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## What Influence Does Artistic Works Really Make on Secondary School Students' Morality? A Reflection on the New Generation Music, Films and Theatrics in Tanzania

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### Abstract

This article aims at examining the issue of moral decay among secondary school students in contemporary Tanzanian society with a reflection on the resurgence of new generation music popularly known as Bongo flava alongside the new films and theatrics popularly known as movies. The article discusses the historical background of music and video/films show (movies) in Tanzania in order to reveal the former aim of music and other artistic works and how they have wrongly been interpreted basing on domestic legal and societal interpretations. Moreover, the article examines the extent to which the new generation music and video (movies) have affected the young generation in Tanzania. Through reviewing the related literature as desktop study method, the article argues that this kind of entertainment, though important, has greatly affected the discipline of the youth-students leading them to engaging into various unethical behaviours. The article suggests for the need to curb the devastating situation through reinforcing the existing arts' regulations/policies and perhaps formulating new policies and regulations to guide the music, films and theatrical works in the observance of ethics.

**Keywords:** *Bongo flava*; Ethics, Film/Video (Movies); Morality; Moral decay; Music; Theatrics Graduates; Labour market; Educational curricular; Soft skills

### 1. Introduction

For centuries, each society in the world has been having its own moral values serving as ethical standards that guide its members. Morality has been viewed as the individual's personal stance, principles and values of what is right and wrong (Fransson, 2017). Thus, Reiss (as cited in Chowdhury, 2016) explains that people in any society do not live the life they wish in moral or ethical isolation, but grow up within particular moral traditions of their society. However, in the modern times things have gone astray. Chowdhury (2016) writes that

In the modern era, technology is affecting society in ubiquitous fashion while maintaining its upright position, and both science and technology are also being influenced by society. The rapid advances in science and technology and increased societal complexities also underpin the importance of morals, values and ethics and their benefits to society. (p. 1)

Chowdhury (2016) further explains that

Since the 19th century there have been rapid science and technological advancements; recently, globalization is profoundly influencing society, science education and teaching practices. Prior to the nineteenth century, science practices were centered on moral and religious values along with an appreciation of philosophical and metaphysical aspects of science education. At that time, societal activities were both supportive of, as well as supported by science practices. The positive side was that it enabled the science to work such that it influenced individual moral and spiritual evolution, besides fostering morals and higher values. But compared to that system the present system is not very supportive of science practices and is found to be significantly deteriorated. Thus, the current science practicing ideology cannot provide proper

orientation and bases for a sound mind in a sound body that upholds morals and values; which in fact, were historically provided by society, religion, traditional cultural values and moralities. (p. 2)

With reference to Chowdhury's postulations, the contemporary society has witnessed a terrific dwindling in its moral values, especially among youths, mostly students in schools. However, as regards to the discussion done in this article, the words morality and ethics are used interchangeably to mean the acceptable behaviour and character that serve as essentially principles basing on either culture or religion in which individuals belong to establishing for themselves what is said to be right and wrong (Chowdhury, 2016; Shapira-Lishchinsky, 2009; Corley & Marthur, 2014).

Moral decay among students in schools has become a critical problem in different countries, including Tanzania, though at different extents with different root causes (Ntawigaya, 2016; Masath, 2013; Chima, 2010; Njoku, 2016). The condition of moral decline is seen as a fall in the moral standard of society. It seems to be a deterioration or collapse in upholding societal values, beliefs, norms and ethical standards (Njoku, 2016). Moral decay is the term used to describe the decline or fall in the moral values of civilization. In any society, the issue of moral decay can be associated with various factors depending on the existing social context. In contemporary school settings, moral decay has been associated with different factors. For instance, the influence of western culture induced through mass media and information technology that rapidly involve the new generation music, films and theatrical show has been one of such factors (Njoku, 2016). Rwegelera (2012) confirms that

What we hear today from songs on the TV are American/ western melodies. We experience modern styles- songs and dances of *kizazi kipya* (the younger generation) being Americanized and Westernized. Tanzanian culture is diluted or is in the process of dying because the youth have to protect culture as their heritage for the coming generations. Instead, youth are preserving alien cultures (p. 162).

Rwegelera and Njoku justify the presence of higher moral decay among youths as a result of practicing modern style songs, films and dances in Tanzania. According to Morisset, Gaddis and Wane (2013), in absolute numbers, the size of Tanzania's youth almost doubled from 4.4 million in 1990 to 8.1 million in 2010. It is still expected to swell to 11 million by 2020 and 15 million by 2030. These statistical data make Tanzania have a big number of the youngest population in Tanzania, of which most of them are school boys and girls. Most of these boys and girls are in the age of struggling to be acknowledged, appreciated and recognized in society; hence, engaging in music, films and theatrical works as their means towards such anticipations (see also Huang, 2015).

Although much of the debate about the effects of media on youth revolves around television (see Masiba, 2016); music is also a very important factor as far as children and adolescents are concerned. In a survey done by Roberts and Henriksen (1990) in junior and senior high school students in Northern

California, students were asked what media they would choose to take with them if were stranded on a desert island. They were allowed to nominate the first, second, and third choice from a list including the following aspects: TV set, books, video games, computer, newspapers, VCR and videotapes, magazines, radios, and music recordings and the means to play them. Since radio is almost exclusively music medium for adolescents, radio and recordings were combined into a single "music" category. At all grade levels, music media were preferred over television (which placed a second overall); and this preference increased with age. Over 80 percent of the total sample of students nominated music as one of their first three choices. By eleventh grade, music was selected first by a margin of two to one. Basing on this survey, it is obviously that among all kinds of arts, music is the one which addresses a larger number of people, especially youth because is possible to listen to it in different places.

In Tanzania, the art of music and video/films grows to a large extent and has brought many changes in diverse social aspects, including moral changes that involves young generation both school and non-school boys and girls. For the case of music, Duke (2014:1) explains that, "Music can have a powerful influence on people, enhancing feelings of competitiveness, romance, isolation, hate, or patriotism. It can even help make or break a culture." He continued stating that "It is clear that changes in music hew closely to changes in society's consensus worldview and that the ability to transmit ideas worldwide at a button's touch via modern media... society is prone to continual arbitrary change." (Duke, 2014:3) In this regard, it is true that in the modern time music and video have greatly contributed much on the changes of the global civilization.

The integration of both school and non-school boys and girls has greatly affected them in terms of ethics regarding this new generation music and video/films being associated much with western culture which hardly emphasizes on maintaining and preserving our culture rather than demoralizing it. This statement is in line with Huang (2015:3) in her assertion:

A quick Google search on the impact of music on morals will yield many results on the negative impact it has on society, especially in the realm of rap and hip-hop music. But in all styles of music nowadays, there are a plethora of songs with lyrics that glorify sex, drugs, and violence. While research can't concretely link the cause-and-effect behavior of listening to these songs with directly inducing this type of behavior, many researchers and people agree that it surely encourages it.

The above quotation shows that, music and video have a great influence in moral deviation if will be used negatively and vice versa. Therefore, the society has a responsibility of monitoring modern music and videos to ensure their positive impacts according to the existing social conduct.

Ngwira (2015) in his study about the impact of foreign cultures on the young Africans in Zambia found that, foreign cultures had been identified as sources for negative social and cultural changes that occurred in a destination especially on the young people. This influence bring about cultural changes in the lives of many young people through different means

whereby western music, theatrics and films eventually lead to cultural erosion as young people turn to adopting them. This effect has been made difficult to handle issues of discipline in schools. The interpretation of music and film/video show is not as how it was formerly intended because of having much involved in pre-love affairs and drug abuse.

Many parents/guardians, teachers and other education stakeholders have been reporting this moral deterioration in association with the rapid growth of new generation music, theatrics and films among youths who most of them are school students. However, there is lack of literature on moral decay among school students as caused by the resurgence of new generation music, theatrics and films. This article focuses on this aspect because moral decay among school students in particular has been increasing in Tanzania. Basing on the background stated above, this article argues that this new generation music, theatrics and video/films unlike our traditional ones, honours the modern lifestyle which is more associated with the western culture. Hence, it has been one of the major catalysts of moral decay among youths in Tanzania.

Thus, in order to accomplish the argument of this article, its synopsis will consist of the following aspects: the historical background of music, theatrics and films in the Tanzanian context, how the new generation music, theatrics and films have been contextualized in the Tanzanian context, legal parameters guiding moral issues in artistic works in Tanzania, the importance of music, theatrics and films in Tanzania, the effects of new generation music, theatrics and films to students as well as a conclusion and possible recommendations which provide an overall reflection of the whole argument.

## 2. The History of Music, Theatrics and Films in Tanzania

In Tanzania, historically, music has been used by more than 120 ethnic groups for specific functions, all aiming at expressing the various aspects of human life through the human voice and instruments. Traditional music plays a similar role for most ethnic groups, for instance, work songs, hunting songs, lullabies, battle songs, religious music, and rituals such as baby naming, therapy, weddings, processions, funerals and marching ceremonies. In African context, traditionally music has been used not for entertainment but for specific social functions. Songs are associated with life events such as births, mourning, games, prayers, work, wars and love. Contrary, the perceptions and practices of music today in Tanzania and Africa in general associate and reflect western culture. Alongside, Rwegelera (2012:163) has this to explain:

Our traditional music, dances and songs are systematically loosing market in favour of American/Western products. In order to fetch market and at least attract audience, Tanzanian producers have turned to love songs produced in foreign melodies. Thus, songs and dances are no longer leading people to moral ethics. In our traditional culture, for example Sukuma and Haya women dance with their breasts and waist covered as well as their hips up to the knees. They do not wear tight dresses, miniskirts and men's shorts. But nowadays,

our young ladies are half-naked. A respectable person cannot feel comfortable looking at those terrible dances.

In view of Rwegelera, Western artistic products are not more worthy to our traditional values.

In the late 1980s, Tanzania changed its political economy from a socialist model to a free market economy. Investors, including musicians, came in from different countries with various new music genres. Local music experienced a variety of changes, which were accepted by the people of Tanzania. For instance, musicians from Democratic Republic of Congo (DRC) came with new modes of composition, harmony, playing and dancing styles, rhythmic patterns and stage presentation, which nowadays is common and popular music in the name of *muziki wa dansi*. However, the Tanzanian audience enjoyed the new styles. A few popular dance bands have maintained a distinctly Tanzanian rumba music style; some of these are NUTA/JUWATA jazz, currently known as Msondo Ngoma Music Band, and DDC Mlimani Park Orchestra (Mpepo, 2016).

Smith (as cited in Shule, 2011) describes that, historically, the film industry in Tanzania can be traced back to the 1930s when British colonial administration used films for literacy, entertainment and propaganda. Most of these films were imported from abroad including America, Britain and India. Later in the 1950s Tanganyika's governor Sir Edward Twining introduced a project to use Africans in making their own films in Swahili. This was done in collaboration with African Film Production of South Africa. Before the project was abandoned due to independence upheavals, more than ten films were already produced. These included *Chalo Amerudi* (Chalo Has Come Back), *Wageni Wema* (Kind Guests), *Ali Mjanja* (Cunning Ali), *Dawa ya Mapenzi* (Love Portion), *Meli Inakwenda* (The Boat is Sailing), *Mhogo Mchungu* (Bitter Cassava) and others. Most of these were based on morality tales and were created to 'civilize' Africans through the practice of good manners (Shule, 2011).

However, the video film industry in Tanzania has grown to a large scale, from one film in 1995 to over 500 new titles a year in two decades. This drastic growth makes Tanzania the second-largest film industry in Africa after Nigeria (Otiso, 2013). Indeed, Kiswahili language has a significant contribution to such achievement.

The growth of Swahili video films in Tanzania took a different pattern from former Swahili films which were categorized under African cinema/film. One of the key distinctions between African cinema/film and video films produced today has been in the area of ideology (Shule, 2014). The history of filmmaking in Tanzania from pre- to postcolonial epochs has influenced the current practice of filmmaking in Tanzania. The Swahili video film industry has developed a great deal in the past two decades which the post-independence African film could not achieve for more than four decades. While on the ground video films are still considered as unprofessional, and of low quality, their contribution to the national economy is remarkably immense. Film as a form of art, reflects what is within a society. In this case, themes which are portrayed in most films about love and/or sex, witchcraft, and politics represent a contemporary Tanzanian society in terms of citizenry and state behaviours, ambitions and assumptions (Shule, 2015).

### 3. Contextualizing New Generation Music, Theatrics and Films in Contemporary School Setting

Huang (2015:2) states that, “in this present age, culture is changing far more frequently than ever before, reflecting styles of music that are evolving and birthed just as rapidly. Interestingly, it wasn't always so.” From Huang's statement, it can be understood that music is so dynamic meaning that its changes are much affected by the cultural changes among the people in the society. It is true that as the days going on in different societies in the globe the culture and lifestyles are changing drastically involving young generation hence the dying of old traditions.

According to Mangesho (2003), political change towards multiparty democracy, as well as economic liberalization has caused a profound transformation of cultural practices in Tanzania. The privatization of media along with new techniques of production and distribution facilitated the emergence of a new music scene which has accordingly been termed “the music of the new generation” (Swahili: *muziki wa kizazi kipya*). This development started off with Hip-hop and R&B, but other styles such as Zouk, Reggae, Congolese *Bolingo*, Indian music, and “traditional” tunes and instrumentals also form part of it. In the process of appropriation, musical styles and elements, as well as lyrical contents are constantly being debated. The *music of the new generation* is also known as *Bongo Flava*, a term that emerged and became popular through radio programs. This new generation music, theatrics and films have overwhelmed minds of the youths whereby many Tanzanian parents unfortunately have limited time to teach their children about their culture, for example through the tradition of storytelling. Instead today's youth are inspired by *bongo flava* with its fusion of external contemporary and local traditional influences.

Literature shows that, new generation music, theatrics and films have a wide range of troublesome/violent attitudes and deviant behaviours among youths who are in schools. For instance for the case of music, a study by Took and Weiss (1994) found that adolescents who preferred heavy metal and rap music had a higher incidence of below-average school grades, school behaviour problems, sexual activity, drug and alcohol use, and arrests. Similarly, Rubin, West, and Mitchell (2001) found that college students identified as heavy metal or rap listeners reported higher levels of antisocial behaviour as opposed to other genres of music. Specifically, rap listeners showed more aggression and distrust; whereas heavy metal listeners exhibited more aggression and lesser regard for women. These studies reveal that modern music has greater negative effects to the students with no regard of their levels of education since students in colleges are products of secondary schools. Truly, to the young generation, the ongoing interests in listening and watching the violent videos and films contribute much to their ethical deterioration.

Most of the adolescents today have spent more time since infancy in front of a television set than with their parents or in the classroom. Radios, Compact Discs (CDs), music videos and content on internet are other Medias that influence the lives of many adolescents apart from television (Santrock, 2010). With reference to what has been said by Santrock, it reveals that parents has the role of preserving children's behaviour by prohibiting them from listening and

watching the violent music and video because the youths' discipline and ethics are made from their childhood.

Many western electronic games, movies literature and bad models promote immorality, profanity, and violence. Some of them (games) glorify occult practices and features of gang wars, drug use, explicit sexual content, foul language and intense violence. Studies repeatedly show that watching violent entertainments increases aggression in those who view them (Denga, 1983, Nnachi, 2003). Bad models propel the youth in exhibiting and committing crime in society. Aggression and violence are learned by watching foreign movies. When the youth witness violent displays in these movies, they tend to conclude that violence is a way of life. In line to what has been said by Denga and Nnachi, it can be said that watching western video to the African youths in Nigeria greatly affects their discipline. Most of these youths in Nigeria are school boys and girls. Since the cultures of African societies mostly relate, the situation that happens in Nigeria possibly contextualizes the African continent in general as regards to the matter.

With the influx of television stations and video showing in Tanzania, especially in urban areas which offer a variety of programs, some produced locally and others relayed from western media outlets, has led to a deviation of behaviour patterns in children. The upbringing of children has been greatly influenced by the social economic status of families. Children from high economic status families imitate as far as possible the lifestyles of western countries. There has been a great misconception among urban people that African cultures and traditions are constraints to their development (URT, 2005). Hence, many children engage in unacceptable social behaviours such as alcoholism, inappropriate dressing styles and risky sexual behaviours contrary to the cultures and traditions of our societies.

### 4. Legal Parameters Guiding Moral Issues in Artistic Works in Tanzania

Tanzanian laws have established the National Arts Council commonly known in its translated term of Swahili language as Baraza la Sanaa la Taifa (BASATA) through the National Arts Council Act No. 23 of 1984 (URT, 1984). The term BASATA has been used interchangeably with the term “the Council”. BASATA is mandated (among other things) to regulate the production of artistic works before reaching the intended market (URT, 2018). BASATA was established in order to promote artistic works, protect the morals and values of members of the Tanzanian society (Chimanda, 2018).

BASATA has categorized artistic works into four categories which are: First; Music which includes vocal, instrumental, audio or video recorded, written compositions, jazz, taarab, choral, brass and traditional music as well as musical accompaniment for dance, opera or dramatic performance. Second; Visual arts and Crafts which includes paintings, drawings, etchings, lithographs, woodcuts, engravings and prints, maps, plans and diagrams, work of sculpture, computer produces designs, works of architecture in the form of buildings or models; works of artistic craftsmanship including pictorial woven tissues and articles of applied and industrial art. Third; Theatre, this includes stage and radio drama, mime, dance and dance choreography, acrobatic, circus, playing, stage arts including scenery, setting,

costumes, lighting and sound. Fourth; Film, this includes feature films, documentaries, television drama and dramatic advertisements as well as electronically created dramatic animations.

BASATA introduced specific regulations which explain various conditions for artistic works to be approved for public consumption. The said regulations have provided specific conditions on moral nature of the artistic works to be taken into consideration before endorsing the same to reach the market. The council has entitled the power to issue the permit for any artistic work only if its content is not immoral in any way and in accordance with the true definition of morality of the council (URT, 2018). In other words, no any artistic work can reach the market when its content is considered immoral by the council. Authors understand that what is considered immoral by the laws governing the council might not be immoral to others or the scope of immorality provided by the law might not necessarily be so in the eyes of others.

On the other hand, the council verifies whether the artistic work is in line with specific parameters such as the protection of the dignity of artists themselves, listeners and viewers of the work and that the work does not in any way provides misleading information to the audience. Again, any artistic work should not promote riots, should not contain foul language and insults and free from harassment and abuse of any nature. Furthermore, the content of the work should not promote racism of any kind, should not insult the United Republic of Tanzania or any nation, and it should not promote sexual acts, homosexuality, lesbianism or the use of drugs. Again, for an artistic work to be approved by the council; it has to educate, criticise, warn and sensitize the society on developmental issues and that the work abides with other laws of the United Republic of Tanzania (URT, 2018). The concept of dignity has also been enshrined in the constitution of the United Republic of Tanzania by articulating very clearly that “every person is entitled to recognition and respect for his dignity” (URT, 1977:14)

Moreover, the law provides sanctions for those who will be found guilty of violating the council’s regulations. These sanctions are such as banning the work from reaching the market and penalising the artist and producer of the artistic work in question. The law also made it mandatory for all media to verify on whether the artistic work has been vetted, verified and approved by the council before airing the same. Specifically, media is duty bound to conduct a due diligence exercise on verifying the authorization of an artistic work (URT, 2018).

In our view, these stipulated rules and regulations that govern the artistic industry are very important in helping artisans for them to produce quality works as regards to social moral perspectives. However, should we reflect the new generation music, film and theatrical works on the persisted Tanzanian societal moral interpretation and practices; it is obviously that at maximum contemporary artisans do not moral standards of society as well as not complying to the set and prescribed rules and regulations that govern artistic works. Having that in mind, this article tries to put things into perspective in accordance with the available laws of the land at the moment.

## 5. Effects of New generation Music, Theatrics and Films show to Youth-Students

In the introductory part we pointed out that the relationship exists between the new generation music and the decline in morality among school girls and boys in Tanzania. New generation music, theatrics and films show to school boys and girls has great negative effects. Therefore, the following are some actions experientially done by youth-students caused by new generation music, theatrics and films show which illustrate the negative effects.

First; *truancy among students*; the new generation music and films show have been main causes of truancy to students who long to attend different shows of new generation music. Some of them use much of their time watching films instead of going to school to learn which results into decline in academic performance among students. In his research during the interview with the students on the causes of truancy Dohho (2015:50) reported that:

Some students attend nightclubs and music in dance hollies for which all the costs are incurred by their boyfriends. Normally they go to clubs during weekends for which on Mondays they fail to come to school. This makes them to miss classes and remain with their boyfriends or girlfriends sometimes in rented rooms or guest houses while others who miss school are found committing to do other business such as fetching water in tearooms, playing pool table, playing cards, drinking local bear and smoking.

Basing on what has been reported by Dohho above; it confirms that, new generation music and films catalyzes the rate of truancy among students in contemporary school setting. In regard to the issue of truancy, Balfanz, Durham and Plank (2008) explain that absenteeism greatly harms the individual and his or her prospect. High truancy and absence rates affect the overall achievement of the school which harms all students. The high truancy and absenteeism are highly contributed by the tendency of going and watching music and films at the school class times.

Second; *increase of the evil behaviours in society such as the drug abuse, theft, smoking and alcoholism*. This occurs as a result of peer pressure through interactions that develops when people especially youths to include school boys and girls meet in different recreational areas. Spooner and Hetherington (2004) describe that western culture has been detrimental to youth development and has contributed to negative outcomes such as youth suicide and drug abuse. Western music industry, for instance Hollywood movies and fashion advertising have influenced perceptions of heroin and heroin use, and how in the late 1990s this portrayal resulted in a trend whereby heroin use was fashionable, aka ‘heroin chic’. Of all media, film and television have been most responsible for popularising the image of musicians who were heroin addicts (Fernandez as cited in Spooner & Hetherington, 2004).

Third; *the increase in prostitution among girls and boys may be resulted from watching films especially love affair films*. Also, when boys and girls engage in dancing new

generation music, automatically they will find that they dance zero distances, which later on lead to sexual stimulation and practice unsafe sexual intercourse (see also Blasdel, 2015). In regard to this point, Flowers (1998) explains that prostitution is a common form of delinquency that adolescent girls and boys engage upon running away home and trying to escape the stressful conditions in their lives. Overtime moviemakers have turned the way of showing romance in movies. We see today that plainness has become a usual practice in most of the movies; or it is seen as a way to attract audience and making movies a huge commercial success. Most of the scenes affect the youths especially the school boys and girls since most of them being immature, do not get the essence of scenes and try to implement them in their real life leading them to miserable life problems. As a result, these lead to a mentally and physically disturbed society.

Fourth; *lead to the destruction of our culture*, for example, the wearing styles of music singers are not friendly to our traditions and customs. They tend to wear short clothes which sometime show the parts of their bodies which are not allowed to be seen publicly. Rwegelera (2012:162-163) confirms that

The so-called songs and dances of the younger generation include hip pop, Bongo flavor and Zouk. Tanzanian youth performers copy each and everything. They are American and western dancers and singers on Tanzanian ground. Looking at the style of music and songs has no any trace of originality from our own people. Young and aged alike are 163 happy with this cultural distortion. They call muziki wa kizazi kipya – meaning the music of the younger generation. People with or without knowing are denying their culture in favour of American and western cultures. Also, they include ways of dressing, hairstyles while performing on the stage. It is exactly foreign which is referred to “modernity.” The mode comes from the centre to the periphery, not vice versa.

As regards to Rwegelera’s assertion, there is no doubt that, western music and dances greatly contribute to the distortion of our culture. Macionis (2003) explain that as we learn the norms of our culture and society, we also gain the capacity to evaluate our own behaviours. Doing something wrong leads to the feeling of either shame or guilt. Scheme is the painful sense that others disapprove of our actions and guilt is a negative judgment we make of our self. These are also elements that help to control the behaviour of society and bring balance into a culture.

## 6. General Importance of Artistic Works in the Society

As it is commonly known that any object has two sides of perceptions being either good or bad. For art works, the assumption applies. Thus, the question comes that, in what way are music, theatrics and video firms important to Tanzanian society? It is a fact that there is a great relationship between the life of human beings and these artistic works. It is traced back in the cultural historical background of any society as we see that every society has traditional dances and

songs as parts of enjoyment. In this article we have discussed some points to show the importance of art works in the society as follows.

First; *social communication*, where people can be locked of free communication, it is only art works that help to open the closed mouth. For instance, through music and video the message can be heard and enjoyed from very far distance and from whomever both the liked and disliked individual.

The making of art, being a human enterprise, communicates our shared experiences and therefore communicates meaning. We can understand this through our basal, embodied reactions to artwork, regardless of the medium. For example, music is described through the way it moves; this is intrinsically related to how we describe our bodies in motion. The language we use to describe art is the same as we use to describe our physical movement through the world. Music takes us on journeys; it moves us (Dolese, 2015; p. 7).

In the same line Icaza (2007:6) has this to write:

By sharing ideas and emotions, the arts open our minds and make us think. They allow us to see the world differently, through the mind of the creator. Though we may not understand the language of an artist, we can still understand his feelings and ideas when we hear his music or see her paintings. Art goes beyond words in helping us connect with people from different cultures, despite language and other barriers.

Basing on the quotations above, it is with no doubt that artistic works serve as communication tool where other means of communication do not qualify.

Second; *reviving hope of living*, in most cases, doctors and therapists recommended soft music for their patients. This is because, with the effect of music in the heart and entire being of a sick person, there will be revival of hope of living, joy of existence and happiness in the mind of the sick person making it easy for him or her to respond positively to chemical treatments (Buttre, 1980). In the same line, Barkhordari, Nasrabadi, Heidari and Neyestani (2016:223) write that, “Psychologists and art critics believe that having an artistic life guarantees salvation in social and individual life of people. Therefore, art helps solve mental disorders and increases internal coordination.” According to Barkhordari, et al view point, we are convinced to commend that art works can be used as an alternative cure for the stressed mind.

Third; *learning resource*, art works like video/films are also important for school boys and girls especially when they are used in the learning process like watching some videos which portrays stories which is helpful in their subjects. This is also important in teaching process especially when teachers want to demonstrate various objects in both science and social studies, and showing various stories especially in the oral literature. Willmot, Bramhall and Radley (2012) explain that there is strong evidence that film production

adds to the challenge and enjoyment of assignments, which consequently enhances motivation and leads to high quality work. This first became obvious to staff at both institutions when viewing the students' video creations, the quality of which generally exceeded expectations. Most of the videos are particularly strong visual records of close teamwork in action and the toolkit contains examples of student work that clearly illustrate this.

Fourth; *source of income*. Video/film shows have positive impact like source of income to both government and an individual through selling CDs, Digital Video Disc or Digital Versatile Discs (DVDs) and Video Home Systems (VHSs). To an individual is an employment and to the government apart from revenue, it creates national identity. For instance, Bennett (as cited in Miller & Cuntz, 2018) confirms that musicians have much more nuanced definitions of success compared to other occupations. In addition, Bille, Fjællegaard, Frey, & Steiner; Steiner & Schneider (as cited in Miller & Cuntz, 2018) further explain that artists in general reach higher levels of job satisfaction when compared to occupations of similar professional and educational standing.

Therefore, basing on the recommendations made by different scholars on the role and importance of artistic works, it is with no doubt that, music, video/films shows or any other work of art has got no problem in itself but the message it portrays in relation to time, targeted consumers as well as the context/arena.

## 7. Conclusion and Recommendations

It has been discussed in this article that the new generation music commonly known as bongo flava, theatrics and films/video shows commonly known as bongo movies accommodates the majority of young boys and girls whom mostly are students. It has been argued in this article that this new generation music, theatrics and video/films showing honour the modern life style which is more associated with the western culture. It means that the western music, theatrics and video/films showing contents, styles and messages hardly honour and appreciate the norms, traditions, values and cultures of most African societies, Tanzania in particular. Therefore, any artistic work that promotes western culture lifestyles through different entertainments which is not in favour of our culture, as regards to the context of this article it catalyzes moral decay among youth.

This article has shown that a variety of media violence is present in the homes of adolescents with considerable variation in the degree of parental supervision. It is most likely true as has been argued throughout this article that the rapid growth of new generation music, theatrics and video/film shows has been one of the major catalysts of moral decay among youths in Tanzania. Moreover, listening to violent music and watching violent video/film show consumes a lot of time and disturbs the mindsets of students causing truancy to students, and increase of evil behaviours like homicides, prostitution, adultery, sex vulgarity, drug abuse, alcoholism, raping, theft and other deeds of the like. Hence, all these behavioural practices signify moral decay among youths.

It is our opinion that in order to reduce the extent to which the new generation music, theatrics and film shows affect moral to students, the following should be heeded: first,

parents and guardians should be encouraged to take an active role in monitoring music, theatrics and films that their children and adolescents are exposed to and purchase. Second, the society, and parents in tandem, should be aware of sexually explicit, drug-oriented, or violent lyrics on compact discs, tapes, music videos, and the Internet. Third, the music industry in Tanzania should develop and apply a system of specific content labelling of music regarding violence, sex, drugs, or offensive lyrics. If labelling is not done voluntarily by the music industry, policies and regulations should be developed to make it mandatory. Fourth, emphasis should be made on prohibiting youngest and school boys and girls to attend the films shows which are out of ethics but insist them to watch video/films that relate to studies like historical events of our country, the world at large as well as literature film shows in other educational issues. Fifth, performers of music, theatrics and video/films should be encouraged to serve as positive role models in their performances especially for children and teenagers as the species of the modern era. It means that the music, films and theatrical industry should be encouraged to create and produce artistic works that delivers intended public messages with positive themes about relationships, racial harmony, drug avoidance, nonviolence and conflict resolution, sexual abstinence, early pregnancy prevention, and avoidance of sexually transmitted diseases. Sixth, Government and its organs mandated to govern artistic industry should implement the ratified rules and regulations to help artisans to produce quality artistic works that deserve the current labour challenges but in observance of social moral standards. It is our conviction that these recommendations will help to handle disciplinary issues among students in Tanzanian schools, hence maintaining good discipline, high level of academic performance and quality education meeting the social demands and conducts.

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