

Tenure track, research and innovation in Zimbabwean academia: Unravelling the myths and misconceptions in music

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Abstract

In this study as researchers, we tackle the issues surrounding innovation in the academy of music. The discussions follow the ways through which people innovate in performance, music composition and music production. We explore how music innovation takes place in simple and complex forms. Our submission holds that novelty in the music domain is treated as frivolous in certain sections of society in Zimbabwe. Some of the music innovations although unique and very useful to the society, they continue to receive no recognition. It has been construed that notable innovations should produce tangible objects that should be patented, industrialised, and packaged as goods and services to generate revenue for the innovator(s) and their institutions. We argue that innovations in music particularly compositions, music productions, choreographies, and performances constitute novelties once they get copyrighted followed by industrialisation and revenue generation. Some music innovations go unpatented due to the society's view on the way they value the creative arts. The study advances the notion that innovation in music does not necessarily have to be patented, it should aid in how certain unique, creative musical undertakings in a given field take place.

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