

# CREATION OF SMALL AND MEDIUM-TERM ENTERPRISES: IMPLICATION ON MUSIC EDUCATION IN NIGERIA

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## Abstract

*The burgeoning music sector in Nigeria is undergoing a transformative shift from a purely recreational pursuit to a business endeavour, propelled by increased awareness through social media and technology. This paper explores the challenges faced by music graduates in establishing small and medium size enterprises within the music industry. This carried was out with the aim to equip music students with the necessary knowledge and skills to become successful job creators. Specific questions guiding this investigation include obstacles hindering the emergence of such enterprises among music graduates, the influence of age on the establishment of music businesses, and the impact of educational qualifications on creating private ventures in the music sector. Utilizing a descriptive research design, the study employed a self-developed questionnaire as its primary research instrument. Data analysis employed descriptive techniques, arithmetic mean, and percentages. Dissemination of the questionnaires occurred through online platforms catering to music graduates from institutions such as Lagos State University, University of Lagos, Muson Diploma, and the University of Ibadan. Findings indicate that educational qualifications play a crucial role in enhancing the establishment of small and medium size music enterprises by music graduates. Additionally, significant differences in the likelihood of creating a music business were identified across various age groups, highlighting the need for targeted support. In conclusion, the study highlighted the importance of addressing structural deficiencies in the businesses operated by music graduates. Recommendations include heightened sensitization among music educators to foster self-reliance, organization of regular music entrepreneurial workshops and seminars.*

**Keywords:** Music education, Small and Medium-term Enterprises, Music graduates, Challenges, Educational qualification, Entrepreneurship, Nigeria

## Introduction

Education serves as a pivotal tool in shaping the holistic development of individuals, encompassing moral, social, psychological, and mental aspects (Aibuedefe et al., n.d., p.198). It is a structured process that involves discipline,

training and skill acquisition, while fostering the all-encompassing growth of individuals (Okafor, 2005, as cited in Aibuede et al., p.198). Within the realm of education, music education stands as the immersion of music into the learning experience, facilitating the acquisition of musical knowledge and skills.

The music sector in Nigeria is currently witnessing significant growth, propelled by increased awareness through social media and technology. Music is no longer confined to mere entertainment or relaxation; it has evolved into a substantial business opportunity. The Nigerian music industry has significantly contributed to the country's economic growth, with projections indicating a potential market value of ₦18 billion (Augoye in Moore, 2020). Numerous music-related enterprises exist in Nigeria, presenting avenues for revenue generation that music graduates can explore through small and medium-sized enterprises, thereby contributing to job creation within the national economy. These enterprises span recording, performance, composition, publishing, promotion, broadcasting, intellectual property rights, administration, and teaching. The amalgamation of these facets results in the commercialization and consumption of music.

Small and medium enterprises (SMEs) play crucial roles in economic growth, often surpassing the numbers and employment opportunities offered by larger businesses. The definition of SMEs varies across countries, which according to Ufua et al. (2020) are enterprises with a maximum asset base of ₦500 million, excluding land and working capital, and a staff strength ranging from ten to 300 workers. Despite the potential for SMEs to contribute significantly to economic development, there exists a critical question: How feasible is the creation of SMEs in the music industry?

Annually, a cohort of music graduates emerge from various universities and training schools, specializing in areas such as performance, composition, theory, sound engineering, or education. While some secure employment in diverse sectors, others gravitate toward teaching or roles in churches. Music education encompasses diverse areas, including singing skills, music theory, history, and general knowledge. Despite the music industry's contribution to Nigeria's economic growth, a substantial number of music graduates remain unfulfilled in terms of job availability and self entrepreneurship.

This study examined challenges hindering the establishment of small and medium-sized music businesses, unraveling the complexities faced by music graduates in realizing their entrepreneurial aspirations.

## Research Questions

The following questions serve as guides:

1. What are the challenges mitigating against small and medium music business as a music graduate.
2. Does age determine the creation of Music business among music graduates?
3. Does Educational qualification enhance creation of small and medium music business as a music graduate?

## Research Hypotheses

This paper relies on the following hypotheses

1. There are no challenges militating against small and medium music business as a music graduate.
2. There is no age determinant to creation of Music business among music graduates.
3. Educational qualification does not enhance creation of small and medium music business as a music graduate?

## Theoretical Framework

This paper is hinged on Richard Von Mises' Empirical-inductive theory. The theory is a probability theory that provides the way for determining the value of the probability of an event with the help of the actual experiment. Von Mises introduces four types of operations on collectives (Milo Schield & Thomas V. V. Burnham, 2008):

1. Place selection: use for generate specific collectives that have same limiting frequency and it is useful in solving some problem.
2. The second operation is mixing, it is used to derive conditions under which probabilities can be used.
3. The third operation is combining is partition, it is used to derive the formula for a conditional probability.
4. The fourth operation, is combining it is used to derived the condition under which probabilities can be multiplied.

The Empirical inductive approach by Von Mises' in this paper is used as a guide to examine the implications of music education on music graduates in Nigeria. Levels of implications are multifaceted, this paper focus specifically at identifying the challenges faced in creation of small and medium music business.

## **Government Policies and Enforcement Mechanisms for SMEs in Nigeria**

Globally, Nigeria inclusive, small and medium-sized enterprises (SMEs) are the foundation of economic growth. Facilitating the growth and sustainability of SMEs is a critical function of government policies and enforcement mechanisms.

**Government Policies Supporting SMEs:** Nigeria has implemented several policies to foster the development of SMEs. The National Policy on Micro, Small, and Medium Enterprises (MSMEs) in 2020 underscores the government's commitment to creating an enabling environment for the growth of these enterprises (Oluwaseun, 2021). This policy's core components are capacity building, infrastructural development, and financial access.

In order to increase SMEs' capacity and competitiveness, the Central Bank of Nigeria (CBN) has also launched programs like the Micro, Small, and Medium Enterprises Development Fund (MSMEDF), which offers low-interest loans to these businesses (Olayinka et al., 2020). These policies signal recognition on the significant roles SMEs play in economic development and the need for targeted support.

### **Enforcement Mechanisms:**

Effective enforcement techniques are just as important as policies. Government agencies, such as the Small and Medium Enterprises Development Agency of Nigeria (SMEDAN) and the Corporate Affairs Commission (CAC), play vital roles in implementing and overseeing compliance with SME-related policies (Adesoji et al., 2021).

The CAC's implementation of online registration procedures has streamlined business registration for SMEs by lowering administrative obstacles (Amos, 2020). However, challenges persist, and the effectiveness of enforcement mechanisms is contingent on their ability to address these challenges.

### **Challenges Faced by SMEs in Adhering to Policies:**

Despite the positive strides in policy formulation and enforcement, SMEs in Nigeria encounter multifaceted challenges. Since many SMEs find it difficult to meet the strict conditions set by financial institutions, as a result access to financing continues to be a major obstacle (Olaniran et al., 2019). Furthermore, it is difficult for SMEs to demonstrate creditworthiness in the

absence of a strong credit information system. Insufficient infrastructure—such as unstable power supplies and limited transportation networks—poses operational hurdles (Oyelaran-Oyeyinka, 2018). Additionally, bureaucratic bottlenecks and corruption within enforcement agencies can impede the smooth implementation of policies designed to support SMEs (Ojo et al., 2020).

Despite the strides made by the Nigerian government in formulating policies and enforcement mechanisms to support SMEs, challenges persist, ranging from financial constraints to infrastructural deficiencies and bureaucratic hurdles. Addressing these challenges requires concerted effort from government agencies, financial institutions, and the SMEs themselves. Further research is needed to assess the impact of these policies on the overall growth and sustainability of SMEs in Nigeria and to identify additional strategies for overcoming the existing challenges music graduates may face in establishing SMEs.

### **Effects of age in music business on music entrepreneurship among music graduates**

The intersection of age and entrepreneurship within the music industry is a nuanced aspect that influences the trajectory of music graduates entering the business domain. The impact of age on music entrepreneurship, musicians who gained prominence at a young age and the role of ageism in shaping diverse perceptions within the industry are pertinent and discussed.

In early achievements in music, there are instances of musicians achieving remarkable success at a young age are abundant. Wolfgang Amadeus Mozart, was prodigious composer and performer, showcased his musical prowess at the tender age of 5. Other notable examples include Michael Jackson and Stevie Wonder, rose to stardom at 11, Billie Eilish at 14, and members of the Beatles—John Lennon at 16, Paul McCartney at 15, George Harrison at 14, and Ringo Starr later at 22 (Donzelli, 2020). These examples underscore the notion that age can indeed be a factor in the early success and recognition of musicians.

Ageism, as defined by Lewis and Butler (2002) in Donzelli (2020), is a systematic process of stereotyping and discrimination against individuals based on their age. This phenomenon extends beyond societal norms and infiltrates various sectors, including the music industry. Ageism can manifest in the perception that older musicians may be considered less adaptable to emerging trends or less innovative in their approach (Donzelli, 2020). It poses a challenge to the notion that success in the music business is solely

determined by talent and entrepreneurial acumen.

Ageism is not unique to the music industry; it permeates various sectors of the economy. Despite the common saying that "age is just a number," societal perceptions often influence employment and appointment decisions. The challenge lies in overcoming ageist stereotypes that may limit opportunities for older musicians, inhibiting their potential contributions to the entrepreneurial landscape.

The question whether age is a determinant in music entrepreneurship is a multifaceted one, arguably age plays a decisive role in the success of music entrepreneurship. While early achievements may garner attention, the ability to sustain and navigate a successful music business involves a complex interplay of skills, adaptability, and industry knowledge. Age alone may not be a determining factor; instead, it is the convergence of talent, innovation, and business acumen that contributes to sustained success in the music industry. Age in music business and entrepreneurship as a multifaceted aspect extends beyond early achievements. While historical examples highlight the potential for early success, ageism poses challenges for musicians navigating the industry at different life stages. However, success in music entrepreneurship is not solely determined by age; rather, it involves a complex interplay of skills, adaptability, and industry knowledge.

### **The Transformative Impact of Education on Music Creativity and Excellence**

Education is a pivotal force in one's life, extending beyond the basic skills of reading and writing. As Dewey (1916) observed, education is not merely a preparation for life but an integral part of life itself. This transformative power of education empowers individuals and enriches society by providing a nuanced perspective on the intricacies of the world (Freire, 1997).

Music education is pivotal to growth in the music industry. The music industry, a diverse landscape of creative professionals, reflects the profound influence of education. The Guardian (May 23, 2022) highlights that educated artists are perceived as specialists, excelling globally compared to their uneducated counterparts. Notable Nigerian musicians like Wizkid, Fela Anikulapo Kuti, Davido and Darey exemplify the impact of music education on artistic excellence.

In unlocking inborn musical talents, the dichotomy between self-taught and formally educated musicians is transcended by the role of music education in unleashing true, inborn musical talents. Claire Temple (September 14, 2018)

aptly noted that without education, artists risk developing stagnant and repetitive styles, leading to monotonous melodies and musical ideas.

Musical literacy extends beyond reading and writing, it encompasses fluency in reading music, composing, playing of one musical instrument or the other, understanding music styles, and improvisation in vocal, and instrumental media, and compositional abilities. This multifaceted literacy, complemented by the versatility of music education, forms the foundation for innovative musical expressions.

A comprehensive approach to education across disciplines is vital for unlocking full potentials. Interdisciplinary scholars like Klein (1990) emphasize the integration of knowledge from various fields to address complex challenges. Without this conceptualization across disciplines, the goals and benefits of education may be limited, hindering its capacity to effect holistic personal and societal transformation.

Education in the music industry stands as a dynamic force that empowers, broadens perspectives, and fuels innovation. The transformative power of music education is not limited to reading and writing but extends to the structured development of inborn talents and the creation of diverse, and innovative musical expressions. It is through a comprehensive, interdisciplinary approach that education can realize its utmost potential in shaping individuals and societies.

### **The Impact of Music Education on Music Graduates in the Creation of Small and Medium Music Enterprises.**

The intersection of music education and entrepreneurship has garnered increased attention in recent years. The impact of music education on the entrepreneurial endeavors of music graduates, on creation and management of small and medium-sized music enterprises include: skill development, cultivation of entrepreneurial mind set, acquisition of educational credentials for entrepreneurial success, economic impact on job creation, team work in job creation among others.

Research indicates that music education not only refines technical and artistic skills but also equips graduates with a broader skill set relevant to entrepreneurship. Courses focusing on business management, marketing, and project execution contribute to a more versatile graduate, capable of undertaking entrepreneurial initiatives. Ajose (2021, 121) observed that incorporating business-related coursework into music programs significantly

enhanced graduates' ability to initiate and sustain small and medium-sized enterprises in the music industry.

Music education is not solely about imparting technical skills; it plays a pivotal role in cultivating entrepreneurial mindset. Studies such as Ajose, (2022), Klickstein, (2009) have explored the correlation between exposure to entrepreneurial concepts during music education and graduates' propensity to engage in entrepreneurial activities. This mindset, characterized by creativity, adaptability, and risk management, is crucial for success in the competitive music business landscape.

Educational credentials play a significant role in the entrepreneurial journey of music graduates. Temple's (2018) highlighted educational credentials as conditions for registering as a music consultant. This underscores the value placed on formal education in the music industry. Graduates with a solid foundation in music education are better positioned to establish and manage successful SMMEs.

The economic impact of music education is evident in the creation of job opportunities within the music sector. Educated music graduates, equipped with entrepreneurial skills, contribute to the growth of SMMEs, fostering economic development and job creation within the music industry. The collaborative nature of music, inherent in ensemble performances and group compositions, underscores the importance of teamwork. Akpan (2012) emphasized that teamwork is a sought-after quality, applicable both in the corporate world and within the music industry. Music education instills in graduates the collaborative skills necessary for establishing and sustaining SMMEs where teamwork is paramount.

### **Research Methodology**

The study adopted a descriptive research design. Questionnaire was used as the research instrument. Items on the questionnaires were disseminated to twenty-two respondents through online medium. The participants were graduates of Music from Lagos State University, University of Lagos, University of Ibadan and Muson school of Music. Their responses were collated and analyzed for the purpose of this study. The results of the analyses were presented using statically diagram such as histogram, pie chart and bar chart.

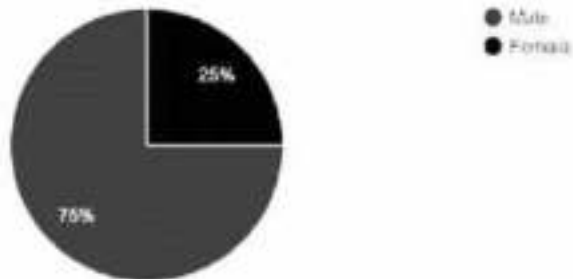
### **Data Analyses**

In understanding the gender distribution of respondents, the researcher calculated the percentage of respondents who identified as male and female.



Gender

34 responses



**75% of respondents were male and 25% were female.**

In analyzing how, males and females responded differently to a specific question, the responses were segmented by gender.

**Age Range**

Analyzing responses based on age ranges, provided insights into how perceptions or experiences may change with age. Similar to the gender analysis, the numbers of responses in each age range were counted: This gave an insight on the age distribution of the

Age range

34 responses



respondents

4.5% of the respondents were aged 25-30, 29.2% were aged 31-35, 29.2% were aged 36-40, 33%.3 were 41-45 and 4.5% were 46-50.

Here are general steps followed:

**Age range of respondents:** The data was separated based on the age range of each respondent.

**Proportion of respondents' age range in music business:** The number of respondents who have music businesses were counted and divided by the total number of respondents in that age range. This gave a proportion or percentage for each age range.

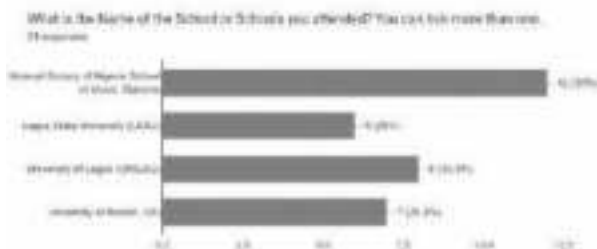
**Compared proportions:** Compared proportion analysis was carried out to observe noticeable differences within the age ranges. For instance, if a larger proportion of respondents in the 25-30 age range have created a music business compared to the 56-60 age range, this could suggest that age might influence the creation of a music business.

It does not prove that age determines the creation of a music business, but it shows a relationship that might warrant further investigation. Other factors could also be influencing both age and business creation.

### Respondents were selected from the following higher institutions

- Musical Society of Nigeria Diploma School of Music.
- Lagos State University (LASU)
- University of Lagos (UNILAG)
- University of Ibadan. (UI)

Data was analysed by counting the number of responses from each institution: This gave a rough estimate of how many of the respondents attended each school. The researcher was mindful that some respondents may have selected more than one option.



- 12 (50%) of my respondents attended Musical Society of Nigeria Diploma School of Music.
- 6 (25%) of my respondents attended Lagos State University (LASU)
- 8 (33.3%) of my respondents attended University of Lagos (UNILAG)
- 7 (29.2%) of my respondents attended University of Ibadan. (UI)

10 respondents attended both Musical Society of Nigeria Diploma School of Music, and University of Lagos (Unilag)

Similar process as in the age and gender analysis were used, but this time comparing averages or counts for each school.

While interpreting the data, the tendency that there can be respondents that attended more than one institution were taken into consideration. This affected the interpretation, especially if the experiences at the two institutions are very different.

The number of years that responded have been graduated were grouped into: 5-10, 11—15, 15-20, 21-25, 26-30, 35-40,

This allowed for the distribution of the respondents based on how long they have been graduated.

The number of respondents in each range gave an understanding of the distribution of the respondents based on the number of years since they

How long have you been graduated?

24 responses



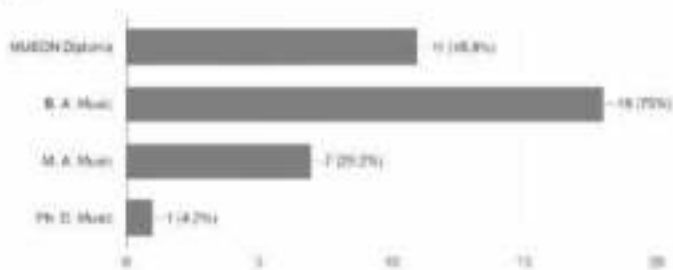
graduated.

58.3% of the respondents graduated 5-10 years ago, 25% graduated 11-15 years ago, 16.7% graduated 15-20 years ago.

Analysis of responses according to graduation time range provided information on the perceptions or experiences of respondents which vary depending on how long ago they have graduated. Comparing these averages gave an idea of the differences in perception or experiences between different graduation times.

Educational qualifications

Educational qualification. You can tick more than one.  
24 responses



Business Status.  
24 responses



Is your business registered with Corporate Affairs Commission of Federal Republic Of Nigeria (CAC)?

22 responses



an entrepreneur. what services do your business offer?22 responses

How many employees does your business currently have?

17 responses



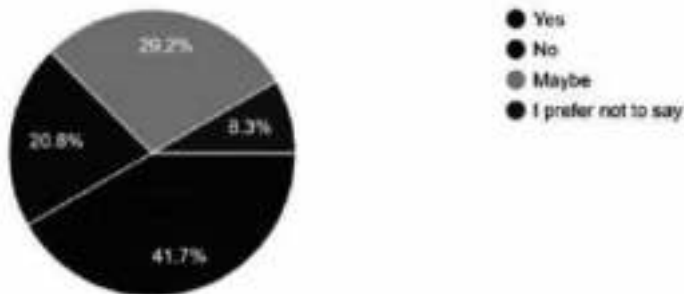
Is there other music business enterprises that are available other than Music school business, recording studio business, or music performing business?

24 responses



**Has Nigerian music educational system impacted your business insight?**

24 responses



**Is there anything difference Nigerian music educational system could do better to influence music graduates to be more music entrepreneur?**

24 responses



**Discussion of Findings**

The study, utilizing a descriptive research design, aimed to explore challenges and opportunities for music graduates establishing small and medium music enterprises (SMMEs). The following is an analysis of key findings from the data collected.

**Gender Distribution:**

75% of respondents identified as male, while 25% identified as female. This suggests a gender imbalance among music graduates engaging in entrepreneurial activities.

**Age Range:**

4.5% of respondents were aged 25-30, 29.2% were aged 31-35, 29.2% were aged 36-40, 33.3% were 41-45, and 4.5% were 46-50.

The majority falls within the 31-45 age range, indicating a concentration of entrepreneurial activities in this demographic.

**Schools Attended:**

50% attended the Musical Society of Nigeria School of Music (Diploma), 25% Lagos State University (LASU), 33.3% University of Lagos (UNILAG), and 29.2% University of Ibadan (UI).

The Musical Society of Nigeria School of Music stands out as a significant contributor to the pool of music graduates engaging in entrepreneurship.

**Years Since Graduation:**

58.3% graduated 5-10 years ago, 25% graduated 11-15 years ago, and 16.7% graduated 15-20 years ago.

The recent graduates dominate the respondent pool, suggesting a contemporary perspective on entrepreneurial challenges.

**Educational Qualifications:**

The educational qualifications include Diplomas, Bachelor's degrees, and Master's degrees.

The analysis explores whether higher educational qualifications correlate with the creation of SMMEs.

**Challenges Faced:**

Qualitative analysis categorized challenges mentioned by respondents, including lack of funding, limited networking opportunities, and insufficient marketing knowledge.

**Hypotheses Testing:**

Hypotheses testing included examining challenges mitigating music businesses, age as a determinant for business creation, and the impact of educational qualifications.

Null hypotheses were rejected, suggesting that there are challenges, age influences business creation, and educational qualifications enhance business creation.

## **Conclusion**

The findings highlight that recent music graduates, particularly males, are actively engaged in entrepreneurial activities. Challenges such as funding and networking persist, emphasizing the need for targeted support. Educational qualifications, notably from specific institutions, play a role in shaping the entrepreneurial landscape. The study calls for increased awareness and support mechanisms, including regular workshops and seminars, to foster a culture of entrepreneurship among music graduates.

## **Recommendations**

Institutions should tailor music education programs to include entrepreneurial skills.

Support mechanisms for funding and networking opportunities should be established for recent graduates.

Ongoing workshops and seminars on entrepreneurship should be organized for continuous skill development.

Further research should explore the nuances of challenges faced by female music graduates and those from different age groups.

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