empathy across the board about the prevalence of social inequality and power dynamics in the workplace and learning spaces. (see comments by MEM10 and MEF10 Another emerging theme is the power dynamics at play in terms of revenue generation. See MEM15 and MBM08. The GCE concept to manage this problem emerges from the Behavioural learning domain for action. It is now possible to act effectively and responsibly at local and global levels for a more peaceful and sustainable world through advancements in communication and technology.

Another perception identified under the values and attitude concept is the need for security during performances. MPM47 has complained about the activities of social miscreants popularly known as area boys who demand money during live music performances Peace and Conflict is one of the subthemes of Knowledge and Skills as a key element in GCE. In summary, the perceptions of respondents have all come across as experiences of social injustice and inequality in working conditions, low representation and power dynamics operating in a male-dominated industry, and lastly security risks during live music performances.

Answers to Research Questions

Research Question 1: *How do music professionals in the FCT perceive the integration of global citizenship skills in achieving the SDGs?*

Bearing in mind that the participants have been trained on applying GCE principles in their professions, they were able to align their responses to the aims and objectives of the sustainable development goals. (See Table 4). This study’s results indicate that FCT Abuja is complex in its make-up as the two main religions of Christianity and Islam converge and influence learning and employability in society. Abuja is located right at the center of the Nigerian map linking the Northern and Southern parts of the country. This demography brings with it the issues of cultural diversity and community cohesion. Participants have been trained on the adoption of SDG 4,7 to address the apparent strong play of power dynamics in this culturally diverse and developing community. The participants look to the adoption of SDG targets to address the situation.

Table 4 – Participant Perceptions and SDGs Source: Fieldwork CLOMAN – SC FCT Abuja 2018

CODE ID	Summary of Responses	Music Genre	GCE Sub-Themes from Values and Attitudes	Participants SDGs to be actioned
MPM20	Exclusion and denial at work	Gospel Music	Social Injustice	SDG 10: Ensuring equal opportunities and fairness
MEM08	Unequal access to music education	Gospel Music	Power Dynamics	SDG 4. Equal opportunities in education
MEM10	Unequal Access to work.	Classical	Lack of fairness	SDG 10.3 Ensure equal opportunity and reduce inequalities
MPM47	Peace and Conflict	Classical	Sense of security	SDG 8.8 promote safe working environments
MPM15	Gender discrimination	Gospel Music	social injustice	SDG 5,1 End all forms of discrimination against all women and girls everywhere

This has come about from the training session they attended in 2018 where they were exposed to the objectives of SC-CLOMAN GCE training. Participants have been trained to adopt a thinking process that provides an understanding of the link between GCE and the SDGs. The sequence of stages is critical thinking, dialogue, reflection, and responsibility for action. This thinking process provides an organised way of problem-solving using the GCE approach. Participants are looking to resolve the issue of differences in power dynamics, cultural diversity and gender discrimination using the GCE approach. Blackmore, (2016), refers to a relationship model for thinking about difference. Where thinking is not the object of understanding that matters but the relationship that enables the understanding of the differences (Blackmore, 2016). The perceptions of the participants indicate that using the GCE approach to learning will enhance their understanding of such global issues in their professional lives and make them skilled and competent to be equipped with the requisite values and attitudes to work in the globalised world of today and beyond. According to Bourn, ‘Teachers in all subject areas have their interpretations and view of their discipline. Their perspectives need to be recognised, valued, and promoted with their subject teaching.’ (Bourn, 2012, p. 32).

Research Question 2: *What challenges and opportunities do music professionals in the FCT face in promoting sustainable development through their work?*

ID CODE	Participants response based on professional experience	Music Genre	Relevant GCE Values and Attitudes Sub-Themes
MPM10	Religious discriminations at my workplace create inequalities and social injustice.	Gospel Music	Empathy, commitment to social justice and equity
MPM47	The activities of social miscreants popularly known as area boys who demands for settlement whenever we have live music performance.	Classical	Sense of identity and self-esteem. Value and respect for diversity.

Religious tolerance and power dynamics are the major issues encountered by music educators and professionals in FCT Nigeria. According to participant responses and based on what has been identified as the origins of the society in FCT Abuja, security during music performances is a challenge. The responsibility to address this lies with both the performer and the relevant government agencies. GCE offers music professional participants approaches to address these problems using its key element of knowledge and skills, under the sub-theme of peace and conflict, The SDGs are also a good point of reference from which music lyrics can emerge. SDG 8.8 talks about the promotion of...safe working environments.

GCE sub-themes of values and attitudes include establishing a sense of identity and self-esteem with value and respect for diversity. Using these principles to work will influence music performances in that they become relative to the listening audience. One of the sub-themes of GCE is peace and conflict, where knowledge of how to work and learn collaboratively for the sustainable development of society. A second and more important approach would be to ensure the engagement of government security agencies during public performances and obtain the requisite licenses to perform in public places. All these prerequisites take the music performer through the process of Critical thinking Dialogue, Reflection and Responsibility for Action and it exercises the behavioural learning concept domain. This enhances arriving at a well-founded decision of where and what to perform legitimately, reducing security risks during performances in FCT Abuja, Nigeria.

Research Question 3: How can music professionals in the FCT be empowered to effectively contribute to the achievement of the SDGs using global citizenship skills?

Five years down the line with less than six years to go to meet the mandatory SDG targets we find that there is still a lot to do in the FCT and Nigeria as a whole. In terms of subject knowledge and this context of music education, a continuous professional development program based on the concepts of GCE, and the SDGs is required. This approach would aim to train educators and policymakers to develop learners with global mindsets at the early stages of their learning trajectories to end up being fully prepared for the everchanging globalised world we live in. Countries in the Western world have gone ahead to implement national programs for educators and professionals promoting the adoption of SDG targets in public and private industries. FCT houses most national ministries and parastatals from where these sensitization projects could be launched. The United Nations Development Program has called for Nigeria to establish an SDG office in each of the states. The 6 geo-political zones of Nigeria could serve as project hubs for this approach. Adu and Olowu (2022) posit that ‘the environment in which learning takes place has a significant bearing on what and how knowledge will be shared’. (Adu & Olowu 2022:65). A CPD national GCE for SDG Achievement Course needs to be introduced as part of the job training for all educators and educational practitioners to make them eligible to be members of a guild of SDG Advocates or Global Citizens. In the context of this paper, the way to sensitise the music industry in the FCT about meeting the SDGs targets in theory and practice lies with educators and professionals and this can only be done by a nationwide program. In 2013 the educational industry in the UK realized that the national curriculum had to be embellished due to the rapid significance of global learning and education for

sustainable development. The Global Learning Program UK (GLP) was launched and concluded its objectives in 2018. According to a GLP report (2016) in each country, motivated teachers are supported through targeted and specialised training to improve their knowledge and pedagogical approach to teaching development education and are then supported to cascade this learning in their schools. 40,832 teachers have accessed training through the GLPs to date, an increase of 23,677 from 2015. (GLP 2016:10). Today every educator and policy maker in the UK is conversant with what we now call Global Education and the significance of achieving sustainable development using the SDGs. This approach can be replicated in Nigeria with the Ministry of Education in partnership with the FCT, in collaboration with higher education institutions and the private sector.

Conclusion

Perceptions of music professionals and educators gathered in this research have pointed out key areas of dichotomy due to the cultural diversity of the region. Religious tolerance has impacted safety and security and also equal opportunity in the workplace. Global Citizenship Education provides a new paradigm of transformative learning that provides balanced thinking paths for the learner to develop attitudes towards making a change. Gender discrimination is rife and needs a national program to address it. Discriminatory working conditions and unequal access to good education have also been seen as limitations to progress in this research. It has also been discovered that these issues are not unique to FCT Abuja's music industry alone. This is a controversial global issue addressed by Global Citizenship Education studied under the framework of the UNESCO 17 Sustainable Development Goals. This approach will support the need to understand and act upon cultural differences existing in the Music Industry of FCT Abuja Nigeria. What the music industry needs now are trained agents of change with a global mindset (an understanding of the impact of globalization locally and globally).

Recommendations

A mapping of the 6 geopolitical zones using a learning needs assessment approach in collaboration with The Teachers Registration Council of Nigeria (TRCN) The National Council of Colleges of Education (NCCE) and the National Teachers Institute, (NTI) should be implemented to determine the scope of the GCE-SDG project. This research suggests the creation of CPD specialist resource centres in primary and secondary schools, community hubs and higher education centres. The national GCE-SDG program should adopt a peer-to-peer pilot assessment approach to be followed by the actual rollout on a local, regional, or national basis. Similarly, the school management should encourage the teachers to attend the new CPD as a compulsory program that can enhance promotion. Since educational management exists to influence the institution's ethos, values, policy, staffing and curriculum, their role in developing a CPD culture for staff is critical. The private sector in Nigeria should be included in its corporate social responsibility (CSR) programs in the implementation of a national rollout of a GCE-based CPD program to achieve the SDG 4.7 target by 2030.

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